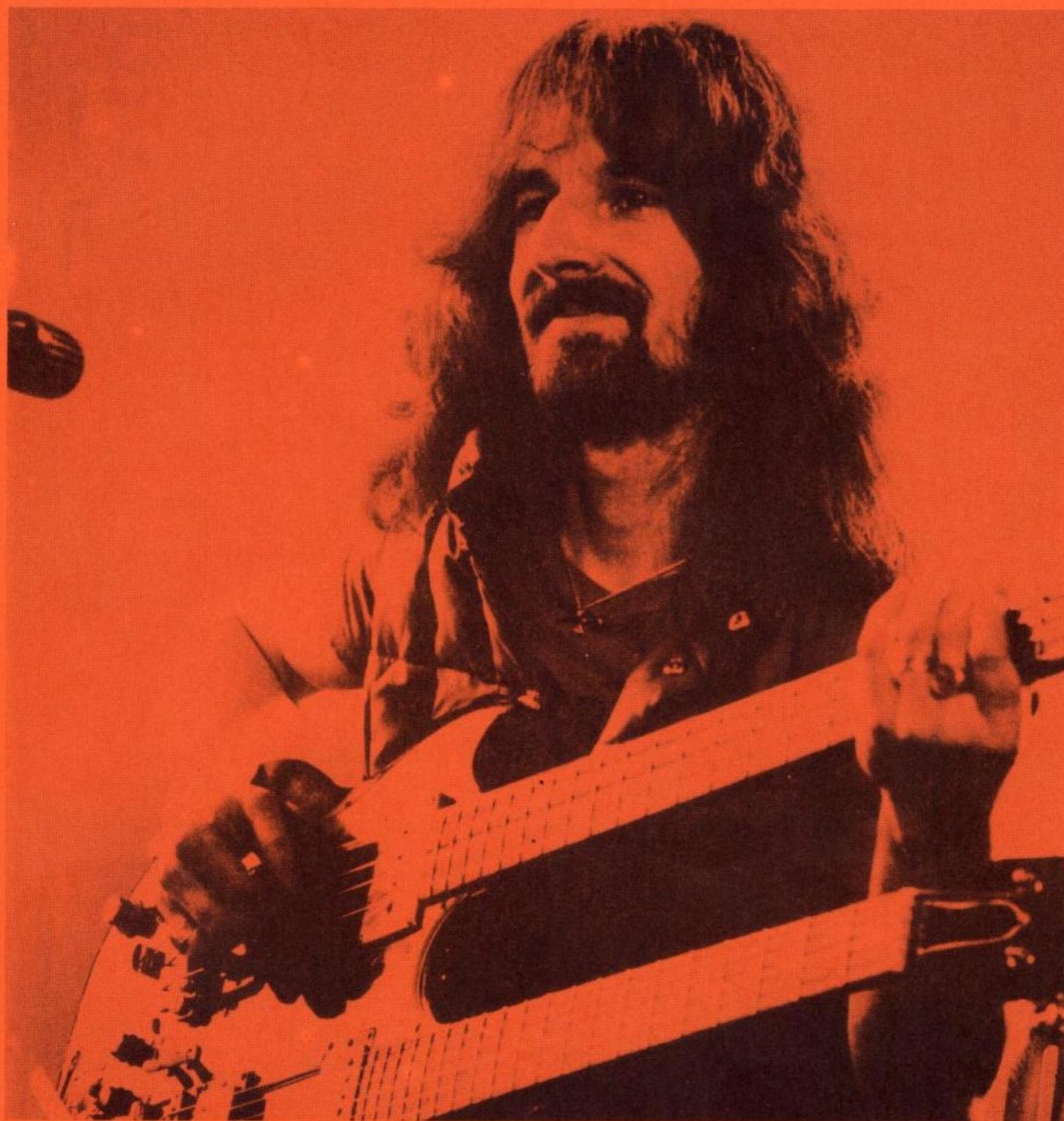


Nova Lepidoptera



Magazine Of The International Barclay James Harvest Fan Club



Number 23

December 1993

Nova Lepidoptera

Magazine Of The International Barclay James Harvest Fan Club



CONTENTS

News	4
Media World	7
A Day In The Life Of IBJHFC.....	10
Album Portfolio: <i>Octoberon</i>	12
Tell Me The Answer.....	14
I Remember It Well	15
Feedback	16
Back Issues.....	19
Marketplace.....	20
The NL Songbook	21

CREDITS

Contributors: Yuko Imamura; Rolf Tombült; Terry Luck; Mike Muller; Carl Jacobs; Ryszard Szafranski; Jon Schick; Vincent Defresne; Frank Weber; Evelyn Krause; Alister Hill; Ralph Tonge

The IBJHFC Team: Keith Domone - Club Secretary, NL Editor
Monika Brauckhoff - German Translation, Design
Madge Domone - Membership Secretary
Kevin Goodman - Club Photographer, Distribution

All contributions are welcome, but we regret that we cannot answer individual letters unless you enclose an SAE or IRC.

Next Issue: Last copy date: January 10th; available end February

Membership: UK: £7.00 p.a., Europe: £9.00, Elsewhere: £11.00

Madge (membership & club offers)
35 Wood End Green Road
Hayes
Middlesex
UB3 2SB, UK

Keith & Monika (NL, Swallowtail, letters)
117 De Havilland Close
Yeading
Northolt
Middlesex UB5 6RZ, UK [☎ 081-842 2380]

TOUR POSTPONED

BARCLAY JAMES HARVEST's October/November European Tour, which would have included concerts in The Netherlands, Austria, Switzerland, Germany and France, was cancelled on October 7th due to poor ticket sales. The official statement released by manager Lindsay Brown read as follows:

"It is with regret that I have to inform you that Barclay James Harvest are suffering from the general economic climate in Germany and because of this the German promoter has postponed the forthcoming tour until next year."

We spoke to John on the evening of the announcement, and his message to the fans is that he is very sorry for the disappointment and inconvenience caused, but it was completely out of the band's hands. He also asked us to emphasise that, whilst this is obviously a serious setback, Barclay James Harvest are **not** splitting up.

We did write to all members in the countries concerned as soon as the news broke, but, in case there is anyone else who still has tickets, then they should return them to the place where they purchased them for a full refund. I know that many people had already made travel arrangements - Monika and I had spent £300.00 of our own money on non-refundable air tickets to Germany, so we know how you feel - but the news came as a shock to the band as well as ourselves. Although ticket sales for one or two of the venues, notably the huge Hallenstadion in Zürich, were encouraging, the overall sales were such that the promoter felt that he had no alternative but to cancel. When the concerts are rescheduled, we will, of course, let you know as soon as we can.

Woolly CD Out Soon

There's better news from the reissues department: we have negotiated a deal on behalf of Woolly Wolstenholme with the Voiceprint label (which issued the recent mellotron CD, *Rime Of The Ancient Sampler*), to release a brand new CD of all of Woolly's solo work from the early 1980s, some of which has never been available before.

The CD, which has the working title *Music From The Black Box*, will include:

- * All of Woolly's 1980 solo LP, *Mæstoso*
- * All five songs from Swallowtail's now-deleted cassette, *Too Late...*, which comprised "All Get Burned" (the B-side of an unreleased single of "Gates Of Heaven"), plus four songs from the unfinished second solo album, namely "Too Much, Too Loud, Too Late", "Deceivers All", "Has To Be A Reason" and "Down The Line"
- * **PLUS:** four more, previously unheard songs from the sessions for the *Black Box* album - "The Will To Fly", "Sunday Bells", "Even The Night", and "Open"

Woolly himself will oversee the CD mastering, as he was not entirely happy with the earlier German CD of *Mæstoso*, and the artwork will be based on the original design for the *Black Box* album.

The CD will run for more than 70 minutes and sell for around the same price as the mellotron disc. It should be available through Swallowtail and all good record shops, as they say, early next year. If you'd like further details and information about the release date etc., please send a stamped addressed envelope or International Reply Coupon to Swallowtail Enterprises at Keith & Monika's address on page 3



Nova News... Nova News...



Merry Christmas!

With this issue of NL you should find our small gift to you, a badge with the new BJH logo. We have had them specially produced for us by the same company which manufactured this year's official BJH tour merchandise, but our badges are exclusive to club members. Extra badges can be ordered using the enclosed 'Club Offers' form.



Japanese Release For *Caught...*

Polydor Japan has issued *Caught In The Light* on CD, making it the first new album by BJH to gain a Japanese release since *Victims Of Circumstance* in 1984. The CD has the same design as the European issue, with the addition of a Japanese language biography and lyric sheet and the usual fold-around card on the spine. Many thanks to club member Yuko Imamura for telling us the good news; she has also very kindly offered to obtain copies of the CD for any collectors in the fan club, who should send ¥2,800 plus postage to:

Yuko Imamura, 1-11-31 Sakuragaoka, Hodogaya-ku, Yokohama 240, JAPAN.



Tour Merchandise

Talking of this year's tour merchandise, the cancellation of the autumn tour means that many members who were looking forward to buying *Caught In the Light* T-shirts etc. will be disappointed. The good news is that club members can still order them direct from BJH's official suppliers, Music Merchandising Services. You should find a leaflet and order form at the front of this issue. I know that many fans don't like to order without seeing the goods first, but having seen the shirts myself, and knowing Mike Murphy at MMS (Hi, Mike!), we can vouch for their high quality, and recommend them to club members. They are much better made than previous tour merchandise, and would make ideal Christmas presents. Before you ask, no, we're not on commission!



Promo CD Surfaces

We've now tracked down the German promo-only CD single mentioned in NL22. It has a colour cover with an enlarged section of the album design, and features a 3.58 Radio Edit of "Who Do We Think We Are", the full-length version of "Forever Yesterday", and the normal album cut of "Cold War". The inclusion of "Forever Yesterday" with the guitar solo which was omitted from the CD of *Caught In The Light* makes this promo highly collectable, as it is the only way to get the whole song on CD at present. Catalogue number is BJH DJ 1, but I'm afraid that we can't really give fans much information on how to get hold of one - we had to pay a fortune for our copy from a German dealer at a record fair! Promotional material is never available to the general public, so the collectors' market (magazines, dealers and record fairs) is the only source for fans who are looking for this sort of item. We've had many enquiries about singles from *Caught In the Light*. Astonishingly, the answer is that no normal singles have been issued from the album in any territory, so far as we are aware.



Reissues Update

We've had a number of enquiries as to progress on our efforts to get more archive material released on CD, e.g. *A Major Fancy*, the 1972 BBC *In Concert* with the orchestra etc. As ever, it's a painfully slow process, but I'm hoping for news about John's album soon, although it now seems unlikely that we'll be able to get the BBC concert released. Bad news, too, on the club "rarities" CD: our proposed track-listing was turned down, but we'll try again with an alternative line-up and keep you informed of progress.

Nova News... Nova News...



Zounds Good

German label Phono Music/Zounds, which specialises in digitally remastered compilation albums, has released a German-only 76-minute

BJH CD, *Loving Is Easy: Best*. Track listing is:

Loving Is Easy (Fantasy) [album version]; Sip Of Wine; Life Is For Living; Victims Of Circumstance; Ring Of Changes; Love On The Line; Poor Man's Moody Blues; Hymn; Berlin (live Berlin); Mockingbird (live Berlin); Child Of The Universe (Live Tapes version); Rock 'N' Roll Star (Live Tapes); Hard Hearted Woman (Live Tapes); For No One (Live Tapes)

The CD was initially available by mail-order only, but has now filtered through to German record shops as well. Catalogue number is 272 005 21-B.



IMOs & Cheques

Madge has received a number of International Money Orders from Switzerland recently, where a conversion fee of £2.00 has been deducted **before** she has received the cheque. If paying by IMO, you **must** pay any such fee on top of the amount of the cheque. A number of fans, particularly in the U.S.A., have told us that IMOs are prohibitively expensive. We can now accept the following alternatives:

- * International Money Order in GB Pounds
- * Eurocheque in GB Pounds
- * Cash in GB Pounds, or, if this is really not possible, in a choice of three other currencies: U.S. dollars, German Marks or French Francs. **Please use the up-to-date exchange rate to calculate the amount owed, and add the equivalent of £2.00 to cover our exchange costs.**

Any other forms of payment, such as cheques made out in non-UK currencies or drawn on a bank branch outside the UK, will **not** be accepted.

New Postal Rates

UK letter rates went up on November 1st. The cost of a first class letter inland or a letter weighing less than 20g to an EC country is now 25p. Club members can still buy four stamps for £1.00 as an alternative to International Reply Coupons - see the Club Offers form enclosed.

...Other Short Stories...

...Hang on to those free **fan club flexi discs** of "Too Much On Your Plate" - the first one to appear on the collectors' market was advertised in the September issue of *Record Collector*, priced at four pounds, and demand is bound to grow as more people outside the club become aware of the flexi's existence. The seller, in case you're wondering, was a lapsed member of the club...

...Whilst on the subject of collecting, BJH fans had a rare chance to bid for BJH **gold and silver discs** which were also advertised in *Record Collector*. The gold one was presented to David Walker to mark 250,000 sales of *Live Tapes* in Germany, whilst the silver disc was given to Rockbray Ltd. for UK sales of *Time Honoured Ghosts*...

...**Compilation Corner:** A French sampler CD called *MG Flashback, Les Années 70* includes BJH's "Mr. Sunshine" (well, it makes a change from "Hymn" or "Life Is For Living"!). [EMI France, 799 861-2 (PM 520), 1992]...

...**Congratulations** to long-standing club member, Peter Brooks, who married Tracey Martin on September 16th in the Dominican Republic. Peter and Tracey have combined surnames, and are now Mr. & Mrs. Martin-Brooks...

...**Good wishes**, too, go to one of our Japanese members, Motoko Yamaguchi, who also got married this year...



Media World

BJH IN SEX ON TV SHOCK!

I thought that would get your attention! German TV channel RTL2 has been showing sex education programmes aimed at teenagers in its *Bravo TV* slot, and the background music for one of them was BJH's "Poor Man's Moody Blues". Thanks for the information go to Rolf Tombült, who just happened to be watching...

On the same subject, Jürgen Fegers says "I was just watching RTL by chance (I swear!) around midnight when the programme "Midnight Strip" came on, where people send in home videos of themselves doing a strip-tease, and I heard "Cheap The Bullet" as the background music!!! *Ed: I could make some comment about BJH getting TV exposure at last... I'd have thought that they would at least have chosen something more appropriate, though, like "Loving Is Easy" - "Just get a hold..."*

MORE TV

BJH made two appearances on German TV in October, both of which were playbacks of the promo-only single, "Who Do We Think We Are". The first was for ZDF's *Chiffre* with Sabine Sauer on October 5th, then the band flew out to Berlin to appear on *Glücksrad* for SAT 1 on October 9th. Unfortunately, we usually find out about TV shows too late to inform fans, but I know that a few club members managed to video them.

BJH IN GOOD REVIEW SHOCK!

Less likely than England reaching the World Cup finals, I know, but the August issue of *Rock World* carried a very reasonable critique of *Caught In The Light* written by Chris Welch, although they spoilt the effect somewhat by printing a poor review of the band's June live show in Hamburg.

The German edition of the same magazine also published a spoof "scoop" claiming to have discovered that BJH and Emerson, Lake and Palmer were, in fact, one and the same band. Come to think of it, ELP did pull out of the one live show where they were on the same bill as BJH...

There have also been positive reviews about the new album in some German music magazines. In one of them called *Music Mag* Waltraut Breit describes the material as "complex sound compositions using highly modern sound techniques... dominating in the foreground the high, sensitive voice of John Lees [!!!]. The whole CD stands out due to well-written lyrics. As the CD has been composed right through, without any pauses, the music makes you forget everyday life completely. Fine music for hours of togetherness." Another one, *Logo*, states that the band's 20th album is in no way inferior to their earlier successful ones. "On *Caught In The Light* one ambitious and catchy song follows the other, as you will certainly be able to discover as well at their live concert on 29th October in Nürnberg's Meistersingerhalle." The writer then continues with very positive speculations about the live set, only to spoil it all by pushing the recording date of *Gone To Earth* back to 1973...

Finally, *Q* is really plumbing the depths these days: in response to a reader's letter bemoaning the high price of the recent Beatles compilation CDs and suggesting the creation of a fund that fans could pay into without having to buy the actual CDs, the magazine's ever so witty response was to suggest setting up such a fund for BJH fans. How about a fund to enable *Q* to employ a journalist?

On a brighter note, thanks to Terry Luck and others for pointing me in the direction of *The Guinness Who's Who Of 70s Music*, a thick paperback which includes a good piece about BJH.

FAREWELL, FLUFF!

The end of an era came on October 23rd when Alan "Fluff" Freeman's last Radio 1 rock show went out, following the announcement of his retirement. Fluff was the only DJ on national radio who consistently supported BJH, and I'd like to thank him on behalf of the band and all their fans for his sterling work and to wish him well in the future. Fluff can still be heard presenting a chart show on indie-rock station XFM in London and a revamped "History Of Pop" series for Radio 1 next year.





The Life You Lead:

ACT 1, Scene 1: A flat in West London. Music obviously dominates the occupants' lives, with records, CDs and books on the subject scattered around every room. The walls are adorned with representations of butterflies of every size and hue. Footsteps are heard outside, and the sound of voices...

Monika: That was a great holiday - we really needed that.

Keith: We'd probably have gone crazy if we hadn't... that's funny - the door seems to be stuck.

M: I'll give you a hand.

[They put their shoulders to the door and heave. Without warning, it gives way, and they find themselves sprawling on the floor amidst an enormous pile of letters and parcels.]

M: So that's why it wouldn't open. Time for work.

Scene 2: Later...

K: So that's thirty votes in the poll, sixteen letters to answer, two CD orders, three bills and four people asking where BJH got their name from and why Woolly left. I suppose we'll have to print the answers in NL again.

M: There are six messages on the answering machine. Madge says there are twelve new members, twenty renewals and two fans asking where the name Barclay James Harvest comes from and what made Woolly leave!

K: If one more person asks me that, I'll, I'll....

M: Oh, and apparently some of the tour dates have changed.

K: Oh, no! That means we'll have to write to everyone again. I'll start printing the labels off.

M: I'll get going on the letters, then.

Scene 3: Much later...

K: OK, I've posted the newsletters.

M: Right, and I've answered most of the letters, except for these three: this one wants us to buy six tickets for her for Düsseldorf, which must be in the

front row, directly in front of Les, and can she have back stage passes and a discount?

K: What's this one? - my French is awful.

M: I think he wants us to send him every album that BJH have ever made, as he can't find any record shops where he lives.

K: Where's that?

M: Paris. He does offer to pay some of the postage, though.

K: This one seems to be a membership renewal plus an order for a CD, two T-shirts and three tickets for each gig, which must be in the first row in front of John.

M: Have they put separate cheques in?

K: No, it seems to be one cheque, drawn on the Bank Of Venezuela, made out to "Mr B.J.Harvest". I wonder if our bank takes cruzeiros...

ACT 2, Scene 1: Later that week. The telephone is just ringing for the seventh time that evening...

M: Hello? Yes, this is the fan club. Well, I'm sorry that you didn't agree with that letter in NL, but I don't think that strangling him will help. I'm sure that he is a real fan, he just didn't think that this one song was the best thing that the band had ever done. No, I'm afraid that they're not planning to play Little Puddlefield on this tour. Yes, I suppose it is inconvenient travelling for half an hour, but at least they're playing in your country... The name? Well, apparently, they didn't want to be called The Blues Keepers any more, and...

Scene 2: The 'phone is ringing...

K: *[Shouting]* They pulled the names out of a hat, and Woolly - what? Oh, hello Mum! The holiday? Yes, of course we're really relaxed now - another one would be nice, though...

Scene 3: Nearly midnight. The 'phone is ringing...

M: Hello? What?!!! The tour's cancelled???!!!

K: I'll start printing the labels...

A Day In The Life Of IBJHFC

Scene 3: The next day...

M: OK, that's the newsletters all ready to go out with the bad news.

K: And I've put the origins of the name and why Woolly left in the new NL, so we won't have to answer that again.

[The 'phone rings]

K: Hello? Yes, I can tell you that - the last studio album before this one was called *Welcome To The Show* and the single from it was "Cheap The Bullet". OK, cheers!

M: Another fan?

K: No, Polydor.

[The 'phone rings again]

K: Hello?

Caller: Oh, hello. Is this the right number for the Barclay James Harvest fan club?

K: Yes, it is. Can I help?

Caller: Yes, I was just wondering if you could answer one question for me - I've always wanted to know how Barclay James Harvest got their name. Hello? Hello?....

☆☆☆☆☆☆



OK, I have to confess to a degree of exaggeration - but only a slight one! Lest we forget, you can all join in on the chorus:

*And the life you lead
is the one you choose...*

Review

"IN SESSION TONIGHT"

by Ken Garner

(BBC Books, £17.99)

I'm not in the habit of reviewing books in NL, since it is very rare to come across a music book of more than passing interest to BJH fans. However, I'm delighted to make an exception in the case of this excellent large-format paperback from the BBC.

In Session Tonight is the story of BBC Radio 1's studio recordings over the years, which built up, almost unnoticed, into what is almost certainly the world's most important archive of pop and rock history. Concentrating largely on John Peel's programmes down the years, the first half of Ken Garner's book makes an absorbing read, describing the way in which studio sessions were used in the early days of Radio 1 as a way of getting round restrictions on the number of records which could be played on air. The precarious existence of John Peel's idiosyncratic programme against a background of indifference or even downright hostility from his superiors makes for fascinating reading.

However, it is the second section of the book which makes it worth its weight in gold to the serious music historian, for here we have nothing less than a complete listing of every John Peel session ever recorded, with tracks, recording and broadcast dates, venue, producer etc. Think of an artist, and the chances are that they are represented here.

BJH's sessions were covered in detail in NL18, and our information is largely confirmed by Ken Garner's work. His book adds some dates and fills in some minor gaps, but I don't propose to reproduce the listing here. Suffice to say that this book is a wonderfully absorbing read, an invaluable reference source and, despite the high cover price, excellent value, particularly with a sampler CD of various artists' session tracks thrown in. Very highly recommended.

Keith Domone

Album Portfolio

"OCTOBERON"



RED SIDE:

The World Goes On (Les Holroyd)
May Day (John Lees)
Ra (Woolly Wolstenholme)

BLUE SIDE:

Rock 'N' Roll Star (Les Holroyd)
Polk Street Rag (John Lees)
Believe In Me (Les Holroyd)
Suicide? (John Lees)

UK Release Date: 1st October 1976
UK Catalogue No.: Polydor 2442 144

RECORDING DETAILS

Recording Studios:

Strawberry Studios, Stockport

Recording Dates:

Ten weeks in the summer of 1976
(on a budget of around £20,000)

Producer:

Barclay James Harvest

Engineers:

David Rohl, Steve C. Smith

Additional Personnel:

Orchestra and choir conducted and arranged by the late Ritchie Close.

Choir: The Capriol Singers,
director Gerald E. Brown

TITLE

A pun on Shakespeare's character Oberon from *A Midsummer Night's Dream*, symbolising the fact that it was the band's eighth album (excluding the compilation *Early Morning Onwards*) and that the album was released in October.

SLEEVE

Original LP copies had the winged woman design embossed on the front of the cover, and an inner sleeve with lyrics and a photo of a male torso wearing a pendant of the woman's head.

DAVID ROHL

David's musical career encompasses writing and performing with his own bands (The Sign Of Life, Ankh, Mandalaband), studio engineering (Marc Bolan, Thin Lizzy) and production (BJH, Maddy Prior and others). His work on *Octoberon* and *Gone To Earth* led to BJH performing on Rohl's second Mandalaband project, *The Eye Of Wendor: Prophecies*, a concept album which also featured 10cc, Justin Hayward and others.

The World Goes On

The album opens with a neglected BJH classic from the pen of Les Holroyd, with a simple but highly effective acoustic opening complemented by John's eloquent lead guitar work. Lyrically, the song tackles the subject of life and luck, finishing on an optimistic note with a favourite *leitmotiv* of Les's - flying as an escape (c.f. "Jonathan", "On The Wings Of Love", "The Life You Lead" etc).

May Day

John's first contribution is, as is so often the case, lyrically ambiguous, but the song seems on one level to be about political extremism of the *Brave New World* variety, whether from left or right. The title refers, of course, to the traditional communist country parades on May 1st, and there are allusions to "the State" and "a party man", but elsewhere the words attack simplistic black and white notions of right and wrong. The song can also be read as a description of personal confusion and uncertainty.

The coda to the song offers no further clues, consisting as it does of a choir singing excerpts from six songs (all at the same time) ranging from traditional English pieces such as Elgar's paean to patriotism, "Land Of Hope And Glory" to the socialist anthem "The Red Flag"! The other songs included are "It's A Long Way To Tipperary", "We'll Meet Again", "There'll Always Be An England" and "The White Cliffs Of Dover". The idea seems to have been Woolly's, and the 'choir' included Martin Lawrence and David Rohl.

Ra

The only song written by Woolly on this album, but what a song! *Ra* was the Ancient Egyptian sun god, and Woolly was inspired by the subject to write one his most dramatic pieces. Doubtless David Rohl, with his lifelong interest in Egyptology, approved of the theme and helped to achieve the semi-classical feel of the recording. Woolly cheerfully admits to having borrowed the first four notes from Mahler's *Symphony No. 1*, although, as he says, it's hardly a major musical theme in the song. The delicate verses lead to some suitably languid guitar work from John, before a reprise of the opening section builds up to the extremely powerful ending - one of the best arguments I've ever heard for the extended dynamic range of CD!

Rock 'N' Roll Star

There's an obvious reference here to The Byrds' "So You Wanna Be A Rock 'N' Roll Star", and Les's song carries a similar view of the pitfalls of seeking stardom, although musically it is completely different. A contemporary review compared the song to The Eagles "One Of These Nights", particularly the guitar solo, and there is a slight resemblance, but in spite of that, (or perhaps because of it!), the song has become an enduring part of the BJH repertoire, even making a reappearance in the live set in recent years.

Polk Street Rag

An X-rated song from John! The inspiration for this jokey rocker was the controversial film *Deep Throat*, starring Linda Lovelace. The film had pretensions to artistic content, but was basically a soft-porn movie about a woman with the unusual anatomical feature of having sexual organs in her throat! Polk Street is in San Francisco's red light district, and the band were in San Francisco at the time of the film's release, since the original plan was to record the album with Elliot Mazer at His Masters Wheels studio, where *Time Honoured Ghosts* was made. However, Mazer was unavailable when the band first arrived, and their visas were only valid for a limited period, so, having killed some time recording backing vocals for David Soul, they eventually decided to go back to England and record the album at Strawberry.

Believe In Me

Les's delicate love song has some beautiful vocal harmonies and instrumental effects, which have been compared with the style of Steve Stills and Manassas, an early influence on Les's writing.

Suicide?

The question mark in the title is often forgotten, missing the point of the song, which is simply "did he jump or was he pushed". The ghoulish sound effects at the end were created using a twin microphone binaural system on the head of a dummy, which was then thrown out of an upstairs window! Apparently Woolly refused the starring rôle for some reason, although his clogs created the footsteps. I'm reliably informed that the spoken line "are you a member, sir?" is the censored version - the original was "may I see your member, sir?"!!

Tell Me The Answer

Who was Harold McKlintock, to whose memory "The Ballad Of Denshaw Mill" is dedicated?

Harold McKlintock was an old friend of John's family and a neighbour - the MacKlintocks are one of the oldest families in Denshaw and a source of inspiration to John when he wrote the song some years ago - like "Hymn", "Child Of The Universe", "Guitar Blues" and other BJH classics, "The Ballad Of Denshaw Mill" was rejected when it was first presented, in this case for possible inclusion on *Ring Of Changes*...

What does John do with all guitars which he's played on tour over the years? Does he resell them or are they of so much personal value to him, that he stores them in a collection?

John has still got practically all of his guitars from down the years, although on any given tour, he will only play half a dozen or so which give him the particular sounds he wants.

How much practice does John do (daily)?

John: "None! No, seriously, I've just started today (*October 5th*) for the tour, but sometimes I don't pick up a guitar for a while."

I would very much like to know whether John Lees' "Untitled" series were titled "Untitled" or were they actually... untitled! (And if so, why was Number 1 subtitled "Heritage"?). Also... in the light of the 1973 radio session track-listing, which features "Untitled No.6", do you have any clues about what might have happened to Nos. 4 & 5? Or whether there was a No.7?!

Ah, thereby hangs a tale - a saga of secret deals, major record company incompetence (*surely not?!)* and opportunities lost in the mists of time! An everyday story of Barclay James Harvest, in other words. Some of those concerned are no longer around, and those who were are reticent about the matter. However, here is what I believe is the true story:

A Major Fancy was recorded at the end of 1972 and planned for release on EMI's Harvest label in June 1973. It appeared in their 'New Releases From EMI' leaflet around that time (see NL5), with the following track listing:-

Untitled No.6 - Allergy; Child Of The Universe; Kes (A Major Fancy); Untitled No.8 (A Lost Affair); Sweet Faced Jane; Witburg Night; Untitled No.1 - Heritage; Untitled No.4 - Hands Across The Water

The album would have had a gatefold sleeve, different artwork and the number SHVL811. However, at that point negotiations between EMI and BJH's managers over a new contract broke down, and BJH were dropped by the label. When they signed to Polydor in late 1973, the story was put out that the album was "lost" in the switch. In fact, the secret deal was that Polydor would pay all the band's debts to EMI, on condition that EMI didn't release any band or solo material for a period of three years, a minor detail that someone omitted to inform John about at the time! Thus it was hardly surprising that both *The Best Of Barclay James Harvest* and *A Major Fancy* came out on the Harvest Heritage label just over three years later. Unfortunately, by this stage the original artwork was lost, and either John couldn't remember the exact titles, or, as I suspect, he simply wasn't consulted. Whatever the reason, EMI released the album with a new, frankly uninspired design, a single (cheap) sleeve and completely wrong titles, even transposing one correct title onto entirely the wrong song ("Untitled No. 1 - Heritage"). One day, I hope to get the album released exactly the way it was intended, although it's probably too late for it to gain the commercial success it could well have enjoyed if it hadn't been suppressed.

This is just my theory, of course, albeit based on considerable research. If I'm wrong, I'll be happy to print a correction in the next NL...

Could you please tell me the names of the *lepidoptera* appearing on the covers of "Turn Of The Tide" and the "Stand Up" CD single?

OK, you've beaten me! I'm an Air Traffic Controller with an obsessive interest in music, not an entomologist!! All I can say with any degree of certainty is that they're not natives of Europe - can any butterfly experts out there answer this one?

[Questions submitted by Terry Luck, Mike Muller and Carl Jacobs]

I Remember It Well...

Cat Stevens, Genesis, various reggae, Beach Boys (we all have our weaknesses!), ELP, Van Der Graaf Generator, Yes, King Crimson... THE YEAR, 1971... I was sweet (debatable!) sixteen...

These were just some of the artists that graced my embryonic record collection that year, but do you ever get that gut feeling when you know that a piece of the puzzle is missing? I did! ...and with what seemed like divine intervention my love affair with BJH began.

One fateful day, the enigma began to unfurl... Some of my schoolfriends and I decided to form a band, as one did, and our first, tentative rehearsal was scheduled to take place at the guitarist's house one evening. As we arrived, on entering, my ears were assaulted by the most heart-stopping guitar solo I'd ever heard! It seared its way out of the room's powerful stereo system. I stood transfixed until the climactic explosion had subsided and on enquiring as to who was the perpetrator of this work of genius, our host replied,

"Barclay James Harvest!"

"Who's he?", I said,

"Who's they!" he replied, "The album's *Other Short Stories* and the track was 'After The Day!'"

I argued to listen to the album from start to finish (TWICE!). There was very little rehearsal that night, I can assure you!

The following day I chanced upon a friend, an old friend, completely out of the blue. We picked up a couple of bottles of cider, as one did, after school I may add, and went back to his place to chew the

cud and listen to some of his new, recorded acquisitions. He promptly placed a platter (for that's what they were called in those days, folks!) on the turntable and exclaimed,

"Gerra load o' this!" The lilting opening chord sequence of 'Mockingbird' floated across the room.

I said "Who's this?"

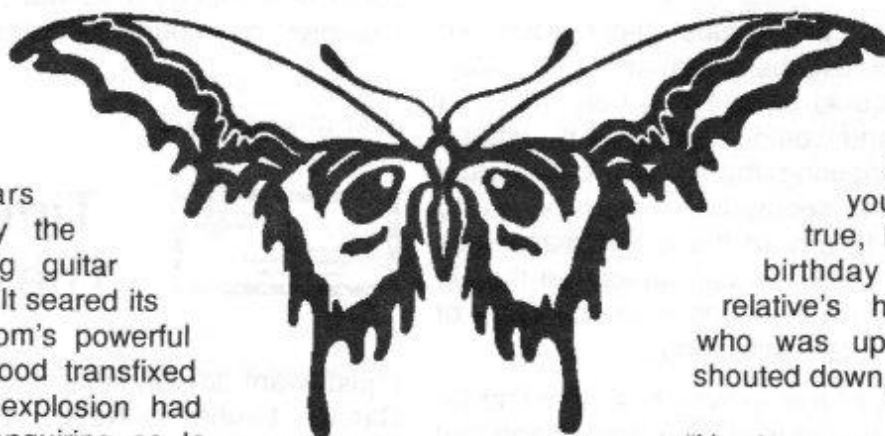
He replied, "Barclay James Harvest"

I said "I DON'T BELIEVE IT!"

He said, "Whadya mean?"

"Nice butterfly", I said, absent-mindedly.

That afternoon, I witnessed *Once Again* three times! WAS THAT FATE, OR WHAT?!



On the third day, incredible as it may seem, and I can assure you, this is all perfectly true, I had to pick up a birthday present from a relative's house. My cousin, who was upstairs at the time, shouted down,

"How's your record collection coming along?"

I said, "Fine, thanks"

He said, "Here, add this to it, I don't want it, it's crap!", and promptly flung a copy of BJH's debut album down the stairs at me.

"Manna from heaven", I thought to myself, and if the events of the last two days were not a divine sign, I'd be an orang-utan's bald posterior, so out I immediately went and purchased the missing two! Completing a fruitful and life-turning, enlightening week...

The rest, as they say, is history, folks!!!

Ryszard Szafranski

Feedback

Your Letters To The Editor



Thank You

I am writing on behalf of the many BJH fans who would like to thank Poydor Records for their sterling work in promoting the band's new album.

The first stroke of genius in this marketing exercise must have been the decision not to release a single prior to the album.... after all, no single means no lousy reviews, right? Now, forgive me if I'm wrong, but I always thought that singles were a good way of making punters aware that a new album was on its way, but then perhaps Polydor didn't know an album was coming? It certainly doesn't seem like it.

The second brilliant move must have been the decision not to advertise the album at all. That way, at least the label could ensure that only the most loyal fans of the band would know about it... what a fiendish way of ensuring the band's cult status! Follow this with what seems like a decision not to send demo tapes to any of the major magazines (*Q*, *Vox*, etc) and I think you can guarantee that, in the UK at least, BJH will now be in the category of "I didn't realise they were still going".

Anyway, the result of this activity is a new first for BJH - the first album released by a major band that has received no discernible promotion at all! It really is about time that Polydor stopped relying on Alan Freeman for their only publicity in the UK.

As I said at the beginning, I would like to write on behalf of the many BJH fans who want to thank Polydor for their efforts. Unfortunately, I'm certainly not in a position to do that for this album. I always thought that the record label had a vested interest in ensuring that as many copies of their goods were sold as possible? Who are these people at Polydor? What do they have to say for themselves? Come the revolution, I can think of a few candidates who'll be first against the wall....

JON SCHICK

Keith: I would be happy to give equal space to Polydor in the next NL, should anyone wish to answer Jon's comments...



Once More

At the very time when NL and members are promoting BJH as a credible and relevant artistic voice of the nineties, but still to make it big in their own country, what does the record company do?

(a) Decide in their infinite not to release a single from the album.

(b) Lacklustre promotion of the album, i.e. no major radio station played tracks apart from Fluff, and no instore posters etc.

I would like to hear other members views on this, as well as the point that the band should seriously consider a change of record company, if not to form their own to encourage new talent. CARL JACOBS



Time To Ring The Changes?

I just want to say that I completely agree with Carsten Lauber in NL22. When can we listen to more than two or three new live songs, because even if they sound superb, songs like "Mockingbird", "Hymn" and "Berlin" are going to become a little boring in concert. Why not replace them with songs like "Capricorn", "Streets Of San Francisco", "I'm Like A Train" and even "Our Kid's Kid" or "Early Morning". Let's look at the poll in NL20 - a lot of the fans wanted less "too well-known" songs and more rare ones. If the band don't want to replace them in their shows (and I can understand that John, Les and Mel love these songs), maybe we can see, once, a "Best Of Live" with a lot of rare live songs. I hope that we can hear these songs because it's always very interesting to hear the difference between the concert and the studio.

VINCENT DEFRESNE

Feedback



Boring

When I read the latest NL, I was very surprised to see that so many club members liked the new album, *Caught In The Light*. I have to admit that I surely wouldn't have bought it if it hadn't been a release by BJH. I think it is just a boring piece of music with no ideas and inventions. The songs written by Les are typical of his kind of song-writing, but I cannot help it - I do not see any differences between them; one song just sounds as the other. I prefer the songs written by John although they are a little bit boring. I think they are just too long. The greatest disadvantages of *Caught In The Light* are the length of the songs and the fact that there are just too many keyboards. I also wonder if Mel has left the band - or can someone tell me where his drums can be heard on the new album? My statements might sound a little hard but I was really deeply deceived when I listened to *Caught In The Light* for the first time. I love the songs by Barclay from "Early Morning" up to "Stand Up", but the new songs have lost all the fascination, that Barclay once had for me. Maybe John, Les and Mel have run out of ideas - a look at the list of songs they played during their latest tour will surely support this view. I can only hope that they will wait longer before releasing their next album because I do not want to listen to something like *Caught In The Light* once again. In "Once More" it says "they'll never kill the mockingbird". I'm afraid the mockingbird is already dead. Although this letter has become a little bit long, I would be very happy if it could be published in NL. I am very interested whether there is nobody else who did not like the new album.

FRANK WEBER

In the past, I've kept many of my opinions to myself, trying to stay neutral as club secretary. Having let Frank have his say (I've edited his letter but I believe that all the salient points are still there), I feel that I must reply. To answer his last point first, I always try to print a representative selection of views, erring, if anything, on the side of giving too much space to the negative remarks! Yes, there are others who did not like the album - there always are - but they are a very small

minority of the club membership. Roughly 95% of all the comments we've received have been positive (about the same proportion as with "Welcome..."). I'm sorry that you were disappointed, but that really just reflects your personal taste. The criticism of the live set is something I personally agree with you about, but we can't force our views on the band. To say that "the mockingbird is already dead" is, I think, to misunderstand John's lyrics completely. I (and, I believe, the vast majority of fans) think that the mockingbird has a great deal of life left in it yet. Keith



In It For The Art

As my contributions to the magazine usually consisted of drawings and paintings, I now feel I must add my personal opinion to the last *Feedback* concerning the cover of *Caught In The Light*. I never want to hurt anyone who disagrees with my lines, but it's really frustrating each time I put the CD on: the reason lies less in the technically perfect artwork (apart from the composition and the coldness) but, sorry Les, in the idea itself. In my view the music, the title and the artwork of an album must form a unit. In some case this was achieved brilliantly, like in *Turn Of The Tide* or *Face To Face*, in other cases it unfortunately wasn't. *Victims Of Circumstance* (apart from its clearness) and now *Caught In The Light* belong to the latter group. Honestly, if I hadn't known BJH, I wouldn't have bought the album! I really haven't found out yet what the design has to do with the title and the songs! Perhaps I haven't enough imagination to succeed. What can the mostly dreamy and deep music of this album have in common with spaceships in the shape of a butterfly? Statements against the destruction of the environment stand in direct contrast to these iron butterflies. The message of the cover seems to glorify men's typical delusion of technical feasibility. I can't believe this is the sense of their work. Precious things have always a tasteful and appropriate packaging!

EVELYN KRAUSE

Evelyn submitted four cover designs to the band, which they liked but did not feel they could use.

Feedback



Cheated

I said in my last letter that I thought *Caught...* was the best thing from BJH in donkeys' years - which it is. However, the news that three minutes of guitar is missing from the CD version is very annoying as I shall probably now feel forced to shell out for the cassette as well. This is, quite frankly, stupid and I have to say I feel cheated. I actually felt something was not quite right with the ending of the track in question [*Forever Yesterday*], it seems to cry out for a solo to finish it off! The readers' comments in NL make some interesting and in some cases disturbing reading. The people who berate the inclusion of "Once More" because of the "Mockingbird" connection obviously have their heads up their own backsides. The fact of the matter is that the song is **what BJH are all about**, as was "Mockingbird". This should surely be hailed as a triumph by true fans of the music. Live in the present, guys, not the past. The album certainly isn't, as some said, overproduced or overblown - indeed, it seems almost sparse on occasions. Beautiful, haunting melodies which make your eyes water and your spine tingle and which will last forever and then some.

ALISTER HILL

You say you want to see BJH at the top; I feel, too, that they deserve more recognition and sales, but I don't want them to be artistically compromised by struggling to get up the greasy pole. Mega-success might harm BJH - what is wrong with them continuing as they have done, producing brilliant music?

RALPH TONGE

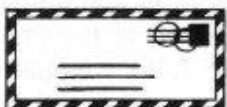
"Caught In The Light" Poll Results

Many thanks to all those who sent us their top three tracks from the new album. Allocating three points for a first place, two for a second etc., the final scores for each song were as follows:

1. The Ballad Of Denshaw Mill (51)
2. Cold War (43)
3. Copii Romania (42)
4. Who Do We Think We Are (39)
5. Back To Earth (37)
6. Forever Yesterday (26)
7. Once More (25)
8. Knoydart (17)
9. The Great Unknown (14)
10. A Matter Of Time (13)
11. Silver Wings (6)
12. Spud-U-Like (5)

Rather disappointingly, only 53 club members voted in the poll, presumably because we weren't offering a prize on this occasion! For that reason, the chart can't really claim to be definitive, but it certainly makes interesting reading. John takes first place once again, although positions 2 to 5 were so closely contested that the songs could have finished in any order. Incidentally, if you add up the points scored by John's songs versus Les's, they are practically identical - a score draw!

We will be running a complete poll fairly soon with the added incentive (bribe?) of a prize draw, which should give us the most accurate charts yet...



Misunderstood

Claire Powell has misunderstood my comment (which appeared in NL21). I'm truly sorry if I left you speechless, Claire; I will explain what I meant, to put other BJH zealots at ease as well as yourself! I think BJH are the best band ever, but I don't see them ever attaining mega-stardom, I prefer it that way. Of course I want people to enjoy BJH, but the sad fact of the matter is that people are either receptive or they aren't. My viewpoint is cynical, not selfish - most people do not and will not appreciate good music whether it is BJH or any other group producing real music. People who are likely to enjoy BJH will get to hear about them, and it is up to us in "the know" to give receptive people the chance.

Back Issues

The following issues of NL are still available from the club: to order, please use the Club Offers form enclosed with this issue.



#13, June 1991

Orange cover
Mini written interview with Les
Somewhere On The Road (1974-76)
Spanish discography
Classic Albums: 1st and *Once Again*
"Streets Of San Francisco" music

#14, September 1991

Yellow cover
Exclusive Lindsay Brown interview
Somewhere On The Road (1977-79)
Story behind "The Harvest Years"
"Friend Of Mine" sheet music

#15, December 1991

Green cover
Story behind "Too Much On Your Plate" (n.b. the free flexi is not included in back issues)
Somewhere On the Road (1980-82)
Poll results
Question time with Keith
"Nova Lepidoptera" sheet music

#16, March 1992

Red cover
Somewhere On The Road (1984-90)
Australasia discographies
Classic Album: *Face To Face*
1968 press cuttings
"Poor Man's Moody Blues" music

#17, June 1992

Yellow cover
1992 tour reviews and photos
Press reviews of the tour
Introduction to record collecting
Barclay James Harvest Portfolio
"Sip Of Wine" sheet music

#18, September 1992

Cream cover
BBC recordings
Transcription discs
Once Again Album Portfolio
"Stand Up" lyrics and background
"Leper's Song" sheet music

#19, December 1992

Pale green cover
Discographies: France & Benelux
BJH & Other Short Stories Portfolio
BJH record sleeves
"In Search Of England" sheet music

#20, March 1993

Green cover
Poll results, members views of club
Baby James Harvest Portfolio
"Hard Hearted Woman" sheet music

#21, June 1993

Electric blue cover
Caught In The Light preview
Ten years of BJH on CD
Chart placings and sales awards
Everyone Is Everybody Else
"Taking Me Higher" sheet music

#22, September 1993

Grey cover
Caught In The Light reviews
Open-air concert reviews
Time Honoured Ghosts Portfolio
"Capricorn" sheet music

INDEX

Album Portfolios:

Barclay James Harvest (17)
Once Again (18)
Other Short Stories (19)
Baby James Harvest (20)
Everyone Is Everybody Else (21)
Time Honoured Ghosts (22)

BBC recordings (18)

Chart placings: (21)

Collecting BJH records: (17)

Compact Disc, BJH on: (21)

Concert listings:

1974-76 (13)
1977-79 (14)
1980-82 (15)
1984-90 (16)

Discographies:

Belgium (19)
Covers of BJH songs (15)
France (19)
Netherlands (19)
New Zealand (16)
Transcription discs (18)

Interviews:

Lindsay Brown (14)
Les Holroyd (13)

Poll results: (15, 20)

Sales of BJH records: (21)

Sheet music:

Capricorn (22)
Friend Of Mine (14)
Hard Hearted Woman (20)
In Search Of England (19)
Leper's Song (18)
Nova Lepidoptera (15)
Poor Man's Moody Blues (16)
Sip Of Wine (17)
Streets Of San Francisco (13)
Taking Me Higher (21)

Sleeve artwork: (19)

Marketplace

WANTED: 'Quadraphonic' *Once Again*; Interview Album to promote *Victims Of Circumstance*; Moody Blues - live CDs/LPs/tapes, interview albums. Particularly require tape of Wembley 5/12/86 and Wembley 12/11/91. All items must be Ex/mint condition. Contact:

STUART BERRY, 49A Portland Ave., Hove, E.Sussex BN3 5NF

CORRESPONDENTS WANTED: club members in Cornwall would like to hear from other local fans. Please write to:

MIKE & JUSTINE SMITH, "Saxonia", 24 Forbes Close, Newlyn, Penzance, Cornwall TR18 5EU

WANTED: is there a club member able to record part or all of the following things: "Stand Up" (longer version with extra verse - 5:51 or 5:46 edits or live version taken from the video); *A Major Fancy*; "Best Of My Love". I'll pay £3.00 for each single and £5.00 for the album. As soon as I get your letter I'll send you my cheque and a tape. Please write soon to:

VINCENT DEFRESNE, 7B rue de l'Église, 7540 Kain, BELGIUM

FAIRLY NEW BJH FAN CLUB MEMBER is looking for: video cassette of *Glasnost* (VHS); Maxi-CDs "John Lennon's Guitar" and "Stand Up", as well as TV broadcasts of BJH appearances. I would also like German press cuttings or posters, especially from the two concerts in West and East Berlin. In addition, can anyone get the CD *Astra* from Asia for me? At the moment I can get almost all BJH CDs, amongst others *The Harvest Years*, *Alone We Fly*, *Twice As Much*, *The Best Of, Vol.3*, *Live Tapes*, *Octoberon*, *Once Again*, *Everyone...*, some at "Nice Price". In addition, I have LPs from The Alan Parsons Project, Asia, Chris de Burgh, Saga, ELO, plus around 100 MCs from all sorts of rock bands. Write to:

JÜRGEN FEGERS, Hamerweg 373, 41068 Mönchengladbach, GERMANY

STILL LOOKING for BJH "Panic" and "Cheap The Bullet" CD singles + JOHN LEES two solo singles + BJH *Live In London '74* CD. Reasonable prices paid if in excellent condition. Write to:

CARL JACOBS, 31 Wilton Ave., Hartlepool, Cleveland TS26 9PT

WANTED: "Panic" single. Please write to:

MICHAEL NEUMEISTER, Chemin de la Traille 4, CH-1213 Onex (GE), SWITZERLAND

SALE: *Please Don't Touch* Hackett CD; *Spectral Mornings* Hackett CD, *On The Threshold Of A Dream* Moodies CD - £5 each. *The Lamb Lies Down* Genesis CD - £10. *The Wall* Pink Floyd tape - £4. *Exit...Stage Left* - Rush tape; *9012Live* - Yes tape; *Reverberations* Godfrey tape - £3 each. Add 50p P & P per item. To reserve, contact:

ROBIN STAPLEFORD, 32 Brookfield Road; Sawston, Cambridge, CB2 4EH, ☎ 0223 836866

BJH RARITIES: I have a lot of these and will swap/trade for Bruce Springsteen foreign/promo releases. I will also photocopy any FOBHJ newsletters or NL not available from the club. I also have material by Nils Lofgren, Southside Johnny, Little Steven, Clarence Clemons and other Jersey artists; also Moody Blues rarities plus material from others in 1993 readers' poll 'favourite other artists Top 20' available as trade/swaps for Springsteen. I also have spare material from The Alan Parsons Project, Equals/Eddy Grant, Bowie, The Mission, U2 and J.Tzuke which I'll trade for my Bruce wants. Worldwide IBJHFC members who have any Bruce items please send for my wants lists and BJH lists.

MARTIN ELLIS, 25 Toronto Terrace, Brighton, East Sussex BN2 2UX

I WOULD LIKE TO BUY John Lees' *A Major Fancy*. Very good price paid. Please contact:

CHRISTER MALMBERG, Carlsrovägen 1B III, 54152 Skövde, SWEDEN

STILL LOOKING for, amongst others, the Japanese "Titles" single. Many swaps available (e.g. the Danish single "The Joker" or Spanish Bombadil single. Send your lists or offers and ask for my latest list with many rarities.

HANS-JÜRGEN ZAHNER, Pestalozzistraße 25, 72475 Bitz, GERMANY

FOR SALE OR SWAP: BJH LPs *Berlin* (11-track) and *XII* including lyric poster. I can also copy John Lees' solo album and *Live In London 1974* CD. In addition, I'm looking for contact with BJH fans all over the world. Write to:

GUIDO SCHELLSCHEIDT, Gronauer Str.13, 51063 Köln, GERMANY [☎ 0221/638642]



JOHN LEES



LOVING IS EASY (FANTASY)

Words & Music by
JOHN LEES

Moderately

no chord

Bm

D



G A Bm G 3 F# 3 Bm 3

you kiss a-way all my blues. Ev - en the hard times are ea - sy to - face 'Cause I

G 3 A 3 Bm G 3 F# 3

know that your love will come through. You light up my flame, then you

Bm G 3 A 3 Bm

drive me in - sane, There ain't noth - ing that you can - not do. Then you

G 3 F# 3 Bm G 3 A 3

rip up my heart, you just - tear it a - part As I shoot all my love in - to

Bm Bm D A E

you. Lov - in' is ea - sy with both eyes closed, - You

Bm D A E Bm D

know that's the best— way to feel it. Lov-in' is ea— sy with

A E G A Bm

both eyes closed.— Just get hold and watch how it grows. —

G F# Bm G A

Ev - en the bad times are good when you're a-round. Dar-lin', you kiss a-way all my

Bm G F# Bm

blues. Ev - en the hard times are ea - sy to — face 'Cause I

G A Bm G F#

know that your love will come through. — You tear up my soul and then

Bm G A Bm

fill up the whole Of your be-ing, your love, your de-sire. Then you

G F# Bm G A

grab for my heart, you just tear it a-part As I shoot all my love in your

Bm Bm A G Bm A

fire.

G Bm A G Em

Gmaj7 D/A Bm G D/A

Bm G D/A Bm Bm D

Lov-in' is ea — sy with

A E Bm D A E

both eyes closed, - You know that's the best — way to feel it.

Bm D A E G A

Lov-in' is ea — sy with both eyes closed, - Just get hold and watch how it grows. -

Bm Bm D A E Bm D

Solo ad lib.

A E Bm D A E G A Bm

Repeat till fade

