

N_OVA

LÉPIDOPTERA

THE INTERNATIONAL BJH FAN CLUB MAGAZINE

August 1988

U.K. SINGLES
RADIO INTERVIEW
QUESTIONNAIRE RESULTS



°The Blood-Red Rose Of Summer ...

NOVA LEPIDOPTERA

THE MAGAZINE OF THE INTERNATIONAL BJH FAN CLUB

August 1988

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Special thanks to Madge for services above and beyond the call of matrimony!

"Nova Lepidoptera" is produced by The International BJH Fan Club for its members, and is not intended for re-sale. Contributions are welcomed, but we reserve the right to edit submissions where necessary. Please address all correspondence to :

THE INTERNATIONAL BJH FAN CLUB
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Editorial : Thank You!

Welcome to the August issue of NL, which sees us celebrating the enrolment of our 300th member. The club has now surpassed the total membership of FOBJH just before it folded, and numbers are increasing all the time, with members from all over the world. We really appreciate all your support and encouragement.

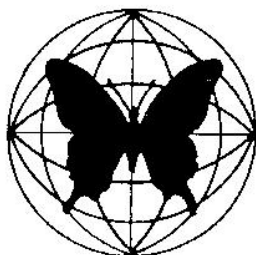
Many thanks to everyone who took the time to return the questionnaire from the May issue; your replies made fascinating reading, and have given us many ideas as to what you would like from the club. We are now working on producing club T-shirts, one of the most popular suggestions, which we hope to have ready before the next magazine appears. The poll section produced some surprises, and, as many of you suggested, we have printed the full results. BJH themselves read NL, and some of the poll categories will undoubtedly be of great interest to them, for example the one dealing with songs for possible inclusion in their live set - who knows, perhaps club members will hear 'their' song on the next tour!

Another frequent request was for a page devoted to readers' letters, and this issue includes just that. On the subject of letters, we must ask you to include an sae or IRC if you want a reply; postage costs mount up quickly, and we want to ensure that your membership fees are used purely for NL and for producing high-quality club merchandise.

A number of people asked about the possibility of getting deleted records through the club. Normally it is impossible for us to obtain records once the record company has deleted them, but thanks to Lindsay Brown we have managed to get limited quantities of some of the more recent Polydor singles, and are happy to be able to offer these to members. Details of how to get them are at the back of this issue.

We received a large number of enquiries about Woolly and Jill Wolstenholme - we are delighted to say that the next issue of NL will include an exclusive, in-depth interview with Woolly talking about the early days of Barclay James Harvest, his solo career and subsequent activities. We think that this may well be the first interview Woolly has given since he left the band.

Finally, we would like to thank you for all the messages of support and the favourable comments we have had; rest assured that every suggestion we have received will be given careful consideration, and as many as possible will be acted on. The International BJH Fan Club is your club, and we're here to serve you!



NEWS

NEW ALBUM DELAYED

Work on the next studio album has been held up while a suitable producer is found - BJH are looking for a well-known "name" to produce the LP, and hope to begin recording very soon. Realistically, we can expect to see the album in the shops early next year, to be followed by a tour in the spring.

POLYDOR LPS

Many of you have complained about difficulties in getting BJH records in the shops - the good news is that, following the closure of Polygram's Walthamstow pressing plant (the reason, incidentally, that "Glasnost" was pressed in Germany), manufacture is being undertaken by EMI in Hayes, just down the road from us! All of the Polydor LPs should be readily available now, and if you still have problems, just order them from your friendly local record dealer...

QUESTIONNAIRE PRIZE DRAW WINNERS

Congratulations to the following members :

1. DONALD STEVENSON (0185), who won an autographed 1977 tour programme.
2. GRAHAM SMITH (0045) gets a "Life Is For Living" one-sided promo 7"
3. FRANK WEBER (0198) receives the consolation prize of a "Gone To Earth" tour badge and an official press release for "Berlin".

* * * * *

... OTHER SHORT STORIES ...

...GLASNOST charts at last! The LP made number 47 in the West German chart, and sold over 60,000 copies there. Next best market for it was France, with 30,000 sold...

...Following our interview with Alan "Fluff" Freeman in the last issue of NL, we were delighted to hear that he had won the Sony award for "Radio Personality Of The Year". Fluff is now the first honorary member of IBJHFC...

...JOHN LEES was surprised to read in NL that "Another Arable Parable" includes his solo version of 'Child Of The Universe'. The reason is that EMI no longer own the rights to it - John does! NL - the one that's read by the stars...

...Apologies are due to IAN GRENFELL at Polydor, who pointed out that apart from the advert for 'Glasnost' in "Q", a lot of money was spent on in-store promotion, leaflets etc. Sorry, Ian! By the way, he is also the man to thank for getting the Polydor BJH albums back into the record shops...



Interview, WITH Mel & Les

The following interview was broadcast by GWR Radio as part of the first programme of a new show called "That's Entertainment". The programme is presented by Bob Harrison and Bill Simms, goes out on Sunday evenings, and includes an absorbing mix of interviews with theatre, film and music reviews and previews. We'd like to thank GWR for giving us permission to print the interview, and Jon Schick for letting us know about it and providing the transcript.

BOB HARRISON: Do you enjoy listening to your own music?

MEL: Sometimes. Strangely you tend not to listen to it with someone there. It's more of a ... not a dissection, I suppose. Well it is really. You think "Ah! It's all coming back".

BOB: But does it help? Does it make you go on and make better music?

MEL: I think so, when you do listen to it - certainly after a period; something like a year after we've finished something.

BOB: How long does it take you to record a song? About a year? And then you must get fed up with it and come back to it after a year?

LES: Yes, it is a bit like that. It's one of those situations where you're actually working about two years behind in your head. For someone to actually pick up a record and play it, it's something new, it's a novelty. For us it's not like that - you've worked on it and it's changed direction so you can't look at it constructively.

BOB: Do you ever forget your songs when you're performing live?

LES: Yeah - there are times when suddenly there's a blank, but, fortunately, there's that split second when it all comes back. You get the few bars before you're supposed to come in, and it's like "Ah! That's what it is!". I've never been in the position where it's like "Hang on a minute, STOP!"

BOB: How do you actually choose material to perform live on stage?

MEL: With difficulty - you can imagine. There's lots of albums, there's lots of songs, and people say "Oh, I see 'Mocking Bird' is in"... A song like that where you've been doing it for a while, you think, "Come on, we've really got to move on a little bit", so you leave it out for a while and then there's people saying "Why aren't you doing that one?" It's the only way - you're at the hands of the audience as well. It's not so much "We're doing this for you" - we've got to think about those people as well.

BOB: Are you a democracy, because there's three members of the band?

MEL: We're getting better at it, yes!

BOB: So you have had arguments in the past, then? One says "I want to play..." and the other two have vetoed?

MEL: No, it doesn't go...Yes! Sometimes it does go to that! But actually, to be fair, it's more the outside influences with people saying "Oh, I think you should do this" and "I like that one" - but we know it's not going to work up on stage.

BOB: What are your audience like these days, age-wise?

LES: The same as they've always been, actually. Surprisingly enough, especially in Europe, a very very young audience - a good cross-section, but the majority are very young. I don't know what it is - maybe they're trying to get back to the roots of where it all started. They've had five or six years of video and image bands, and now they're getting back to the live side of it - which is good for us.

BOB: Do you like seeing yourself perform?

LES: A difficult one! I think we used to, but of course we're getting old now, and it's like one of those things...like anyone you look in the mirror and you think "Oh God! A few more grey hairs!" Sometimes if it's a good gig then yeah, but sometimes when you know it was dodgy or whatever...

BOB: Describe your feelings at performing in front of 150,000 people.

MEL: Very similar...I hope I'm not being blasé but West Berlin was very similar as well...I felt I wasn't there. It was a lovely day and everything was just right. To use the words of Paul Simon, "the music was flowing", and that was it. It was a still evening, there was no wind blowing, and it just went.

LES: In a situation like that you really haven't got to think about the size of the audience. You haven't got to think "150,000 people!" If you think about it, you'd never go on stage - you've got to look at it as just another gig.

BOB: Were they aware of your music?

LES: Yes, very much so.

BOB: That must have made a difference - when you start playing a song and the audience applaud and think "Yeah, we'll go along with this one", especially in an Eastern Bloc country.

MEL: Yes, and they were singing along - even the new stuff - which was quite amazing.

BOB: Any plans to go back?

LES: Yes, hopefully. We've been invited back to East Germany to do a tour sometime in the future, when we can arrange it, and we've been offered dates in Russia towards the end of this year, which is quite interesting.

BOB: What makes you go there?

LES: I think it's something the band have always wanted to do -

it's an unknown factor, the band just like doing that sort of thing. It's nothing to do with politics or religion or whatever, it's just...I think everyone has it in the back of their mind - there's a place where they think "Oh, yeah, I'd really like to go there." Well, we're fortunate enough to be in the position to do it as part of our work.

BOB: There's a bit of humour in "Poor Man's Moody Blues". You're not known as a humorous band, but you must be to stay together for so long.

MEL: *I think we are...it's a developed sense of humour that's not apparent to everyone.*

BOB: Do you ever crack each other up on stage?

MEL: *Oh yeah!*

BOB: But that must keep you going. Has it ever been boring?

LES: *Not really, no. There are that many things to not make it boring. You're not on the road twelve months of the year, and you're not in a studio twelve months of the year...*

BOB: Any ambitions left?

LES: *Not really. We've never been an ambitious band. We don't think about that. There are certain things, personal things, that would be nice. For example it would be great to do a third Berlin concert when they pull the wall down.*

BOB: Ever thought of giving it up?

LES: *Not really, no. What would you do? You'd sit around for a couple of months and think, "Oh, I've got to get back on the road", or...*

BOB: Have you ever thought of bringing out a Les Holroyd LP?

LES: *Yes, I've thought about it, but what's the point? Barclay James Harvest is the vehicle for this music - I couldn't see myself going on stage with just a guitar, I'd need a band to do the kind of music that I'm doing.*

BOB: So you might as well do it with Barclay James Harvest?

LES: *Exactly.*

MEL: *And we're very cheap...I mean you won't find a cheaper drummer in the world!*

BOB: Do you still enjoy drumming?

MEL: *Yes.*

BOB: Why? It must be awfully hard at the back there, because the bass players get all the crumpet, don't they?

LES: *No they don't!*

MEL: *Do you want to buy a photograph album??!!*

BOB: But you're very much at the back, aren't you?

MEL: *Well, that's all right - I mean, I can do things that nobody sees.*

LES: *And he does!*

BOB: Do you ever go and do session stuff with other guys?

MEL: *The last thing we did - we all did it - was a solo project with a guy who was co-producing us. That was the last thing, but sometimes in my town, if there's a birthday party and they want a drum kit...*

BOB: Do you get involved with the artwork of your albums, because they still stand out? I was going through a rack in Virgin yesterday, and it was all "Oh yes, do you remember that one?" and "Octoberon" is still a brilliant cover...do you get involved with them?

MEL: *We try to be right from the beginning. A few of them we've actually designed ourselves, but these days we're just a kind of filter system.*

BOB: One hilarious thing is that you had a platinum album in Switzerland - there's not many people can say that, is there?

MEL: *And there's not a lot of platinum left in Switzerland, either!*

LES: *We've got a big family in Switzerland! We always say we've gone chocolate in Switzerland - very unfair really!*

BOB: All success with your next tour - thanks for coming along.

* * * * *

The programme also included plays of "Life Is For Living", "Kiev", "Poor Man's Moody Blues" and, to finish, "Hymn".

GWR broadcasts 24 hours a day in the following areas:

BRISTOL: 96.3 VHF, 1260kHz MW * WEST WILTS: 102.6 VHF, 936kHz MW
SWINDON: 97.2 VHF, 1161kHz MW

U.K. Singles

This list includes all BJH singles officially released in the United Kingdom. It does not contain solo work, promotional or DJ-only releases, which will be covered in future issues of NL. Singles marked * are pictured in the discography at the end of the article, which includes full details of catalogue numbers and release dates.

1. EARLY MORNING / MR.SUNSHINE*

BJH's first single was their only record to appear on the Parlophone label, through EMI, and came in the standard green and white sleeve with adverts for Parlophone LPs (including The Beatles' "Sergeant Pepper") on the back. Both tracks are in mono, and the single is now one of their rarest releases.

2. BROTHER THRUSH / POOR WAGES*

"Brother Thrush" was the third single to be issued on EMI's new 'progressive' label, Harvest (the first being the Edgar Broughton Band's "Evil") and, like "Early Morning", is very hard to find. Both sides are mono, but later compilations feature stereo versions.

3. TAKING SOME TIME ON / THE IRON MAIDEN

Both songs are taken directly from the first album and are in stereo. The single came with the standard Harvest label and sleeve.

4. MOCKING BIRD / VANESSA SIMMONS

Issued in the normal Harvest sleeve; both sides are taken from the LP "Once Again".

5. I'M OVER YOU / CHILD OF MAN

Recorded especially for this single, both tracks subsequently appeared on "Early Morning Onwards" and "The Best Of" LPs.

6. BREATHLESS / WHEN THE CITY SLEEPS

This single was released under the pseudonym "Bombadil" (after Tom Bombadil in Tolkien's "Lord Of The Rings" - see also "Galadriel!"). "Breathless" is credited to Terry Bull, and "When The City Sleeps" to Lester Forrest, better known as Woolly Wolstenholme, who sang the song and played all the instruments on it.

7. THANK YOU / MEDICINE MAN

"Thank You" is a three minute edit of the "Baby James" LP track, and "Medicine Man" is totally different from the version on "Other Short Stories", being recorded without the orchestra and given a more punchy, dynamic sound.

8. ROCK AND ROLL WOMAN / THE JOKER*

The first BJH single in a 'picture' sleeve, having the band's name and butterfly logo printed in green on both sides of the white paper cover.

9. POOR BOY BLUES / CRAZY CITY*

Their first Polydor single came in the standard red Polydor sleeve, and both tracks are taken from "Everyone Is Everybody Else".

10. MOCKING BIRD / GALADRIEL

The reissue of "Mocking Bird" replaced the original B-side with "Galadriel", also taken from "Once Again".

11. BREATHLESS / WHEN THE CITY SLEEPS

The "Bombadil" single reissued, with a new catalogue number.

12. TITLES / SONG FOR YOU

"Titles" picked up a lot of airplay, and came close to being a hit. It was intended to promote the "Time Honoured Ghosts" album, from which the B-side is also lifted.

13. LIVE E.P. (ROCK 'N' ROLL STAR / MEDICINE MAN part 1 / part 2)*

Issued in a limited edition of 10,000 copies with a picture sleeve, the E.P. reached the dizzy heights of number 49 in the national chart! "Rock 'n' Roll Star" later appeared on "Live Tapes", but this version of "Medicine Man", split between the two sides of the record, has never been released elsewhere.

14. HYMN / OUR KID'S KID

"Hymn" again sported a picture sleeve, and gained some airplay, but didn't make the chart. "Our Kid's Kid" has never appeared on LP.

15. FRIEND OF MINE / SUICIDE?

The A-side is a remix of the "Gone To Earth" song, while "Suicide?" is the version from "Live Tapes".

16. LOVING IS EASY / POLK STREET RAG

Anticipating problems with the BBC, BJH re-recorded "Loving Is Easy", changing the more risqué lyrics, and remixing it at a slightly faster tempo. A limited edition of 20,000 was pressed in France for U.K. release, on blue vinyl with a silver label. Unfortunately, all the effort was in vain, as the BBC took exception to the line "just get a hold and watch how it grows" and banned it anyway! Consequently the black vinyl version is now much harder to find. Rumours persist of a U.K. picture sleeve, but these cannot be confirmed. "Polk Street Rag" is taken from "Live Tapes".

17. LOVE ON THE LINE / ALRIGHT DOWN GET BOOGIE (MU ALA RUSIC)

Came in a picture sleeve based on the "Eyes Of The Universe" cover, with the A-side being an edited version of the album track. The single made number 63 in the chart.

18. CAPRICORN / BERLIN

Edits of both songs - issued in a plain Polydor sleeve.

19. LIFE IS FOR LIVING / SHADES OF B HILL

A catchy song and a picture cover helped this single to make number 61 in the chart. "Shades Of B Hill" is otherwise unavailable, and, for those puzzled by the title, borrows a riff from the Fats Domino classic, "Blueberry Hill".

20. JUST A DAY AWAY / ROCK 'N' ROLL LADY*

This single came in two versions, a 7" picture sleeve (see photo) and a butterfly-shaped red and blue picture disc, both of which featured a shortened "Just A Day Away". The B-side of the picture disc was "Looking From The Outside", but quite a few copies were accidentally pressed with the standard 7" B-side, the Berlin concert rendition of "Rock 'n' Roll Lady", which had previously turned up only on a limited edition German pressing of the "Berlin" LP. To further complicate matters, some copies of the picture disc are also known to exist with a Rush track ("New World Man"?) mispressed on the A-side, giving collectors three different picture discs to track down. Good hunting! The single reached number 68.

21. WAITING FOR THE RIGHT TIME / BLOW ME DOWN

For the first time, Polydor released a BJH single in both 7" and 12" formats; both contain an edited and remixed version of "Waiting For The Right Time" from the "Ring Of Changes" LP, with the rhythm section brought forward in the mix to give the song more impact, and a seamless, if rather unnecessary, edit of Les's vocal in the chorus. Both singles also feature the non-album track "Blow Me Down", and came in picture covers. The 12" added the full-length album cut of "Waiting For The Right Time" as a bonus track.

22. VICTIMS OF CIRCUMSTANCE / VICTIMS OF CIRCUMSTANCE (instrumental)

This time round, there were three different formats on sale: a 7" with picture sleeve, a clown-shaped picture disc containing the same tracks, and a 12" single, also with picture cover. The 7" and picture disc have an edited version of the LP track on the A-side, backed with an instrumental mix, which is simply the same cut with most of the vocals removed. The 12" features an extended vocal remix of "Victims" on the A-side, with an extended instrumental on the reverse, plus the bonus track, "Love On The Line" from the Berlin concert, which inexplicably fades out half-way through! The latter track also appeared on the aforementioned German album (in full).

23. I'VE GOT A FEELING (new version) / REBEL WOMAN*

The 'new version' consists of a shortened version of the album track, onto which is dubbed a saxophone part, along with some backing vocals from the female singers who guested on the 1984 tour. No 12" single was commercially issued, although a promotional 12" was sent out to DJs. This boasted the full-length version of the remix, which later turned up on the CD-only compilation "The Compact Story Of Barclay James Harvest". The B-side is the normal LP track, and the single came in a picture sleeve.

24. HE SAID LOVE / ON THE WINGS OF LOVE*

Bringing us up to date, BJH's most recent British single was available as a 7" or 12", both with picture sleeves. The 7" contains shortened versions of both songs, whilst the 12" has the LP track of "He Said Love", a longer "On The Wings Of Love", and an extra track in the form of "Hymn", taken from the album "Berlin". "On The Wings Of Love" has not appeared on LP as yet, but the 12" version was included as a bonus on the compact disc of "Face To Face".



COMPLETE UK SINGLES DISCOGRAPHY

<u>DATE</u>	<u>TITLE</u>	<u>CATALOGUE NO.</u>
26-04-68	Early Morning/Mr.Sunshine	Parlophone R5693
06-69	Brother Thrush/Poor Wages	Harvest HAR 5003
28-08-70	Taking Some Time On/The Iron Maiden	Harvest HAR 5025
02-71	Mocking Bird/Vanessa Simmons	Harvest HAR 5034
28-04-72	I'm Over You/Child Of Man	Harvest HAR 5051
29-09-72	Breathless/When The City Sleeps ("Bombadil")	Harvest HAR 5056
20-10-72	Thank You/Medicine Man	Harvest HAR 5058
04-05-73	Rock And Roll Woman/The Joker	Harvest HAR 5068
05-74	Poor Boy Blues/Crazy City	Polydor 2058 474
03-75	Mocking Bird/Galadriel	Harvest HAR 5094
03-75	Breathless/When The City Sleeps ("Bombadil")	Harvest HAR 5095
11-75	Titles/Song For You	Polydor 2058 660
04-03-77	LIVE EP(Rock'n'Roll Star/Medicine Man pt.1/2)*	Polydor 2229 198
22-07-77	Hymn/Our Kid's Kid*	Polydor 2058 904
03-78	Friend Of Mine/Suicide?	Polydor 2059 002
30-12-78	Loving Is Easy/Polk Street Rag	Polydor POSP 012
12-79	Love On The Line/Alright Down	
	Get Boogie (Mu Ala Rusic)*	Polydor POSP 97
03-80	Capricorn/Berlin	Polydor POSP 140
07-11-80	Life Is For Living/Shades Of B Hill*	Polydor POSP 195
05-83	Just A Day Away/Rock'n'Roll Lady*	Polydor POSP 585
05-83	Just A Day Away/Looking From The Outside (PD)	Polydor POPPX 585
11-83	Waiting For The Right Time/Blow Me Down*	Polydor POSP 640
11-83	Waiting For The Right Time(LP)/Waiting For The Right Time(edit)/Blow Me Down(12")*	Polydor POSPX 640
03-84	Victims Of Circumstance/Victims(instrumental)*	Polydor POSP 674
03-84	Victims Of Circumstance/Victims(instr.) (PD)	Polydor POSPP 674
03-84	Victims Of Circumstance(extended)/Victims- (extended instr.)/Love On The Line(12")*	Polydor POSPX 674
09-84	I've Got A Feeling(new version)/Rebel Woman*	Polydor POSP 705
07-11-86	He Said Love/On The Wings Of Love*	Polydor POSP 834
07-11-86	He Said Love/Hymn/On The Wings Of Love (12")*	Polydor POSPX 834

(* = picture sleeve, PD = picture disc)

Questionnaire Analysis

Well over half of the club's total membership returned their questionnaires, making this the most comprehensive and accurate survey of BJH fans ever conducted. The average age of members is just over 27, but there is a wide spread of ages, which will give us a healthily varied input. Most of you were members of FOBJH, some right from the start in 1977, but we're pleased to see a large number of recent converts.

CONTENT OF NL: The majority of you are happy with our existing format and suggested articles; the only feature which got more votes against than for was members' poetry, which will now be dropped. Some of you were concerned about NL taking advertising, but the question was ambiguous - we meant only members' adverts for records for sale or wanted, penfriends etc. (unless, of course, Polydor wish to advertise the next BJH opus to a readership of dedicated fans!).

MERCHANDISE: Most popular suggestions were, not surprisingly, unreleased BJH tracks and video compilations, which we shall do our best to procure, although the many difficulties involved mean that we can't promise anything. Next came T-shirts, lyric sheets, sweat shirts and old tour merchandise, all of which we hope to be able to offer in the near future. The popularity of compact discs has risen markedly (39% of the vote), pushing cassettes into a poor third place with 16%, but vinyl records just retained their position with 45% of the vote as your favoured format at present, and we will bear this in mind.

CONVENTION: Enough people expressed an interest in a BJH Convention to make this a distinct possibility, and we will be discussing the practicalities with the band, with a view to organising such an event next year.

REVIEWS OF OTHER BANDS: Although a majority (56%) said no to other bands appearing in the magazine, we feel that the remaining 44% should be catered for, and so will be including short record reviews in NL on an occasional basis, concentrating on those artists who have scored well in the poll, and are therefore most likely to appeal to BJH fans..

We were very pleased with the response to the questionnaire, which will help us to give members exactly what they want; it was very encouraging to see that most of you like NL as it stands - we must be doing something right! However, we will not rest on our laurels, but will make every effort to improve both the magazine and the service we provide.

The results of the opinion poll follow; we hope you enjoy reading them as much as Madge and I enjoyed reading the questionnaires and collating the votes.

* * * * *

Poll Results

(1) BARCLAY JAMES HARVEST

BEST ALBUM:

1. RING OF CHANGES
2. Face To Face
3. Gone To Earth
4. Glasnost
5. XII
6. Eyes Of The Universe
7. Everyone Is Everybody Else
8. A Concert For The People (Berlin)
9. Turn Of The Tide
10. Octoberon

Points were allocated on the basis of three for a first place, two for a second etc. No great surprises here, although "Victims Of Circumstance" is conspicuous by its absence. Poor old "Baby James Harvest" received least votes, but we were pleased to see that one person at least rates it as their favourite LP.

BEST TRACK:

1. HYMN
2. Medicine Man
3. Poor Man's Moody Blues
4. Mocking Bird
- 5= Child Of The Universe
- 5= On The Wings Of Love
7. Berlin
- 8= Paraiso Dos Cavalos
- 8= Suicide?
10. For No One
11. Nova Lepidoptera
- 12= He Said Love
- 12= Sip Of Wine
14. Life Is For Living
15. Play To The World
16. How Do You Feel Now?
17. Guitar Blues
18. In Memory Of The Martyrs
19. Fifties Child
20. Loving Is Easy

"Hymn" took first place by a mile, but the next three were very close - "Medicine Man" eventually clinched it, probably owing its revival to the blistering version played on the last tour and featured on "Glasnost".

LEAST FAVOURITE ALBUM:

1. BABY JAMES HARVEST
2. Victims Of Circumstance
3. Barclay James Harvest

A runaway "winner" here, the LP of which John once said "We should have wiped the tapes", although I think few fans would want to go that far! It should be said that many people refused to vote, on the grounds that they like all of BJH's albums.

THE SONGS YOU WOULD MOST LIKE TO SEE BJH PLAY LIVE:

- | | |
|------------------------|--------------------------|
| 1. FOR NO ONE | 11. Summer Soldier |
| 2. Suicide? | 12. She Said |
| 3. Guitar Blues | 13. Echoes And Shadows |
| 4. Play To The World | 14. How Do You Feel Now? |
| 5. Sperratus | 15. Rock 'N' Roll Star |
| 6. Panic | 16. The World Goes On |
| 7. Ring Of Changes | 17= Capricorn |
| 8. Crazy City | 17= Galadriel |
| 9. Paraiso Dos Cavalos | 17= Jonathon |
| 10. Fifties Child | 20. For Your Love |

Any songs included in the 1987 live set were disqualified. There was a tremendous battle at the top, with "For No One" winning by a short head. Practically every song BJH have ever recorded received some votes, including "Early Morning"! (Perhaps not such a bad idea, with the 21st anniversary of its release coming up in April next year - how about it?). Many people were disappointed not to have heard a live version of "Guitar Blues" last year, and the message to John, Les and Mel is please play at least one of these songs on the next tour.

PREFERRED TYPE OF VENUE:

- | | |
|---|-------|
| 1. MEDIUM-SIZED SEATED HALL OR THEATRE | (45%) |
| 2. LARGE SEATED ARENA | (25%) |
| 3. OPEN AIR STADIUM | (21%) |
| 4. SMALL, STAND-UP VENUE WITH NO LIGHT SHOW | (9%) |

(2) OTHER ARTISTS

- BEST BAND:
1. GENESIS
 2. Dire Straits
 3. The Alan Parsons Project
 - 4= Pink Floyd
 - 4= Supertramp
 6. Moody Blues
 7. Fleetwood Mac
 8. Marillion
 9. The Beatles
 10. Queen

Encouraging to see the huge number of different groups getting votes here, particularly outside the top ten, from Aztec Camera to ZZ Top, with a good sprinkling of new bands, and styles ranging from heavy metal through punk and jazz to folk.

BEST MALE

- SOLO ARTIST:
1. CHRIS DE BURGH
 2. Phil Collins
 3. Bruce Springsteen
 4. Chris Rea
 - 5= Eric Clapton
 - 5= Elton John
 7. Al Stewart
 8. Peter Gabriel
 9. Mike Oldfield
 10. Bob Dylan

- BEST FEMALE SOLO ARTIST:
1. KATE BUSH
 2. Stevie Nicks
 3. Suzanne Vega
 4. Whitney Houston
 5. Alison Moyet
 6. Tina Turner
 7. Judy Tzuke
 8. Belinda Carlisle
 9. Bonnie Tyler
 - 10= Joan Armatrading
 - 10= Joan Baez

Kate Bush was way out in front, so to speak, with twice as many votes as her nearest rival. There's always one, isn't there - own up the joker who voted for Boy George!

- BEST NEW ACT:
- 1= T'PAU
 - 1= WET WET WET
 3. The Christians
 4. The Pet Shop Boys
 - 5= Johnny Hates Jazz
 - 5= Prefab Sprout
 7. Terence Trent D'Arby
 8. Aztec Camera
 9. Fairground Attraction
 10. The Hothouse Flowers

Nice to see that so many of you are receptive to new music. After a hard-fought contest, T'Pau and Wet Wet Wet shared an honourable draw at the top. The variety of nominees was again very large, including everyone from Icelandic indie band The Sugarcubes to classical violinist Nigel Kennedy. Other names to look out for, bubbling under the top ten, are The Adventures, All About Eve and German stars The Rainbirds.

- BEST DISC JOCKEY:
1. ALAN FREEMAN (Capital Radio, London)
 2. John Peel (BBC Radio One)
 3. Steve Wright (Radio One)
 4. Tommy Vance (Radio One)
 5. Johnnie Walker (Radio One)

Local radio DJs and those broadcasting outside the U.K. were obviously at a disadvantage here; amongst those doing well in their local areas were Phil Easton (Radio City, Liverpool), Thomas Gottschalk (BR3, West Germany) and Holle Holopainen (Finland). Honourable mentions, too, to two stations for services to the BJH cause: WNEW FM in New York and 5AN in Adelaide.

Finally, as many of you requested, a breakdown of where IBJHFC members live - as you can see, we are truly international!

U.K.	- 227 (74%)	USA	- 7	SWEDEN	- 3	AUSTRALIA	- 1
W.GERMANY	- 31 (10%)	BELGIUM	- 3	FINLAND	- 2	CANADA	- 1
FRANCE	- 10	HOLLAND	- 3	JAPAN	- 2	PORTUGAL	- 1
SWITZERLAND	- 7	NORWAY	- 3	EIRE	- 2	ITALY	- 1
				DENMARK	- 2	SPAIN	- 1

I'M LIKE A TRAIN

THE LYRICS OF LES HOLROYD

Seven years ago Les Holroyd told us in the lyrics of 'I'm Like A Train', "Oh so much is happening to you and me". Besides being a superb bass player, Les Holroyd is the master craftsman of Barclay James Harvest. The proof lies in the numerous classic songs that he has written for the band, covering a period of twenty-one years. During this time, great care and attention has always been placed on constructing beautiful music and weaving delightful haunting songs.

In 1975 Barclay James Harvest released a truly classic album, "Time Honoured Ghosts", the standout tracks being 'Jonathan' and 'Moongirl'. Themes of peace and tranquility go beyond 1975, to be developed further in later years. In 1976 came 'The World Goes On', to be followed by 'Play To The World' (1979); the trilogy is completed with 'Life Is For Living' (1981), setting in motion the central theme of Les Holroyd's work, his love of culture found in other countries' cities, beautifully expressed in the major classic work 'Berlin' and carried through to 'Kiev' (1987). These concepts of peace and understanding are the perfect foil for Holroyd's penetrating love songs. 'Echoes And Shadows' (1981) and 'I've Got A Feeling' (1984) are two masterpieces that bear testament to pure songwriting genius. Yet the jewels in the crown are to be found in 'I'm Like A Train' (1981), together with 'On The Wings Of Love' (1987). These two major works highlight the magic of Les Holroyd's work, proving that considerable time and effort has gone into creating these (and other songs), steeped in perfection.

I always read Holroyd's lyrics before playing a new Barclay James Harvest album, as the themes take in influences and ideas covering the past to the present. Compare, for example, the human sadness of 'Paper Wings' (1974) with the joyous enlightenment found in 'Taking Me Higher' (1977).

Criticism can be found in some inferior tracks. 'High Wire' (1983) and 'Watching You' (1984) spring readily to mind. These songs fail to live up to the standards set in the majority of songs Holroyd has written for the band, mainly due to weak lyrical and musical arrangements. Weak songs, however, are few and far between.

As a prophet, Holroyd's vision of peace, love and understanding remains unquestioned. From 'Crazy City' (1974), through to 'Following Me' (1987), Holroyd's music has taken us on a magical train journey. No doubt the Holroyd tracks on the next album will further reinforce my belief - and take the train along new and exciting areas of musical discovery. Indeed, "Oh so much is happening to you and me", courtesy of this brilliant musician who continues to create and perform majestic songs of our time, that remain interesting without offending people, thus bearing the hallmark of a genius.

ANDY BANNON



RANT!

WHO WROTE WHAT ?

One of the nicest things about a fanzine such as "Nova Lepidoptera" is that it gives an ordinary punter such as me the chance to air my views or give my opinions about various aspects of one of my favourite bands. Well, what I'm about to say may seem (and probably is!) very trivial, but it's something which has been bothering me for a good many years. So, if you're all sitting comfortably, then I'll begin...

During BJH's years on the Polydor label, John and Les have more or less shared the writing of the tracks on each album. Of course, up until his departure following the "XII" album, Woolly (or Wooly, or Woolley - it depends on which LP cover you refer to!) generally provides just the one track, and Mel does get credited with having co-written 'Negative Earth' and 'Paper Wings' with Les for the "Everyone Is Eveybody Else" LP, but from "Eyes Of The Universe" onwards it's John and Les all the way. If we look back at the recordings made on the Harvest label, however, a rather different (and to my mind rather confusing) picture emerges.

Many of the earlier tracks were apparently group compositions, and there is a tendency for more songs to be attributed to specific individuals as time goes by. Thus all of the tracks on the first "Barclay James Harvest" album were written jointly by all four members of the band, whereas by "Baby James Harvest" there were no such collaborations. If, however, you were to check the credits on the various album centres and covers, then some interesting discrepancies come to light.

For example, who actually wrote "Mocking Bird"? The track originally appeared on the "Once Again" album, where it is labelled as a group composition. This is true also for the "Best Of Vol.1" and "Early Morning Onwards" compilations. By the "Barclay James Harvest Live" LP, the inside cover attributes it to John, whilst the label sticks to the traditional belief that Mel, Les and Woolly also had a hand in its writing. This dual position is maintained by "Live Tapes", but by "Berlin" the powers that be have boldly decided to go the whole hog and give it over entirely to John! The first live album is also at odds with "Once Again" in the case of 'She Said'. On the latter, John is reputed to have written the track, although the vocals are taken up by Woolly. On the former, however, it's Les who takes the credit (I wouldn't like to say for sure who supplies the vocals for the live version).

Not only do we have variations on the writing of songs between albums, but in a few cases the studio albums themselves carry conflicting information. Take, for example, 'Thank You' on "Baby James Harvest". Was it written by Les as stated by the record cover and the inner sleeve, or by John as claimed by the record centre? John certainly sings it, so I'd place my money on him being its creator. Finally, take "Barclay James Harvest And Other Short Stories", where the credits are tossed to all and sundry; "Little Lapwing" is attributed to Les in three different places, as is "Song With No Meaning", but the right inside flap informs us that while Les did write the music, the lyrics of the former were provided by John, and Mel had a hand in the second track.

(continues over)

Now, I suspect that to many of you nothing I've said is particularly new, nor is it the most sensational piece that will ever be written about the group! It has, nevertheless, given me the opportunity to present a topic for discussion. If the international BJH meeting which Jon Schick mentioned in the renaissance issue of NL does take place, then I hope to meet some of you there to discuss this and much more besides. Until then, bye for now.

KEVIN STERRY

Feedback

This is your space for letters, corrections to articles in NL, comments or just a chance to get it off your chest!

HE SAID WHAT ??

If I may, I'd like to reply to Stephen Roberts' description of the lyrics of 'He Said Love' as "rather banal". To think of these lyrics merely as a list of incidents, lacking detail and imagery, is to be blind to their profundity and implications. "He gave us bread - His body, He gave us wine - His blood". Anyone caring to study the meaning of these lines (from their original source) will realize that there is more power per syllable than can be traced anywhere else in BJH lyrics. For the listener with ears to hear, 'He Said Love' comes over as a torrent of triumphal applause, in praise of the God-become-man, dizzily unable to count all the marvellous things He has done. "He'll change all your lives, if you'll just let him in". "Rather banal"? I don't think so, and I'm speaking from experience.

Robin Stapleford

TREPTOWER TRUNCATED

Thanks to Monika Brauckhoff and Graham Wheelwright for pointing out my mistake in the set list for the East Berlin concert in the last NL, where I omitted "Berlin" and "Kiev". My list was taken from the East German radio broadcast of the show, and these two tracks, which were in the set, were apparently deemed too "political" to be transmitted!

OFFICIAL FRENCH TRANSLATOR

Many thanks to Claire Powell, who has kindly volunteered to help any French-speaking members of the club to translate letters or articles from NL. You can write to Claire at:

BORREVELDLAAN 6, 1930 ZAVENTEM, BELGIUM

GREAT SINGLES SALE !!!

Here it is, a one-off chance to get hold of MINT copies of some of the Polydor 7" singles at very reasonable prices. We have very limited numbers of these singles, so you MUST write first with a stamped, addressed envelope or International Reply Coupon to reserve the records. SEND NO MONEY at this stage. Don't worry if you are outside the U.K. - some of the singles will be held back for you, to allow for longer postage delays. We expect the records to sell out very quickly, so hurry to avoid disappointment.

The singles available are as follows :

- | | |
|--|-------|
| 1. Love On The Line/Alright Down Get Boogie (UK pic) | £3.00 |
| 2. Life Is For Living/Shades Of B Hill (UK pic) | £2.00 |
| 3. Life Is For Living/Sperratus (W.Germany pic) | £3.00 |
| 4. Waiting For The Right Time/Blow Me Down (UK pic) | £2.50 |
| 5. Victims Of Circumstance/Victims(instr.) (UK pic) | £2.00 |
| 6. I've Got A Feeling/Rebel Woman (UK pic) | £2.00 |

Prices include postage in the U.K. Readers in Europe should add £0.50 for airmail postage, and outside Europe, add £1.50.

Remember, do not send any money until we write to confirm that you have been successful in reserving a record.

NOVA LEPIDOPTERA PENS

We still have a few of these pens available. They are black Staedtler non-retractable pens, gold-blocked with the wording "Nova Lepidoptera, The BJH Fanzine". The price is as follows :

U.K.	: £0.50
Europe	: £0.50
Elsewhere	: £1.00

BACK COPIES OF FOBJH NEWSLETTERS

We can now supply original FOBJH newsletters, issue numbers 28, 29, 30, 32, 33, 34, 35, 36, 37 and 38, at a cost of £0.50 each in the U.K., £0.75 each in Europe and £1.25 each elsewhere.

Payment by cheque or postal order in Pounds Sterling only, please.

FANZINES

Some fanzines which may be of interest to our members:

- GENESIS: "The Waiting Room". Details from Pete Morton, 83 Oldfield Rd, Stannington, Sheffield, South Yorks. S6 6DU.
- CHRIS DE BURGH: "Spanish Train". Details from Alison Downes, 15 Holne Court, Exwick, Exeter, Devon EX4 2NA.
- ROY HARPER: "Hors D'Oeuvres". Details from Darren Crisp, 3 Norton Park Crescent, Norton, Sheffield, South Yorks. S8 8GN.

