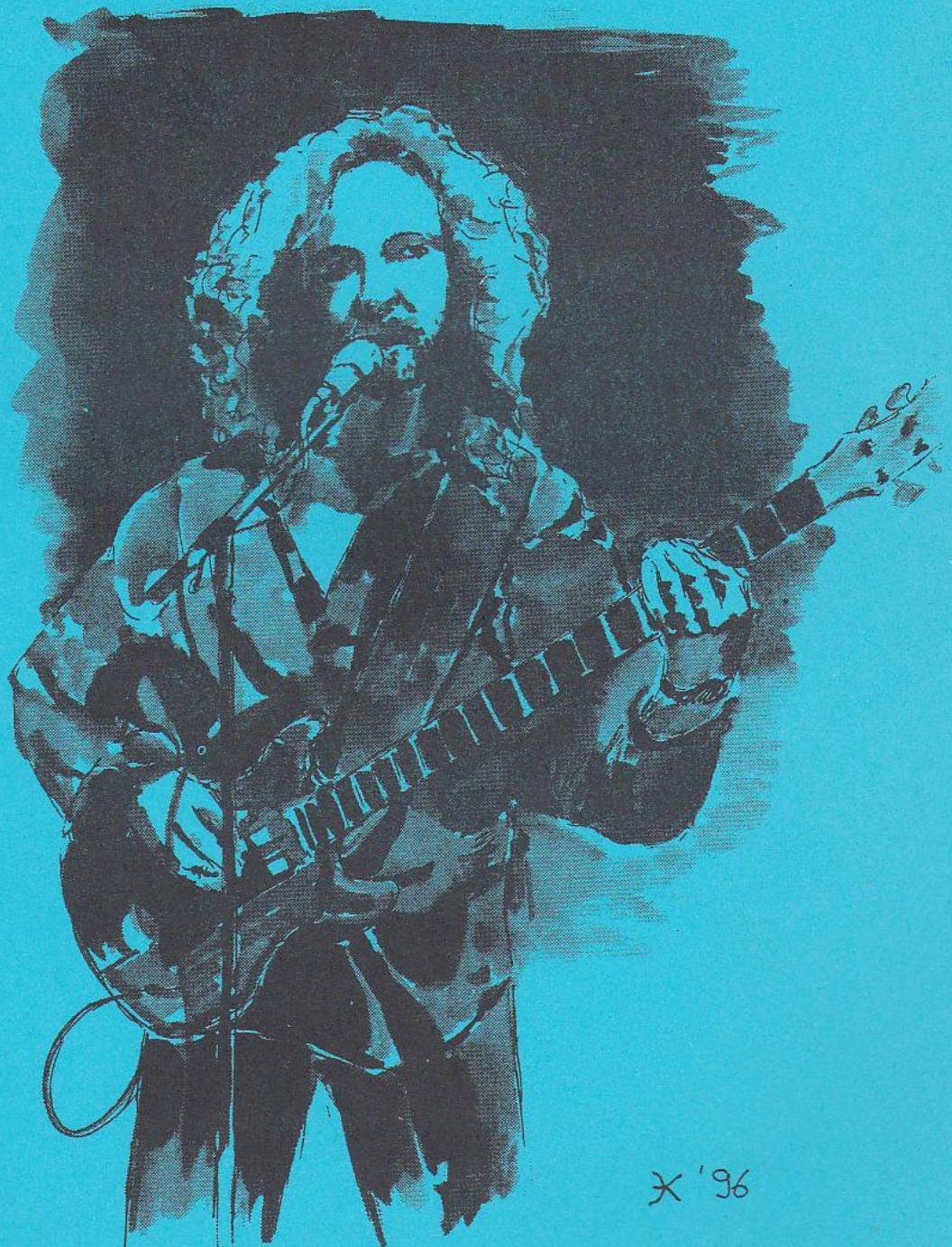


# Nova Lepidoptera

*The Barclay James Harvest Magazine*

Number 32

March 1996



X '96





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## *Credits*

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<b>Next Issue:</b>	Last copy date: April 10th. Available: end May
<b>Membership:</b>	UK: £8.00 p.a.; Europe: £10.00 p.a.; Elsewhere: £12.00 p.a.

Members' letters and contributions are always welcome. Please don't forget to enclose a stamped addressed envelope or International Reply Coupon if you would like a personal reply.

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(Available only in the UK. Calls charged at 49p/min at peak rate, 39p/min at all other times)

## New Album, New Deal?

Negotiations are in progress between BJH's managers and a number of companies regarding a new recording contract for Barclay James Harvest.

The band have already recorded demo versions of two new songs, provisionally titled "River Of Dreams" and "Yesterday's Heroes", which are attracting a lot of interest. Les and John have enough material for a whole album, and once a new deal is signed, the band will set to work in earnest to record a new studio set.

Tour plans will depend on progress with the negotiations, but it looks hopeful that we'll see BJH on the road again this year.

## EMI Box Set

By the time you read this (and my fingers are crossed as I type!), EMI's long-awaited mini- box, *Four Barclay James Harvest Originals*, should be available. A release date of February 19th was announced in January, and although this issue went to press before we'd actually seen any copies, I'm hopeful that anyone who placed an advance order with Swallowtail will receive theirs any day now, if indeed they haven't already done so.

The delay was because EMI had problems with the gatefold sleeves for the individual CDs, which made the box impossible to close! Fortunately, they found a solution which kept the original format intact.

## Fees Frozen Again

Despite recent substantial increases in the prices of paper and an imminent postage price rise, I'm pleased to say that we have managed to absorb the extra costs, and membership fees will remain unchanged for the second year running.

There is a small price to pay, however - we've decided to reduce the number of pages in NL when there is not a great deal of band activity, from the present 28 (including the cover) to 24, as of this issue. In practice, this will simply mean that we won't have to bulk out the magazine with "filler" when news is thin on the ground.

Of course, when there is new material from the band, or a tour in progress, we will make NL thicker, so nobody will miss out on any important information. If enough members object, then we'll reconsider, but I suspect that most of you, understandably enough, want the maximum amount of information for the minimum price.

## Early CDs Out In U.S.

The 2-on-1 CDs of BJH's first four albums were issued in the U.S.A. by One Way Records in October. The CDs follow the format of the UK Beat Goes On releases, even down to the front cover designs, but the rest of the packaging is quite different. The inlay is a folded card with reproductions of the original album artwork, but without the lyrics or sleeve notes of the UK versions. Catalogue numbers are S21-18456 for *Barclay James Harvest/Once Again* and S21-18505 for *Other Short Stories/Baby James Harvest*.

## More CDs For Sale

With the help of club member Lolli Balke, Monika managed to track down some of the CDs which are no longer available in England on her last trip to Berlin. In addition to those included on the Swallowtail list, we now have a very limited number of copies of the following CDs, which will be available strictly on a first come, first served basis:-

**XII**  
***Eyes Of The Universe***  
***Victims Of Circumstance***  
***Face To Face***  
***Welcome To The Show***  
***The Compact Story Of BJH***  
***Live In London 1974***  
***Another Arable Parable***

As these CDs are being bought in normal record shops rather than through a wholesaler, we have to charge a higher price for them - prices will be £11.50 each in the UK (£12.50 Europe, £13.00 elsewhere) except for *Live In London 1974*, at £14.50 (£15.50 Europe, £16.00 elsewhere).

Please **do not** send any money yet! Write first to reserve the CDs you require, and we'll let you know whether they are still available. We'll try to obtain more copies on our trips abroad, but can't guarantee future supplies.

## BJH File Updates

As promised, we've produced a list of updates and corrections to *The BJH File*. This will be sent out automatically with new orders for the book, or previous purchasers can get a free copy by sending a large SAE or self-addressed envelope and IRC to us at the usual club address.

## Web Site Expands

The BJH Home Page on the Internet has proved very popular, attracting over 200 visitors per week, and we have now added a considerable amount of information to it. The site now includes the complete set of Album Portfolios from NL in both English and German, an A-Z index of songs and even a sound clip to download from Woolly's *Songs From The Black Box*. Further developments are planned to make it the ultimate on-line archive resource for BJH fans. That site address again:-

<http://www.fttech.net/~harvest/bjh-home.htm>

We also have another fledgling Web Page which may be of interest; called *Rockphile*. This is a straightforward news listing of bands or solo performers whom we happen to like, giving up-to-date news, tour dates etc. for artists such as BJH (naturally!), Procol Harum, Supertramp, The Strawbs, To Hell With Burgundy and more - the kind of artists, in other words, about whom it is difficult to find such information. You can access the page from the BJH Home Page, or directly at:-

[http://ourworld.compuserve.com/homepages/M\\_and\\_K\\_Domone](http://ourworld.compuserve.com/homepages/M_and_K_Domone)

## John On-line

John has very kindly allowed us to publish his e-mail address, with the proviso that he cannot guarantee to reply to messages. The address is:-

**G3PD@eworld.com**

## German Tax Threatens Tours

A big increase in the amount of tax which foreign artists touring Germany have to pay is threatening to create difficulties for bands playing concerts in Germany. The proposal is for an increase from 17.25% to 29.86% of **gross** live revenue, regardless of costs. Only the very biggest acts such as The Rolling Stones or Pink Floyd who can attract corporate sponsorship make much money by touring - most others simply aim to break even if possible, treating a tour as promotion for their latest album.

Worse still, the German authorities are suggesting that the tax should be backdated for six years, which would land BJH with tax bills for their 1990, 1992 and 1993 Tours.

Touring acts are being urged to boycott Germany whilst representations are made to the British Government, Inland Revenue and the European Commission in an effort to persuade the German authorities to reverse the decision.

As the situation stands, it seems very unlikely that bands such as BJH, who make no significant money on tour, would be able to afford to play Germany, but the band's management are hopeful that an acceptable compromise will be reached with the German tax authorities before long.

## John Lennon's Guitar

February's *Guitarist* magazine has a feature on the guitars used by John Lennon, including **that** famous blond Epiphone, which, it transpires, was originally sunburst until Lennon had it sanded down in 1968...

## BJH Videos

Unfortunately, it seems to be getting harder and harder to track down copies of the band's video releases, and we've had no luck at all in getting wholesale supplies. However, club member Marlene Kraus has found one shop in Germany which is still selling three of them, as follows:

<i>The Best Of BJH Live</i>	49,90 DM
<i>Berlin - A Concert For The People</i>	39,90 DM
<i>Glasnost</i>	39,90 DM

The company charges 7,- DM postage for payment in advance (cash or cheque) or 14,- DM for cash on delivery in Germany. The address to write to is:

Musicland Musikverband  
Inh. Gerd Uhlig  
Postfach 10 07 14  
D-69447 Weinheim  
GERMANY  
Tel: (+) 06201/189612  
Fax: (+) 06201/189614

If anyone knows of other sources, especially of multiple copies, please let us know.

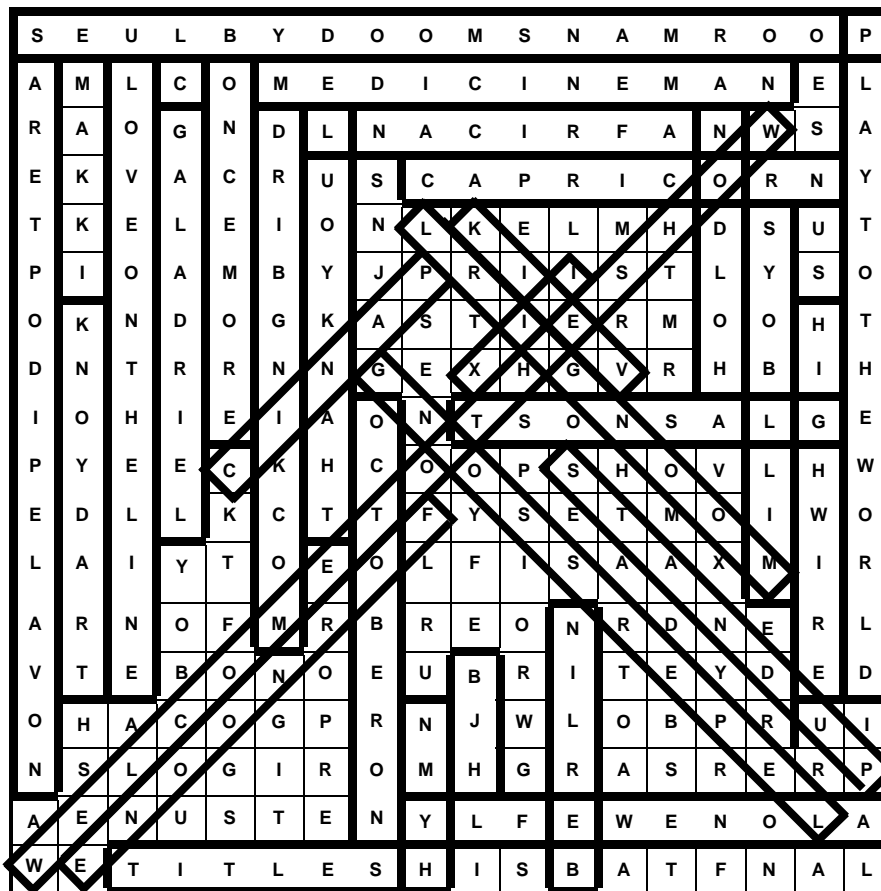
## ..Other Short Stories..

...Thanks to Kelvin Gillespie, who drew an article in French magazine **Zabadak** (July 1995) to our attention. The article is a retrospective look at *Once Again*, together with some background information about the band's early days, and is in English...

...BJH's "Just A Day Away" appears on the **Various Artists CD Supergroups** (Stardust Wisepack STACD 046 (A), 1993)...

## Prize Puzzle Solution

Here is the solution to last issue's prize puzzle:-



We received over thirty correct entries, but the first one out of the hat was David Partington, who receives a year's free membership to the club when his current subscription runs out at the end of April this year.

Congratulation to him, commiserations to those who weren't winners, and thanks once again to Janet Iles, who devised the puzzle.

# *what have they done to my song, ma?*

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**YOU MAY WELL HAVE WONDERED** why it is that, when a band like Barclay James Harvest spends so much time and trouble in recording an album to their satisfaction, the first thing that often happens when a song is selected as a single is that it is edited, remixed or even re-recorded! Although BJH are primarily regarded, in the UK at least, as an "albums band", much effort has been expended over the years in tinkering with songs for singles release. The reasons for this are many and varied:-

## **Single Edits**

*"It took me years to write it;  
They were the best years of my life.  
It was a beautiful song, but it ran too long.  
If they're gonna have a hit,  
You gotta make it fit,  
So they cut it down to 3:05"*

Billy Joel - "The Entertainer", 1974

The most frequent change that is made is simply to shorten a song, on the basis that radio stations dislike long records, assuming that their listeners have the attention span of the average two year old. Historically, too, singles were almost invariably issued as 7", 45 r.p.m. records, the sound quality of which deteriorated rapidly at anything over four or five minutes. BJH singles which felt the butcher's knife included "Love On The Line", "Capricorn", "Just A Day Away", "Victims Of Circumstance", "He Said Love" and "Stand Up". Even "Hymn" was sent out to radio stations in a truncated "DJ's short version". Oddly, though, "Mocking Bird" survived the single treatment in its full, six and a half-minute (crackly) glory. With the advent of 12" and CD singles and their superior sound quality, special single edits should be a thing of the past, but it still goes on - as recently as 1993, a German promo-only CD single leads off with a "radio edit" of "Who Do We Think We Are".

## **Remixes**

The reasons for remixing a song for single release are slightly more complex. For many years all pop radio in Britain and most other countries was confined to the medium (AM) waveband. The limitations of that medium's restricted dynamic range meant that many subtleties of the top and bottom frequencies, i.e. upper treble and lower bass, were lost.

Also, whereas an album listener had, presumably, already bought it (or at least asked to borrow it!) and could therefore be expected to listen carefully, radio audiences needed to have their attention grabbed so that they would, the theory goes, rush out to buy the record. For these reasons, songs were sometimes remixed to give them a harder edge and a more "punchy" sound which would sound more impressive when blasting out of your tinny tranny with less than fresh batteries, or as a soundtrack to your local traffic jam. "Friend Of Mine" was treated in this way, as was "Waiting For The Right Time", which was also severely (and illogically) pruned.

The most dramatic example, though, was the German remix of "Panic", which, on the 12" and CD single versions, was extended to over six minutes by cutting and repeating some parts, and remixed to give it a pounding bass beat. On paper it sounds appalling, but in fact the result is, most fans feel, much more compelling than the original.

More recently, something similar was also done for the "Power Version" of "Stand Up" which appeared on another German CD single, albeit not to such positive effect.



## Alternative Recordings

*"Their A & R man said: 'I don't hear a single'"*  
Tom Petty - "Into The Great Wide Open", 1991

Our final category covers a multitude of sins! As the quote above suggests, record company pressure is one reason for re-recording a song in an effort to make it more commercial, or the band themselves may not be satisfied with the way a particular song turned out on the album. "Medicine Man" certainly fell into the latter category, as did "Child Of The Universe", where the U.S. single recording is radically different from the original. "I've Got A Feeling" had lashings of saxophone overdubbed in a bid to make it more radio-friendly.

## Censorship

In the context of BJH's output, avoiding censorship might seem an unlikely motive, but it was certainly the reason that "Loving Is Easy" was re-recorded. When it was chosen as a single to promote the album *XII*, it was felt that some people might interpret lyrics such as "I shoot all my love into you" or even

"I shoot all my love in your fire" as being a touch suggestive or smutty, so the vocal was done again, with the offending lines changed to "I send all my love out to you" and "I burn all my love in your fire". At the same time, the opportunity was taken to remix the track and overdub some additional guitar - all for nought, as the BBC for some reason took exception to another, unchanged line, "Just get a hold and watch how it grows"...

Almost as strange are the "escapees", songs which find their way onto singles before they are finished or in the "wrong" version. "Shadows On The Sky", on the flip of the British single of "Cheap The Bullet", was an early, unfinished version which, to add insult to injury, was edited in such a way as to break up Les's intended structure of the song. "Halfway To Freedom" also appeared on a promotional CD minus some of its backing vocals and guitar overdubs.

Turning the usual pattern on its head was "Life Is For Living", where the first recording was issued as the single and the song was then "re-touched" for the album. I have to confess that we only realised this when it was pointed out by a club member (thanks, Marco!), but it's obvious once you're aware of it. This version can be found on CD only on the Various Artists compilation *10 Star collection - Rock 3* (Stardust Wisepack STACD 069 (A))

So, the influence of record companies, radio stations, censorship, bizarre gardening accidents... all factors which can make singles worth a closer listen, whether by digging out treasured or dusty, forgotten vinyl copies, or by searching through compilations in the hope that they've used that elusive alternative version. *The Compact Story Of Barclay James Harvest* and *Alone We Fly* fill in some of the gaps, whilst Various Artists compilations sometimes, whether by accident or design, include the rarer single mixes.

One can't help feeling that, given the commercial track record of BJH's remixed or re-recorded singles, the effort was largely wasted and that the songwriter knew best all along, but on the other hand it's a fascinating area for the fans to explore. Happy hunting!

**Keith Domone**

## PROMOTIONAL CLIPS

This part of our “BJH on Video” series deals with their commercial video clips which have been produced to promote their records. The list may not be complete, but these are the ones which we managed to track down:

### **1975: *Time Honoured Ghosts***

We have been told that in 1975 clips were made for “Moongirl”, “Titles” and three other tracks from *Time Honoured Ghosts*; unfortunately, we have not got any further details about them, let alone seen them. Any information leading to the capture of these elusive films, or indeed a copy of them, would be gratefully received!



### **January 1980: “Love On The Line”**

(Molinaire ED1278, Zoetrope)

This was filmed on 16th January, 1980, using a lot of trick pictures, with mirror images and double pictures, along with slow motion and special graphics. Amid flashing lights, the band are shown on stage in front of the “Nova Lepidoptera” background as seen on the *Berlin* video, miming to the music. Mel has a perm, and John and Les are wearing the then-fashionable skin-tight glossy trousers. Of the two guest musicians, I could just about make out Kevin McAlea, and assume that the other one is Colin Browne.



### **November 1980: “Life Is For Living”**

(Deutsche Grammophon, prod. no 681/194)

Recorded on 11th November, 1980 in Germany. It features BJH with Kevin and Colin on a stage that is full of multicoloured lights, with their fluttering butterfly as at the end of the *Berlin* video, as well as a still

picture of the winged woman logo at the back of the stage. Mel still has his perm, John wears the red/orange jacket as in *Berlin* and performs an almost convincing act on the keyboard! As the album hadn't been completed yet, the music is the “unfinished” single version, which was later polished up for the album.



### **1983: “Just A Day Away”**

This video clip doesn't show any scenes of the band playing, but tells a fictitious story instead in which BJH play three convicts! They get up from their beds in a dark cell for a day of carrying and wielding pick-axes and sledgehammers and doing forced labour. The “story” is interspersed with scenes of a white-faced guard holding a mysterious silver ball and of a woman in a satin-lined bed. Some might argue that she is the same person as the guard, when in the end a butterfly lands on her face, which is also painted white. The clip has been criticised for being sexist, and doesn't bear much relation to what BJH are all about. It was shown on *Thommy's Pop Show* in Germany in spring 1983 and one short scene was used in the German TV advertisement for the *Best Of* album in 1991.



### **1984: “Victims Of Circumstance”**

This video has been described by magazines as an “action clip”, although this description is rather dubious. Whilst the band, including Kevin McAlea, Bias Boshell, Sam Brown and Jan Ince are performing the song, the world outside seems to be preparing for some nuclear holocaust: a masked man walks through the streets, hands out rubber masks to everyone he passes, and they leave everything behind to follow him without hesitation to a bunker, where an ancient, cobwebbed clock is

approaching 12 o'clock. A little boy finally stops the clock's hands just before it reaches the final second. The clip looks far from being very professional, as though the budget had been very restricted!



### **1986: "He Said Love"**

Recorded at a playback "concert" in Portugal which was reported in the Portuguese press at the time. The band played several songs including this one in front of an illuminated old castle, with guest musician Kevin McAlea. In between pictures of the band playing, fans holding candles, hugging and dancing, the film shows black and white scenes of John, Les and Mel walking through a little fishing village, old local people, children and shepherds in rather obvious references to the lyrics, and finally the band disappearing on a fishing boat. Also starring John's daughter Esther feeding a pigeon!



### **1990: "Cheap The Bullet"**

This high-tech video, directed by Tony van den Ende, was BJH's first serious attempt to reach the MTV audience, and had a budget of £30,000. Unfortunately, the video was never shown in the UK, and the single

flopped, whilst Polydor Germany chose a different single, "Welcome To The Show". However, the clip was still seen in Germany on Tele5 and SuperChannel, although its commercial usefulness to the band was somewhat limited. The video starts with an apple being shot through just as the whole band come in after the intro. It shows BJH on stage with a huge rotating cube next to them, each side of which is itself a screen, showing money, bullets, John dressed in camouflage gear, soldiers, tanks, guns, children playing "war games" and the ever-recurring question "WHY?". Frequent camera movement, slick, quick-fire cutting and zooms make this clip BJH's most professional one to date. Probably the high cost, the disappointing response from TV programmers and the rarity of BJH single releases these days also mean that it is their last, at least for the foreseeable future.



*In the next issue of NL, we will take a look at BJH's TV appearances which were not official video clips, although some of them may appear to be and were probably intended to look like promotional videos. In the meantime, any additional information is welcome...*

**Monika Domone**

***Now, by popular demand, the return of:***

### **101 Things You Never Knew About Barclay James Harvest...**

**#8**

Further to our comments about Paul Buckmaster (NL30), Peter Kendall wrote to tell us that, in addition to being BJH's orchestra leader in the early seventies, Paul also wrote a special Overture for the BJH orchestra, which they performed at some concerts, including one in 1973 at London's Royal Festival Hall. His most recent work was with Elton John, arranging and conducting several tracks on last year's *Made In England* album. To bring us back neatly to where we came in, another arranger on that same album was Gavin Wright, another one-time leader of the Barclay James Harvest Orchestra...

## "CAUGHT IN THE LIGHT"



*Who Do We Think We Are* (Les Holroyd)  
*Knoydart* (John Lees)  
*Copii Romania* (Les Holroyd)  
*Back To Earth* (John Lees)  
*Cold War* (Les Holroyd)  
*Forever Yesterday* (John Lees)  
*The Great Unknown* (Les Holroyd)  
*Spud-U-Like* (John Lees)  
*Silver Wings* (Les Holroyd)  
*Once More* (John Lees)  
*A Matter Of Time* (Les Holroyd)  
*Ballad Of Denshaw Mill* (John Lees)

UK Release Date: 14th June 1993  
UK Catalogue No.: 519 303-2 [CD]

### Recording Details

#### Recording Studios:

Digitally recorded (in spite of the misprint on the disc, which should read "DDD") at Friarmere Studios, Delph

Mastered at The Town House, London

#### Recording Dates:

December 1992 to April 1993

#### Producer:

Barclay James Harvest & Martin Lawrence

#### Engineer:

Martin Lawrence

### Guest Musicians

Kevin McAlea on keyboards, Darren Tidsey assisted with programming.

#### Title

The album title was taken from Les's original lyrics for "Who Do We Think We Are", although, unfortunately, the opening verse of the song was dropped when it was recorded, even though it still appears in the lyric insert.

#### Sleeve

Taken from an original painting by Rodney Matthews, who has designed many album covers in the past including Asia's *Aqua*. Les is a fan of his work, and had a calendar featuring his paintings, and it was his idea to commission Matthews after an earlier design didn't work out to everyone's satisfaction.



## Who Do We Think We Are

Before the release of this album there was some debate about its length, and a number of cuts were made to reduce the running time to an eventual 70 minutes, and the band omitted the first verse of this song when they recorded it. The song's theme is the destruction of planet earth by mankind, and the vocal effects on the chorus were achieved with vocoders, the devices popularised by Peter Frampton.

## Knoydart

Knoydart is a peninsula on the west coast of the Scottish highlands, and most of the lyrical references are to places on that peninsula. The first line of the lyrics should read "heading for Mallaig", a town from which the ferry crosses the Sound Of Sleat (the correct spelling) to Knoydart. Spanish John, Ladhar Bheinn, Kinloch Hourn and Inverie are all places on the peninsula. The "ugly bastards", to whom this song is dedicated, are a group of John's friends with whom he visited the place in question.

## Copii Romania

Les's favourite of his songs from *Caught In The Light*; The song concerns the plight of Romania following the break up of the Soviet block, and the English subtitle was "Children Of Romania". Les donated all his proceeds to the fund for the orphan children of Romania. *Lautari* are gypsy violinists, and "the mighty Karpatii" are the Carpathian mountains.

## Back To Earth

A very personal song from John, written following the death of his father in 1992. John's dedicated it not only to the loving memory of his father but also to all those who mourn for the loss of someone they love.

## Cold War

Les dedicated this anti-war lament to his cousin Marguerette, living in the former Yugoslavia, at a time when the country was racked by a bitter civil war. The beautiful classical guitar at the end of song was played by Les, who told us that it was his first instrument, before he took up the bass. More, please!

## Forever Yesterday

John's historical song concerns the shameful history of the Highland clearances. In the 19th century the Scottish highlanders were mostly tenant farmers, using the traditional *runrig* system, whereby each farmer had several non-contiguous strips of land. Their English absentee landlords were content as long as the land was unsuitable for more profitable use. However, new breeds of sheep such as the black-faced Lintons and Great Cheviots were capable of surviving on the bleak highland hillsides, and the landowners saw the chance of huge profits. The farmers were unceremoniously evicted, often force, and a large number went to the New World. John and Neil Morrison used to live on Knoydart, and in fact, it was whilst John was there that the history of the clearances first came to his attention. "Forever Yesterday" was another victim of the misguided attempt to shorten the album, when the coda, featuring a particularly fine guitar solo, was excised from the CD, although, unaccountably, left on the cassette issue. A German promo-only CD-single does include the full 7:10 version.

## The Great Unknown

A churchy-sounding keyboard sets the scene for this reflective song about love and growing older, before the guitar and drums burst in for the second half. Some beautiful vocal variations and vocoders complete the effect.

# album portfolio - caught in the light

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## Spud-U-Like

Subtitled "David's Rock Song", the man in question being David Walker of Handle Artists. The song is some years old, but it was Martin Lawrence who persuaded John to finish it and record it for this album. As well as being the name of a chain of fast-food restaurants, specialising in jacket potatoes, "Spud-U-Like" is also a video game, hence the rather unusual title for a song which unfavourably compares the superficiality of video games with the more lasting pleasures of rock and roll.

## Silver Wings

Les described *Caught In The Light* as "a very personal album", and this certainly falls into that category, all too successfully capturing the anguish caused by the end of a relationship in a beautiful but bittersweet song. With the benefit of hindsight, it could also be read as a commentary on the difficult patch which the band themselves were going through at the time, although that's probably to read more into it than the composer intended.

## Once More

Apart from the obvious rewriting of "Mocking Bird", this song also quotes musically from "Galadriel" and mentions "Pools Of Blue", which was written at the same time. Recorded at a time when doubt had been cast on the authorship of "Mocking Bird", this was John's way of proving its pedigree.

## A Matter Of Time

Les returns to the subject of a relationship where all is not well. This is the one song of Les's from this album which has been performed live.

## Ballad Of Denshaw Mill

This was inspired by a Saddleworth legend which has its basis in fact. Denshaw Mill was a woollen mill which operated until the late 1880s, and was already derelict by the time of the first war, when the events described in the song took place. The line "a hole as rotten as ever fouled the green earth" is from a verse by local poet Ammon Wrigley, and the area is part of the Friarmere division of Saddleworth, known locally as the Darkside. Harold McKlintock, to whose memory the song is dedicated, was an old friend and neighbour, and a source of inspiration to John when he wrote the song, which was first presented for inclusion on *Ring Of Changes* - and rejected.



*Apologies for repeating a lot of the information about **Caught In The Light** from NL22, but we felt that we should cover it in this series for the sake of completeness and for those who missed it first time.*

*That brings us to the end of BJH's studio albums to date in the Portfolio series - the next issue will tackle the band's live albums, and subsequent NLs will cover non-album tracks and solo albums.*

## Coming Soon...

In the next NL we take a look at BJH's television appearances; the Album Portfolio will cover their four live albums and we'll bring you the very latest news on the band's next album and live plans.

NL33 will be sent out at the end of May, and the last copy date for

## ***In which club members recall how they first became fans of Barclay James Harvest...***

\*\*\*\*\*

I've often wondered why it is someone can have an attachment to something without actually knowing the people involved. I've had an affinity with Barclay James Harvest for twenty years and apart from brief hellos at various concerts I have never really spoken to them. As people they remain as distant and mysterious as they did in '75 when I first discovered their music, but as artists I feel like they're old friends. Through the columns of NL we are treated to a peep into their lives and what goes on behind the scenes, but it is on record and stage where their appeal lies for me.

It was Radio Caroline, a "pirate ship" broadcasting off the Essex coast which introduced me to BJH. "Medicine Man", "Crazy City" and "Child Of The Universe" were regulars on their playlist, and in the autumn of '75, having just turned seventeen, I first saw them play live at the Ipswich Gaumont; I've still got the ticket - £1.75, and the programme - 60p (how times have changed). They were touring *Time Honoured Ghosts* and I can still vividly remember the intro.: UV lights shining on Mel's mirrored drum riser, the billowing dry ice, Woolly's keyboard intro., and with a change of note an explosion of light and sound straight into a "Song For You". The finale being huge inflated wings drifting across the stage as the band signed off with "Mockingbird". From that day on I've been "a fan".

In my late teens it was noted that my appearance seemed to be heavily influenced by a certain Mr. Lees, long hair and gold-framed tinted glasses being the order of the day. During the late 70s I would say that BJH played a major part in influencing my appearance and character. They say that imitation is the sincerest form of flattery, but for me I was trying to

recreate the aura which had become their trademark. From their music, visual image, stage shows and album covers, Barclay James Harvest had created something very special. The winged woman and butterfly logos creating an air of peace and tranquility, the album covers capturing the rural atmosphere of their hometown, their music was innovative and thoughtful and the stage shows ever entertaining. Those of you who have seen the *Caught Live* video will recognise the spirit generated by the band during that era.

Musically, the late 70s was my favourite era; bands such as Camel, Wishbone Ash, Supertramp, Rush, 10cc and Genesis were amongst my favourites and I was lucky enough to see them play live on more than one occasion, but there was always something special about a BJH gig.

Line-up changes were commonplace with bands. Camel's line-up changed with virtually every new album, Peter Gabriel parted company with Genesis and Godley and Creme's departure from 10cc are just a few I could mention, but when Woolly decided to go his own way it was a bitter disappointment to all fans of the band. The absence of his musical contributions and presence on stage didn't go unnoticed by fans and media alike, but his departure paved the way for a whole new era for BJH. To their credit, the trio came back with *Eyes Of The Universe* and although distinctly BJH, it had a "brighter, rockier" edge to it, and the tour for the album which I saw at Hammersmith for me was BJH at their very best.

Over the years I've been lucky enough to see the band over 20 times and I've certainly had some great nights out, but my favourite memory is still the first time I saw them in November '75. It remains a very special night out.... Ah! I remember it well, as though it was!

**Robert Price**

## Who Wears The Crown?

I would like to include my point of view on the "If Love Is King" lyrics. In my opinion, "If Love Is King" reflects John's feelings as a musician, who does his art for love, towards the music business world, which wants to use it as a "safe bet". Money is the real king and the business people are its prisoners, trying to "eat" the true aim of music from the artist's point of view, and the artist's creativity.

ANA PAULA PAIVA

I think the song is about the decline of the late 80s/90s music industry and the way that chart music consists mainly of reggaefied, or whatever is the flavour of the moment, versions of previous songs. This recycling and the hyping of "good looking bands" with limited musical talent (I don't include Blur etc. in this) is the result of allowing people to control the music industry whose interest is not music but making money no matter what the long term cost. (this applies to many fields nowadays; I think we all know the reasons and who is responsible). These people are so greedy they are only willing to sign acts or release music that is a "sure thing", i.e. not innovative. In the end this kills most people's natural enthusiasm for music. The result of this may be the destruction of the mainstream music industry, i.e. it will eat its own crown by the ruining of older songs, and no-one will wear the crown.

DAVID PARTINGTON

I rarely refuse a challenge, but I may have to admit defeat on this one. Indeed, the edible crown has had me wondering (and worrying) since I first heard it. I notice images that appear in the New Testament like blind men, rich ones also and prophets - not for the first time in a J. Lees song. And once again there is a nod in the direction of

good old Will Shakespeare. Given John's well-known voracious appetite for reading, perhaps he just likes the way the words fall in a very strict rhythm. Is it supposed to mean anything? Does John belong to the Eric Cantona school of philosophy? Who is the guru of the jet set? Perhaps if we had a clue about that then the rest would fall into place. But if the author's not saying, I think we'll just have to make up our own minds!

CLAIRE POWELL

## France

I read with interest in NL that a French member has resigned in anger at the protests by British people over the French nuclear tests held in the Pacific. I have rather mixed feelings about this matter. I have a degree in French, have spent much time in that country where I have a number of friends, and have a passion for red wine. However, I am also a member of various Green and environmental organisations, and it is this latter loyalty which provokes the strongest passions in me. I am one of those people who have joined in the protests and have been boycotting all French goods. It is not just the fact that these tests are unnecessary and fly in the face of current defence philosophies which annoys me, but also the sheer arrogance of the French in not even carrying out these tests in their own backyard but instead holding them thousands of miles away in one of the few unspoilt and most beautiful areas left on the planet with little apparent concern for the environment of that area. It's little wonder that the Governments of Australia and New Zealand have reacted so angrily. Frankly, if this member supports these heinous tests, then as far as I'm concerned it's good riddance to her, and if I was a member of BJH I would certainly be removing France from the next tour itinerary.

KEVIN STERRY



Isn't that lady cutting off her nose to spite her face? Where is she going to get news about release dates of CDs and any tour schedule? IBJHFC prides itself on being the first to get that info. out. As for people boycotting French wine, my first reaction was "Good. All the more for me!"

CLAIRE POWELL

As regards the French fan; she isn't worth bothering about (Blind Patriotism). I don't think the majority of the French would agree with her.

DAVID PARTINGTON

*Keith - presumably her boycott will include future BJH albums and tours. Naturally, we're sorry to lose any club member, but I have to say that we have received no letters at all in support of her views.*

## Tour Suggestions

I have to agree with the comments of Andreas Kubik when he says he would like BJH to take some unexpected risks on the next possible tour. Myself, I think the setlist for the shows mentioned was too similar to the last tours of 1990 and 1992. I think they could drop "Poor Man's Moody Blues" plus "Shadows On The Sky"; I welcome "Loving Is Easy" and "The Song (They Love To Sing)", but how about playing "Sperratus", "For No One", "Alone In The Night" and "On The Wings Of Love" or having a show like the 1984 tour with songs from the previous last three albums mixed with the classic past numbers? Anyway, whatever songs they decide to do, I will still be buying tickets for as many shows as I can afford.

IAN BOWDEN

## marketplace

**BELATED CONGRATULATIONS** to our Japanese friends Hideki Nogata and his wife Michiko on the birth of their baby daughter Chihiro last September 20th.

**DOUBLE CONGRATULATIONS** to Olivier & Lydie Vérité, who had a very special Christmas present in the form of twin baby boys, Maxime and Gaël, born on December 16th.

**BJH DISCOGRAPHY:** American club member Don Long has produced a 13-page BJH biography and discography for any interested parties, especially in the U.S.A., who wish to have the best, up-to-date info on the band. For details, write to:

DON J. LONG, P.O. Box 32, Menlo Park, CA 94026-0032, U.S.A.

**A DUTCH RECORD DEALER** has written to us with some BJH records for sale:

### 7" Singles:

"Life Is For Living"/"Shades Of B Hill", NL Polydor 2059 294, vg+(+)/vg+(+), **FL10,-**  
"Titles"/"In My Life" NL Polydor 2058 656, vg+(+)/vg+,

### FL8,50

### LPs:

Live, 2LP, German Polydor 2679 034, vg+/vg++, **FL30,-**  
Octoberon, USA MCA-35037, vg++/vg++, **FL20,-**

Grading: record/cover. vg++/vg+ = ex.; vg is still nice to play.

Postage: 1-2 singles, FL3,35; 1 single LP + 1-2 singles, FL5,75. All, FL9,-

Insurance: + FL4,50, but minimum is FL11,-

Payment: cash English £, own mail risk, International Money Order in Dutch guilders (FL). If you are interested, please write first, mentioning the fan club, to:

DICK BROUNEER, Postfach 148, 5340 AC Oss, THE NETHERLANDS [☎ 0412 641969]

## SAVOY BROWN FANS

Due to the success of the short UK tour and sales of *Bring It Home* I am going to try a UK fan club/magazine with Kim Simmonds' support. Anyone interested please write to:

ALAN PEARCE, 4 Twyn y Fedwen, Whitchurch, Cardiff CF4 1HU

If anyone has seen any of the UK dates and is happy to write their review or send local press cuttings etc., these would be much appreciated. The aim is a club/magazine by the fans, for the fans.

**AUSTRIAN MEMBERS:** it would be great to get in touch with any other Austrian BJH fans. Please write to:

GERALD MÜLLER, Schillerstr. 19/2/24, A-2351 Wr. Neudorf, AUSTRIA

or:

CHRISTIAN BLUM, Neusiedlerstrasse 11, A-4060 Leonding-Doppl, AUSTRIA

**WANTED/SWAP:** Wanted: "Who Do We Think We Are" promo CD.

To swap I have:-

*Welcome To The Show* 4-track promo CD

"Stand Up" - both CD singles

Polydor *In Future* promo, V. Artists with BJH

*A Major Fancy* - John Lees solo album

*Live In London 1974* - Italian CD

I also have many other items - albums, cassettes, CDs, 12" and 7". Please write to:-

MIKE MELNYK, 110 Thirlmere Drive, St. Albans, Herts AL1 5QL

**WANTED:** Copy of BJH VHS video *Victims Of Circumstance*. Please contact:

IAN HUMPHRIES, 27 Tan Hill Drive, Lancaster LA1 2JB

## FOR SALE:

### CDs -

BJH - <i>Once Again</i> (Electrola 538-791252 2)	£8.00
BJH - <i>Best Of, Vol. 3</i> (Electrola 7 91513 2)	£8.00
BJH - <i>Best Of</i> (Polystar 511 439-2)	£8.00
Pendragon - <i>The World</i> (PEND 5 CD)	£8.00

### LPs -

BJH - <i>Everyone...</i> (2383 286 Super) (scratch on one side)	£4.00
BJH - <i>Everyone...</i> (2383 286 Super)	£5.00
BJH - <i>Gone To Earth</i> (2442 148 Deluxe)	£5.00
BJH - <i>BJH Live</i> (2683 052)	£6.00
BJH - <i>Alone We Fly</i>	£5.00
Procol Harum - <i>A Salty Dog</i> (SLRZ 1009)	£10.00
Renaissance - <i>Ashes Are Burning</i> (7261)	£10.00

### 12" Single -

To Hell With Burgundy - "Go" (ROR 12001)	£3.00
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Please contact:-

RICHARD KIERTON, 43 Nunsfield Drive, Alvaston, Derby, DE2 0GH

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*[Imaginary picture disc CD designed by Hideki Nogata]*

# A TALE OF TWO SIXTIES (CLASSICS)

Words & Music by  
JOHN LEES

Moderately

A D/A A G/AD/A A

1. G/A A 2. G/A A

I'm I'm

hit-ting the road- to head- ing no- where, Got no place- to go. I'm  
cut-ting out now- be- fore the New- Wave Takes my surf- board flair. Re-

stuck in- side- my gen- er- a- tion. Round and round- I  
mem-ber the time- when Zap- pa said, "Punk, where you go- ing with that flow- er in your

go. I'm sick of the sound- of Roll- ing Thun- der, Times they were a -  
hair?" There's so man- y who's- who's, Roll- ing Stones, -Rod Stew- art's and Small



A D A G D/F#

chang - ing ——— And Rock'n' Roll died — with Ea — sy Rid — er Tear - ing up my tra —  
 Fac - es ——— And Tom-my's the King- of Pin — ball flings — That chased my gen - er - a —

A E7 D

ces. ——— Dav-id Bow-ie — was Hun — ky Do — ry, A-lad-din quite — in-sane. —  
 tion. ———

A E7 D

— Giv-e the sound-of Ar — thur Lee — with For-ev-er Chang- es I'll —

A

— re - mem — ber. And More A-gain, — don't leave — me ev — er.

E7 D To Coda D. al

Bud-dy Hol-ly say, "Ba — by, please- be mine" ——— All the time.

♣ CODA

A D/A A G/A A

— All the time.

E7 D A E7

Dav-id Bow-ie— was Hun— ky Do— ry, A-lad-din-quite— in-sane. — Give me the sound-of Ar—

D A

— thur Lee— with For-ev-er Chang-es I'll — re-mem— ber. And More A-gain, -don't leave—

E7 D

— me ev— er. Bud-dy Hol-ly say, "Ba — by, please-be mine"

A D/A A G/A A

— All the time.

Repeat & fade



**For the latest news about Barclay James Harvest and  
related information, call:-**

# ***THE IBJHFC HOTLINE***

## ***0891 299 736***

**(Calls charged at 39p per minute off-peak, and 49p per  
minute at all other times.)**

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