



nova lepidoptera

The Barclay James Harvest Magazine

Number 49, June 2000

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THE TOUR THAT NEVER WAS...

As German club members will already be aware, much of our time in the last couple of months has been taken up in countering incorrect information about concerts in May and June. The fact of the matter is that John and Woolly and their band were never contracted to do any concerts, but in spite of this, concerts were not only advertised, but tickets also went on sale for some venues.

A German promoter had been approached about possible concerts to promote the *Revival - Live 1999* album, but terms were never agreed. However, somebody jumped the gun and started selling the "tour".

Apologies to fans who were disappointed, but we'd like to stress that this was not the fault of the band, their management or agents. This kind of negotiation is standard practice in the music industry, but to put tickets on sale when the artists have not agreed to do the shows is not!

One good thing which came out of all this was proof of the value of the Internet - we were able to get instant reports from fans about advertising and venues selling tickets and keep the band and management in the picture. At the same time, we could warn fans via e-mail and the web site that the concerts were not confirmed and that they should think very carefully before buying tickets. Of course, we also sent a normal mailshot to puzzled German club members who were wondering why we hadn't told them about the imminent tour, to ensure that fans who weren't on the Net were not misled into buying tickets or, worse still, turning up for a non-existent concert.

As ever, IBJHFC is the one place where you will get the real gen about Barclay James Harvest and its members' activities. Rest assured that if there is a tour confirmed, we will write to all club members with details, even if the news breaks between magazines.

Real Tour Plans For 2000!

Negotiations are in progress with (different!) promoters with a view to playing concerts in the autumn in a number of European countries, including the UK and Germany. There is a possibility of summer festivals as well, but dates already advertised for Gelsenkirchen and Landshut in August should again be treated with caution, as they have not been agreed and are now unlikely to take place. For the long-suffering British fans, apologies again for the delay, but Woolly and John are determined to play live over here again, and it will happen sooner rather than later...

Revival Released

Revival - Live 1999 was released by Eagle Records (EAGCD 120) on March 27th (March 20th in Germany). Initial reactions were encouraging, with a very good review from Malcolm Dome in the April issue of *Classic Rock* magazine, one by Tim Jones in *Record Collector* [see p.7], and a unanimous thumbs up from fans [see reviews starting on p.8].

IBJHFC featured heavily in the album credits - not just with our address, but because club members Ingrid Kuhlmann, Gregor Lellek and Andreas Gab took some of the photos used on the inside of the CD insert.

Classic Rock also featured "For No One" from *Revival* on the free cover CD of its May edition, and there was a large advert in April's *Record Collector*.

In response to all those who asked about plans for the remaining four songs from the concerts to be released, the answer is that they will be back again, but we can't say how or when! One idea is to release a limited edition double CD of *Revival* along the same lines as Eagle's recent Yes album, *The Ladder*. This would coincide with the tour planned for later this year, and we would hope to be able to do a special deal for club members.

Another possibility is to make the bonus CD available at the concerts themselves or as a fan club release. Whatever is decided, it's likely that you'll be able to get the extra songs ("Suicide?", "Brother Thrush", "Mr. E" and "Hymn") on CD before the year is out.

Les Album News

In a long telephone conversation in April, Les sounded upbeat and enthusiastic as he reported that he now had over an album's worth of new material close to completion.

Following on from his previous report, where he had plenty of ballads but less quicker material, he now has a total of six big ballads, seven up-tempo numbers and five mid to up-tempo. From these, he has selected two of the big ballads, five of the up-tempo songs and three mid-tempo numbers and is working on them at present.

When he's happy with these songs, they will be presented to the management before any decisions are made. Les is hoping that he will have eight or more tracks completely finished before the start of the summer holidays.

Unfortunately we can't give you any working titles as yet, as the lyrics will be the last thing to be written (Les's favourite places to write lyrics are, apparently, driving the car or in the bath!). However, he did reveal that, writing-wise, if not necessarily in the arrangements, some of the songs have a singer-songwriter feel to them. He also added that he would probably be doing most of it by himself, as he has set ideas of the way things should be arranged.

Les's final comment should reassure all BJH fans, especially those who have been waiting impatiently for his album:

"I'll get something out as soon as I can!"

New! Watches with BJH Design

We have a new BJH-item to sell exclusively through the club: BJH watches.

These are quality watches with a five year guarantee and original SONY batteries for longer life. They are light but strong and shockproof with scratch resistant glass, and hand sewn black leather strap.

The clock face shows the XII butterfly with the four faces and, surprisingly, a "XII" in the right place!

All watches come individually packaged in round metal luxury gift boxes, and we will be able to sell them at £15.00 in the UK, £16.00 in Europe and £17.00 elsewhere. Just use the fan club order form in the middle of this magazine, where you will find all the usual details of how to order. At the time of going to print, we are expecting to receive the finished watches some time in June, and we are now accepting advance orders. Cheques, credit card payments etc. will not be banked until we are ready to despatch the watches.

Very special thanks go to club member Ingrid Kuhlmann, who not only came up with the idea, but also spent a lot of her time to see the design and production of the watches through from start to finish with some help from her colleague, Hartmut Dübbel.

John & Woolly on VH-1 Germany

John and Woolly finally appeared on VH-1 Germany's *Hoch 5* ("High 5"), where artists choose their five favourite videos, on January 8th. The programme was transmitted at midday and again at 8 o'clock in the evening German time. Here's what they chose:-

Blur - "Song 2"

John: "We chose this because it's a really good song, and at a time when it's one-hit wonders, Blur are one of the bands that have come through that. Very inventive, and it's a great single".

The Lightning Seeds with Baddiel & Skinner - "Three Lions"

Woolly: "... not because I love it, but because I loathe it!"

Eric Clapton - "Layla" (unplugged)

John: "A classic".

Kate Bush - "Wuthering Heights"

Woolly: "I used to live not far away from the place where the author of the book on which this song was based lived. That place was Howarth in West Yorkshire, the song was "Wuthering Heights" and it's sung here by the imitable Kate Bush." (spoils effect by making decidedly non-PC gesture with cupped hands!).

Peter Gabriel - "Biko"

John: "I picked this because it looks like the five guys - policemen - who were involved in his murder have lost the case for amnesty and at some point are going to come to trial and receive justice".

[Many thanks to Wiebke Conrad]

Maestoso CD

The release of the *Maestoso* CD on Brimstone has been somewhat delayed, as we are still looking into having it pressed ourselves. We are aiming at a release date later this year, hopefully in time for any live dates. As ever, we will keep you informed of any progress.

...Other Short Reviews...

**BARCLAY
JAMES HARVEST**
(Through The Eyes Of John Lees)
Revival
Eagle EGCD 120 (74:36)

BJH originals John Lees and Woolly Wolstenholme are joined by three chums for a live Euro tour and the result is this enjoyable collection of mostly vintage BJH material and some newer fare. There are faithful renditions of old faves like "She Said", which oozes fuzz-guitar class, the magnificent "Mockingbird" and wonderful 60s pastoral timepiece, "Galadriel". "For No One" is one of a few tunes that get a somewhat over-enthusiastic chorale treatment, "New Song" fails to really inspire, and there's a bum drum solo. Nonetheless, the minstrelly "Festival" (in Woolly's "Black Box" style) tootles along nicely, and rare live outings for the likes of classic prog pieces such as "The Iron Maiden" and 70s backwaters such as "Harbour" are major bonuses. The rest is all very agreeable and anyone with a penchant for well-stated but not overblown pomp should give this a whirl.

Tim Jones

Record Collector No. 249, May 2000

Barclay James Harvest Through The Eyes Of John Lees

'Revival'
(Eagle EAGCD 120)

This album will make the blood of any self-respecting BJH fan boil with frustration. Why? Because this is a live album, recorded on the band's 1999 European tour - one which didn't include any UK shows - and the fact that it is quite magnificent merely compounds the irritation that, for whatever reason, one of this country's greatest ever rock bands couldn't even get to play one gig over here.

But in the absence of the band in the flesh, 'Revival' is a more than adequate substitute. Sonically, atmospherically, emotionally and musically, it is beyond reproach, as the Barclays deliver a stunning performance that makes even perennial live favourites such as 'Poor Man's Moody Blues' and 'Mocking Bird' sound fresher and more vital than they've done for years.

The return of founder member and keyboardist/singer 'Woolly' Wolstenholme has provided a renewed impetus, adding flavour and substance to tracks like 'The Iron Maiden' and 'Festival!'. The only down side is that there seems little chance of BJH bringing this superb album to life in the UK. That's a tragedy which must be addressed - and very soon.

Malcolm Dome

Classic Rock, April 2000

Revival:

The Artwork

The packaging is attractive without being over-fussy, and it is obvious that considerable thought and care has gone into it. It also reveals one of prog-rock's most closely-guarded secrets - BJH have got a sense of humour!

Graham Wheelwright

The design is very clean, it's striking and although the overall look is bright and modern, there are references to the past not only with the butterfly but with some of the fonts used. Very clever, whoever (albeit I suspect Woolly) came up with the design. It's got my vote and from a design point of view, I much prefer it to the *Nexus* design.

Paul Ferris

Had to laugh when I saw the inside cover - yes it has got 'balls' - Woolly - I think we get the drift.....!

Steve Hingley

The album is super-mega-gigantically good!! Especially the photos!!

Wiebke Conrad

The Sound

Martin Lawrence' production is also impressive. A compact, solid, clear and at the same time full sound is not easy to achieve, but he has managed to do so: compliments!

Robert Kooijman

Martin Lawrence must also be complimented for his production - perhaps his best work for the band.

Graham Wheelwright

The Music

What a terrific album!!!

Listening to it is a quite special experience. Everything is there: John's vocals and guitar work both in top notch condition, Woolly's subtle but effective and tasteful keyboard arrangements, all this complemented by excellent work from Craig, Kevin and Jeff. What strikes me in this album is that the guys perform truly as a coherent band. It seems they had a good time on stage, surely of benefit to the music. This live performance stands out with head and shoulders above most other live work I heard on CD, just like their older masterpiece *Live Tapes* from '78. The latter features e.g. a more prominently mixed Mellotron, an instrument which in the hands of Woolly often adds even more feel and emotion to the music. Another source of pleasure are the well played, real acoustic drums: also excellently recorded here.

What can one ask more: great songs, performed in such an organic, emotional way, this wettens the appetite for more. Congratulations guys!

Robert Kooijman

This is altogether a wonderful CD. The music sounds so fresh, and the years have not diminished John and Woolly's voices or their expertise on guitar and keyboards. "River of Dreams" is currently playing. This version is brilliant, and feels absolutely right for the "mood" of the song. Somehow in its original presentation I felt the lyrics did not really match the catchy nature of the tune, although it was one that I liked very much. John's voice on RoD is melodic and beautiful, and it is complimented by the superb piano work of Jeff Leach. I love the intro to "Poor Man's Moody Blues" - it's so delicate and light. I know several people feel

Your Reviews

this would not have been missed on this new album, but this particular version has a delicate feel to it, and John's wonderful guitar solo comes in hauntingly in the middle - magic stuff! I really do love "New Song" - The words, as in many of Woolly's songs, are very powerful. I wonder if he is relating his own experience? It's brilliant the way that the rest of the band come flooding in after the first few lines, and it gives me a real lift - sounds great on headphones, and John's guitar solo is very haunting yet again. This is classic BJH imo. It seems obvious to me that John and Woolly are really enjoying what they are doing.

Janet Iles

I've just received a copy of *Revival* as a present and I'm blown away by the performances on this disc. "Poor Man's Moody Blues" and "Loving Is Easy" sound, to me, the best they ever have. This is a true rock album which displays the refined musicianship, incredible instrumental ability and sheer enthusiasm of a truly superb band. Excellent stuff.

Matt Ash

Revival? YES! New balls!
I finally tracked down *Revival* on the High Street, and first impressions (less than three complete listens) suggest to me that it takes a giant leap backwards - towards the glory days of Barclay James Harvest. This album contains some magnificent performances, shedding new light on old vaults. There is some beautiful piano work from Jeff Leach, who should be incorporated fully into the band. Woolly does some great vocal work on, for example, "She Said", "The Iron Maiden" and "Loving Is Easy" (I love the harmonica on the latter too). One of the highlights of the album must surely be the beautiful new interpretation of "River Of Dreams".

John's voice is on top form here - I'm not sure if I've ever heard him sound better. I just wish that all the verses had been included, because it is so beautiful, but it ends too soon (likewise, 'Harbour' is far too short). Other highlights have got to be "For No One" and "Loving Is Easy", possibly the best version of these two I have ever heard. Yeah, this album rocks a bit! Dare I whisper the suggestion that 'REVIVAL' IS THE BEST THING THAT HAS HAPPENED TO BARCLAY JAMES HARVEST SINCE 'GONE TO EARTH'?

Graham Wheelwright

Everything really fits together: the cover, the booklet and, of course, the music. But where has the concert atmosphere gone? However, it's the music that counts, and that is great as ever!

Wiebke Conrad

I'm not a huge fan of live albums, in that they almost never capture either the essence of the live show or have a running order bearing any relation to the actual show. However, to me, *Revival* feels reminiscent of *BJH Live*, in that it reveals a bunch of musicians having a great time producing some splendid music. I also love the way the introductions and rough edges have been left on, although I expect that many won't! Highlights? Well, each to his own really, but I'd go for "For No One", "Poor Man's" and "River of Dreams". The latter is a revelation and the stripped down approach gives the song a new dimension. Has John ever sung so well live? The only criticism I could make is that this really should have been a double CD with the whole show. The band sound enthusiastic and there's a camaraderie between them that certainly wasn't there with the 3 man BJH line-up.

Stu Berry

Reviews

Wow! This was a pleasant surprise! Being rather sceptical towards live recordings my expectations were not too high. But this was a completely different experience compared with other live albums I know. The old songs came forward so revitalized, and the new songs were also up to a very high standard. Cheers to the recording and mixing team! And not to forget the band! My only reservation is that I now really regret not going down to Germany last year to catch the tour. I must admit I felt sad when BJH split up, and I was afraid that this was the end of the band. But John carrying on and bringing in Woolly on keyboards was a brilliant idea. (Welcome after, Les! You too have much more to give.) "She Said" sounds fresher than ever, "Poor Man's Moody Blues" once again tears my heart apart, and "The Iron Maiden" is also gentle yet powerful. The Mellotron makes you believe there's a full symphony orchestra backing the group. Even yet another version (how many different do we have so far?) of "Mocking Bird" is justified. Of the newer songs I enjoyed most "New Song" and "Star Bright". About "New Song": The painful end of a love affair is described with passion. Most of you recall this feeling all too well. About "Star Bright": If you have ever seen the bright shining eyes of a woman in love with you, you know what star bright is! The mood of this song is blue and the lyrics reflective. The song builds up to the guitar intermezzo, a chorus and finally the Mellotron takes over and leaves you spellbound.

Knut Skyberg

At last, after so many years a live CD from BJH, and then it's such a good one, even if it's not from all members of BJH. Maybe it's a new start, a new phase of the band, no matter how things will go on with BJH. *Revival* differs from most of their live albums.

Woolly is back on stage. He has put a lot into the current band: Joy of playing, optimism, experience; the things that make a good musician. The live atmosphere is different from the big Berlin concerts as well. It seems as if everything is concentrating on the songs rather than on the excessive screeching of the audience. The voices of John and Woolly are expressive, clear and very strong. The album is not boring, it's got that "something". I think that all BJH fans are waiting for many concerts to follow.

Michael Stridde

Firstly, many thanks for choosing one of my photos for the cover and mentioning my name! The surprise was perfect, and I must admit to a few tears of joy. Listening to the CD, I remember the many wonderful events of the last tour, and it makes me look forward to the next tour. However, I am a little disappointed that the live character suffers. The great atmosphere of this tour doesn't show at all, neither in the audience nor on stage. It's a pity that the applause is so short, because I can confirm that the audience didn't hold back the applause as it seems on the CD. All in all it's a wonderful album that I wouldn't like to miss.

Ingrid Kuhlmann

I like the choice of songs. It's great to hear some old stuff reworked plus songs never performed live before. Of course we've had our share of "Poor Man's Moody Blues" but luckily they've reworked this one quite a bit, which means it stands out as one of the highlights. The only thing I miss is a bit more rework on some of the songs that have been performed on former live albums. Besides Woolly's very strong vocal performance on "For No One" the arrangement is very much like earlier versions. "She Said" is also very close but ok, it's a matter of taste. Still it's a

Reviews

damn good album. Another great thing is that they've kept the announcement and the good spirit between songs. It gives the whole project a bit more "down to earth" feeling and it's obvious that Woolly's entry has a good deal to do with this.

Jan Christensen

What a cracking live album! John Lees is for me one of the four lyricists and poets of the latter part of the 20th Century. His guitar always seems understated even when rocking, so it's no surprise that my favourites are "She Said" and "Poor Man's Moody Blues" and I enjoyed the new song. All the songs though are well played and the band seemed to have jelled into a tight unit. Please let's have the four remaining songs released as a job lot.

Carl Jacobs

The new live CD is great. The memories really come back. I like the quieter version of "River Of Dreams" and the more rhythmic version of "Brave New World" best. John's recorder solo in "She Said" and my favourite song "Poor Man's Moody Blues" make me dream. Let's hope for more live concerts, which I can hopefully enjoy with my wife.

Christian Haberer

I really like the live CD, although I think that fans of live CDs don't get all they want, as the live feeling is missing a bit. For me the CD is rather a reminder of 3 great concerts in 1999!!!!

Uwe Strubbe

John's voice is in great condition: he sings really nice sounds (Woolly sings louder instead). The band in in the current line-up works very well; Woolly with his subtle, effective accompaniment and Jeff with his rather piano-orientated style complement each other very well as keyboarders.

Ulli Hösch

It's an absolutely superb album and the title is very appropriate. There is no doubt, John is always as good and his guitar still makes us dream.... The same is true for Woolly and his keyboards.

- In the piece *For No One*, I really enjoyed John and Woolly's singing duo. The guitar solo is dazzling but too short.
- Regarding the *The Iron Maiden*, I think that this live version is better than the original studio recording. John's guitar is very subtle and Woolly's keyboards are captivating.

- This new *Mocking Bird* follows on seamlessly from *Hors d'Oeuvre* and it is as lovely as in *Berlin - A concert for the People* or other live versions. The finale is striking but too short for my liking.

- In this version of *Harbour*, it's a shame that the entire end is missing which gives this piece an unfinished feeling.

- This version of *River of Dreams* is amazing. It's full of softness and John's voice makes it very engrossing.

- *Poor Man's Moody Blues* is splendid. His piano introduction brings a revival to this piece. Then, it's the piano again before John's solo, as sumptuous as ever, and a delicious ending. This version has made me tremble even without Les's bass guitar.

- I found the version of *Brave New World* very original, jazzy and very lively to dance to.

- When I first listened to *Loving is Easy*, it surprised me but in fact this piece is superb; the rhythm, John's guitar, very present throughout the piece, and a sumptuous finale. Good work.

- Regarding *Star Bright*, nothing to say, it's a dazzling song in concert. Only one criticism of this album. Craig's bass guitar and Kevin's drums are a bit on the set back. There is no doubt, Les and Mel are irreplaceable. Craig and Kevin are good, but ... I can't wait to see them in concert in Europe or maybe in France (my home country) before summer.

Philippe Plazenet

Album Portfolio



***A Devilish Intro
She Said
Festival!
For No One
The Iron Maiden
Hors d'Oeuvre/Mocking Bird
Harbour
River Of Dreams
Poor Man's Moody Blues
New Song
Brave New World
Galadriel
Loving Is Easy
Star Bright***

UK Release Date: 27-03-00
UK Catalogue No.: Eagle Records EAGCD 120

Recording Details

Recording Dates:

| | |
|-------------------|-----------------------------------|
| 8th April 1999: | Gera, Kultur- und Kongresszentrum |
| 27th April, 1999: | Nürnberg, Forum |
| 29th April, 1999: | Hamburg, Fabrik |
| 30th April, 1999: | Nordhausen, Zeltfest |
| 2nd May, 1999: | Jork, Altländer Festhalle |
| 6th May, 1999: | Bern, Theater im National |

Revival - Live 1999

Recording Engineer:

Martin Lawrence

Mixing Studio:

Friarmere Studios, Saddleworth,
November/December, 1999

Mixing Engineer:

Martin Lawrence, assisted by John Lees,
Woolly Wolstenholme and Craig Fletcher

Mastering Studio:

Hatch Farm Studios, Addlestone, Surrey

Artwork:

Concept by Woolly Wolstenholme,
realised by Curt Evans

Now, for a unique insight into the way in which a live album is put together, over to a Mr. S. J. Wolstenholme:-

"The recordings were made on the Friarmere ADAT machines directly from the desk (what went to tape was not necessarily what was heard on the night - but things could always be rectified on mix!) and as each ADAT tape of 8 tracks lasts 74 minutes and the show time was 90 to 100 minutes Martin had to choose a point in the show to remove one set of 3 tapes and replace them with blanks for the rest of the songs. Sometimes it was in the middle of a number and at other times at the end.

What we ended up with was 6 shows (36+ tapes) from which to assemble the album. A set of listening copies of all the tracks was made, the tapes being run without full mixing onto CDRs and from these we chose the final 19 items.

Some things became apparent on listening. The "best" Galadriel just ended (no applause); The right Brave New World didn't end with the right drum solo & the choice for Starbright was the one and only time where John breaks a string! and so on...

These choices were made, for the most part, on the feel of the song rather than technical considerations. Lead vocals were given priority so none of these were changed or repaired; backing vocals were doubled; drums were sacrosanct naturally and only glaring errors on the other instruments were patched and those were (thankfully) few.

However, as in 1974 (these things come back to haunt) the Mellotron was jittering and (as then) the three songs affected had a further mellotron track added to bolster the original.

During mastering, the tracks (mixed individually with faded intro and exits) were glued together with a few "wild" applause inserts though these were only used to smoothe the transition.

So there you have it! The recordings proved to all that this band has its own sound and its own way of presenting these classic BJH songs and beyond with energy and conviction. It's a shame that we have no tapes of "Cheap The Bullet" and "Medicine Man" from the summer festivals, but Revival bears testimony to the capabilities of the musicians concerned and to a good sounding, well mixed live performance."

Woolly

Forever Yesterday:

Many of the songs of BJH have dealt with social issues not just as general protests but as specific comments on events which have occurred and are occurring in the world. Some carry a message which is clear to all who listen, but there are a few which concern themselves with a particular time and/or place which invite further investigation. One such is "Forever Yesterday", John's song from the CiTL album. It reflects upon a period of time in British history in which a disregard for basic human rights led to the destruction of large sections of Highland Scottish society. Though John did not draw any deliberate comparisons to more recent events, the similarities to the Balkans, Indonesia and East Africa are chillingly all too clear.

Though the direct origins of the clearances lay with the defeat of the Jacobites at the "Battle of Culloden Moor" (1746), the roots of the tragedy lie much further back in time. Since the 11 - 12th centuries a division had begun to emerge between the Highlanders and the Lowlanders of Scotland. The Lowland Scot had increasingly begun to adopt the customs and language of the English which drove a wedge between them and the Gaelic speaking "Wild Hielander". Misunderstanding, mistrust and animosity became the traditional view each held for the other, though it did not stop the Scottish politicians and nobles from calling upon the Highlanders to come to fight for them in time of war. Thus it was when the "Bonnie Prince Charlie attempted to capture the throne from the Orange King George of England. The bulk of the common Jacobite force defeated at Culloden was made up from Highland warriors. For them there was no romantic flight from the battle field instead many were massacred by the red coated troops on the orders of "The

Butcher" the Duke of Cumberland.

As the victorious forces of King George spread throughout the region the "Harrying of the Glens" destroyed crops, cattle and homes. The highlanders were either murdered, left to starve or even sold as slaves to the American colonies. Such activity was backed by the Government of London and supported by many Lowland and Presbyterian Scots who despised the Catholic Northerners. Two acts of Parliament were passed to deliberately attempt to eradicate the social and cultural heart of Highland life. The Proscription act (1746), forbade occupants of the Highlands and Islands from bearing Arms, speaking in Gaelic, playing the bagpipes and/or wearing any garment made from Tartan. The Heritable Jurisdiction Act (1747), went far further, though it's impact was to take some time to be truly understood. In effect it removed the hierarchy of the clan system by stripping the "Clan Chiefs" of their control. Those chiefs who resisted had their lands forfeited and given over to the government. Those who accepted were left bereft of pride and purpose. Many drifted to the cities in the south where they either lost interest in their kinsmen or developed a taste for the "high life" of contemporary society. In one deliberate stroke the ancient manner of maintaining order in the highlands was removed without any attempt to replace it with an alternative. And so the scene was set for the clearances to begin.

Traditionally highland farmers or "cottars" (those so poor they could not own any land or property), would work a "rig" a thin strip of land which was often insufficient in itself to meet the needs of the crofter and his family. Thus a man would work a "run" of rigs not

The Highland Clearances

necessarily joined together, hence "Runrig". This land was owned by the Clan chief who would devolve the running of such affairs to "Tacksmen". Owners of a "tack" (a lease for an area of the land), would in turn rent out the strips to the crofters who paid them for the privilege of working the land. When the lands became forfeit the Tacksmen were themselves stripped of their lease holds. Alternatively pressure was put on them to produce greater profits for their new masters in London and Edinburgh.

As the costs of living in high society mounted many of the "expatriate" chiefs began to seek new sources of revenue to pay for their affluent lifestyle. Those Tacksmen who still remained could not supply them with the finances they desired. However the industrial revolution and its associated urbanisation of many parts of Britain was creating new demand for more intensive and productive farming. The sheep farmers of Lowland Scotland faced an increased call for wool and meat. With the hardy nature of the new strain of "Cheviot" and "Black faced Linton" sheep introduced in the 1790's the highland glens provided a perfect source of land for them to graze. A profitable solution was at hand for both the sheep farmers and the now amoral land owners. That these hills (braes) and valleys (straths), were already occupied was of little consequence to the greedy and avaricious land owners. A programme of evicting the inhabitants of the land to make way for the sheep was begun, the successes of which in turn encouraged other landlords to do likewise as the money it generated became apparent.

To cover the whole of the clearances is beyond the scope of an article such as

this, not simply because of the constraints of length, but also because so much of the brutality of the events would not make for suitable inclusion in what is to an extent a family magazine. It is best perhaps then to concentrate on some of the deeds and individuals which John himself mentions in the lyrics.

At the beginning of the 19th Century the richest landowner in Britain was the Marquess of Stafford who inherited vast estates in England. His marriage to Elizabeth Gordon - the Countess of Sutherland - allowed him access to 2/3rds of the lands of Sutherland and much of Caithness which she owned. It is sometimes claimed by modern apologists that the Marquess was a social reformer who, so appalled at the poor conditions in which many Highlanders eked out their existence embarked upon the clearance program as a deliberate attempt to force the families into a newer lifestyle which would help bring "an educated and industrious application" to their lives. This incredulous fallacy derives from the boasts of Stafford's prime agent Patrick Sellar whose own efficiency and



Elizabeth Gordon - Countess of Sutherland

Forever Yesterday:



*A "cleared" family
sleeping outdoors.
Uist 1895*

organisational skills were able to transform the clearances in 1807 from a mere 90 families to an horrific 2,000 families per day.

In 1813 Sellar and his men began to prepare for the clearance of the banks of "Kildonan" in the Caithness valley. This was to prompt the beginning of the only real rebellion to the ethnic cleansing. Though the revolt was quickly crushed by the arrival of the army it could be argued that from that point on the clearances were to become far more brutal and murderous.

The following year it was the turn of Strathnaver in Sutherland to be "improved by the Countess and her husband. To avoid any chance of resistance a scorched earth policy was adopted. A family ordered from their home would watch as it was set ablaze behind them to ensure there was no possibility of a later clandestine return. If individuals were slow to get out then the fire was started with the hapless victim still inside. Horrific accounts exist of the elderly and/or disabled being deliberately burnt whilst the families were forced to watch on.

Any items which may have been of use to the dispossed were deliberately destroyed, furniture spare clothes, cooking materials and even wood to light fires with were denied them.

Driven down to the coastal areas some of the highlanders managed to survive by farming the Kelp (seaweed), though as the land was still legally owned by the landlords they (the farmers), were soon deprived even the money made from this task when it showed signs of being moderately profitable. Many had no option but to turn their backs on the beloved homeland and emigrate to America. In 1831 58,000 left and the next year around 60,000 followed them.

Lady Stafford - the Countess of Sutherland - observing the starving refugees wrote to an English friend:

"Scotch people are of a happier constitution and do not fatten like the larger breed of animals."

A form of relief came in the 1820's when through the highly romanticised writings of Sir Walter Scott the highlands became a popular place for

The Highland Clearances

the Royal family and the English aristocracy. A slow down in the clearances took place though it was to be only temporary. Ironically this was done so that the sheep could be cleared in part to allow the flourishing of the Red Deer, the hunting of which was so popular amongst the nobility. Whilst it did not mean that the displaced families were allowed to return it did give some a chance to establish sufficient resources to survive.

Then in 1838 the potato blight that so devastated Ireland also struck the Highlands. Whilst thousands starved the "Slow Down" came to an end and in 1842 the next wave of clearances began. For a short while the press became interested in the events in the north, to the extent of even sending reporters to the region to cover the story. Such concern though soon faded when Britain and her allies went to war with Russia in the Crimea.

The evictions were to carry on in a systematic fashion for the next twenty years. Though smaller programmes were still taking place right up to the beginning of the 20th century. By the end whole areas of northern Scotland and the Hebrides were left decimated. The population either dead or emigrated to America, Australia or Canada.

In 1872 a parliamentary committee was set up to investigate the claim that tenant farmers were being evicted to clear the land for deer farming. As they had in fact been cleared for sheep

and not deer the committee reported finding no evidence to support the claims.

Those few who remained saw their society dying and even to this day many Highland communities face a struggle to keep themselves viable. As recently as 1948 evictions of crofters took place in Knoydart, and those who are interested can find present day accounts of conflict between the locals and their absentee landlords who nowadays own the land for tax relief.

In "Forever Yesterday" John has demonstrated once again his ability to take an issue that both confronts the listener's conscience and world view whilst creating a song of such poignant beauty. A songwriter who has never shied away from combining a haunting melody with a biting commentary this is a true classic in the greatest traditions of the bands work.



Oh Why Left I My Hame?
Thomas Faed

Debate:

The Internet: Freedom Of Information or Elitism?

This problem about non fan club members getting info has been going on for about 2 to 3 years now. As anyone who's anyone has a site, it's an issue that's got to be addressed. The days when a recorded phone message was at the cutting edge of technology have long gone by. I don't know about you but I joined fan clubs primarily to know about tour dates first and, close behind that, imminent release dates of albums, particularly of new music, compilations being not so important. But it's all changed. Why pay when you can get it for almost free?

I've thought about it and I've come to the conclusion that paying members will just have to grin and bear it. As regards the BJH situation, as IBJHFC is currently the *de facto* only method of disseminating info., we want the band to sell loads of CDs and concert tickets so I don't have a problem with the site carrying the latest news, with a proviso that I'll mention. The good thing in BJH's case is that usually at German gigs, it's general admission (sit/stand where you want). It's ironic that a UK tour is now being considered. They tend to be set seats. I see nothing wrong with withholding info for say 3 days after either a special mailing could reasonably have been expected to have arrived *chez* the relevant members and/or 48 hours after the box office has opened. The other side of the coin is, as you say, what do we get for our money? Well, in-depth analysis, exclusive interviews, exclusive photos and merchandise. Some people (and I agree with them) think that flexi-discs and "The Origin Of Pieces" were worth the price of admission alone.

Claire Powell

The fact that sending emails can save money should not be left unused. If people without email addresses feel disadvantaged, you'd have to send the info by email a bit later. I think it's OK to have some information that is only for club members. I'm sure you'll choose the right info to go on the Internet.

Christian Haberer

Whether we like it or not the Internet is the future, the ease and the low cost of how communication can be sent and obtained cannot be ignored, and neither can the club's future. The speed with which news can be sent or up-dated, must outweigh the arguments of those of us, and yes that does include me, who do not yet have access to the Web. The cost of PCs are dropping, access can also be gained via digital TV or by an email Phone or by Internet email TV box. However I do feel that those of us who do subscribe to support both the club and the band should perhaps be rewarded, for want of a better word, by being privy to juicy bits of info and or freebies, call it a loyalty bonus.

Robert Philpott

I'm a 22 year old student from Norway, and I'm a member of the fan club. I read your excellent Internet-Page as a supplement to your little magazine. This way I'm always up to date on BJH-events. I think both mediums are functioning perfectly together! Keep up the great work and speak your minds freely!

Even J. Ottersland

Unfortunately I am computer illiterate and unlikely to go on-line in the near future. I am happy for both to co-exist, as long as I hear about tour

The Internet

dates before the information appears on the Internet. Other clubs I belong to request that I send to them a number of SAE, so that I can be told of new information. Is that worth considering for updates?

Lorna Price

I don't feel too unhappy with subsidising the information you provide to all on-line fans, I think it is important that anyone who is interested gets the most up to date information as quickly as possible. I'm in the fortunate position of finding that £8.00 - £9.00 a year subscription fee is no problem at all. I've been a member for a long time now and know I can trust you to do what's in the best interests of us all - what a responsibility for you!! I still like to receive the magazine however, it is nice to get a piece of post that's not a bill or another circular destined for the recycling bin and it is nice to get the exclusive presents and offers from time to time! Just keep up the hints on the web page that there are bonuses from being a member of the fan club.

Heather Went

In an ideal world, the idea of the fan club was (and is) for us to pay for the privilege to obtain priority information about "their" band's activities before anyone else. Also to find out more in-depth information about their band and share this with their fellow club members. Times change, however, and with the advent of the Internet, information is now much more freely available. I am not at present on the Internet and as I am not computer "literate", unlikely ever to be so. I am under no illusion though, the Internet is now the way forward in communication and am not against any BJH fan, member or not, being able to access any information as it becomes available.

We want to convert as many new fans as possible. Let the Internet do its job and publish as much info as you want. Me, I'm quite happy receiving my club magazine, updates as and when and my freebies and offers! (and I don't mind paying!). Go to it and spread the word!

John Grey

I have most of the NLs dating back to about issue 15, I think and they are a great source of information and serve as a lasting history (written) of the band. I doubt that the effect would be the same of just doing something via email/Net. Funnily enough although I use the Net a fair amount, particularly to look up news on my favourite bands, I very rarely look at the BJH site as I know that you would email with any important news.

Kevin Ringrose

Many thanks to all who contributed to the debate. We've included rather more responses here from members who are not on-line, although interestingly there was little difference in the views expressed by the two "groups", including non-club members on the e-mail discussion list.

Having read all your responses, we will carry on much as we do now: NL will still appear four times a year with in-depth analysis, and any important news between magazines will be distributed by postal bulletins and e-mail bulletins to members. Up-to-date news will be included on the web site, but we will try to ensure that club members are first to receive tour dates. We will also endeavour to provide as many club "exclusives" along the lines of the Origin Of Pieces CD or the new BJH watches as we possibly can!

Keith & Monika

John & Woolly at Saar TV

On Monday, 22-02-99, I read the e-mail of Keith and Monika, an info about John's and Woolly's promo tour. Besides many TV stations there was also listed "Saarbrücken local TV". I remembered that in the same area I work, the SITZ area in Saarbrücken-Burbach, there's a small TV station called Saar TV. So I walked to the Saar TV building that lies 2 buildings next to my place of employment in order to ask if John and Woolly would come to promote their new album. Expecting nothing I was told that they'll come next Friday morning, but to be sure I should call in a few days. Finally I got the news that John and Woolly "will arrive Friday, 9.30 a.m."

The day came and I hoped to be able to take some photos. My hopes were exceeded, I was allowed to join the interview. Furthermore the chief of Saar TV, Mr. Roth, asked me to take some photos for their magazine and their homepage.

John and Woolly were in a good mood and it was interesting to listen to their conversation with Saar TV moderator Silke Heil. At the end of the interview Mrs. Heil said: "ok that's it or what else can I ask you?" Woolly replied: "Why don't you ask us ...?" When Mrs. Heil exactly asks that question, Woolly said: "Oh,

I'm glad that you asked me that ...". There was a big laughter afterwards.

After the interview I had the chance to talk a little bit to John and Woolly as they signed my songbook of *Gone To Earth/XII*. A look at their old photographs in the book made them smile.

It was great to see John and Woolly, whom I have admired for twenty years, so close, and I'm happy and thankful to have had that opportunity.

Stefan Lauer

[Apologies to Stefan for the late appearance of this article, originally submitted for NL45]

Stefan Lauer with Woolly and John ▼



Wordsearch Results

Below is the solution to last NL's Wordsearch which was kindly compiled and submitted by Janet Iles. "Nexus" actually occurred twice, whilst Les was hidden within the word "Titles", but nobody was disqualified for missing either of those..

The first entry to be drawn out of the hat was sent in by Robert Philpott, who wins our special surprise package containing a very exclusive CD single of "New Song" and "River Of Dreams", both recorded on the 1999 tour, but at different gigs than those on the *Revival* album, burnt onto CD by Woolly himself and signed by Woolly, John and Craig; plus an original 1970s patch and a *Caught In The Light* T-shirt.

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Marketplace

FOR SALE - Original BJH Cassettes:
Once Again (Fame Reissue)
Baby James Harvest (Fame Reissue)
Everyone Is Everybody Else
Everyone Is Everybody Else (German)
Live
Time Honoured Ghosts
Octoberon
The Best Of BJH (Harvest)
Gone To Earth
Live Tapes
Collection (Dutch Harvest)
Turn Of The Tide
A Concert For The People (Berlin)
Ring Of Changes
Victims Of Circumstance
Face To Face
Glasnost
Welcome To The Show
Alone We Fly (20 tracks)
Live (Reissue)
Best Of BJH (German Polystar)
Stand Up (CD single)
Sorcerers & Keepers
Caught In The Light

All in excellent condition (some never even played) - I would prefer to sell whole as a collection. Best offers accepted. Contact:

Patrick Cross, 1 Abercorn Way,
Witham, Essex, CM8 2UF, UK
or: patanntom@beeb.net

I WANT TO BUY (I will pay a very, very good price!!!) a **Platinum, Gold** or **Silver Disc** from Barclay James Harvest. Contact me, please:-

Mr GILLE Olivier
22/2 Bd Galliéni
89000 Auxerre
FRANCE

Tel: 00.33.3.86.46.74.29
e-mail: gilobjh@wanadoo.fr

All letters answered. Thanks in advance.

CONGRATULATIONS to Kari and Tarja Ahtiala, whose daughter Maija gained a baby brother on April 17th..

...and to Gordon and Jean Hudson on the birth of their third child, Ross, on April 20th....

...and to Lyell and Lori Loyd on the birth of their daughter Juliette Lillian Loyd on 29th April...

WANTED: "Stand Up" Single. Will pay good price or swap for BJH BBC Sessions CD from Tommy Vance Radio Show 1980. Contact:-

Kevin Jackson, 36 Hare Street Road, Buntingford Herts., SG9 9HW, UK.

I WOULD LIKE TO BUY the CD- single "Stand Up" with the 1992 live versions of "Alone in the Night", "Life is for Living" and "Poor Man's Moody Blues". I'll pay a reasonable price.

Even Johan Ottersland, Sogn studentby 5538, Sognsveien 85, 0858 Oslo, NORWAY
e-mail: e.j.ottersland@hfstud.uio.no

Coming Soon...

Fifty already! Our golden jubilee issue will include more information about John and Woolly's tour plans and progress on Les's forthcoming album.

NL50 will be available at the end of August, and the closing date for contributions, advertisements etc. is July 20th.

