

Nova Lepidoptera

The Barclay James Harvest Magazine

Number 30

September 1995



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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)

BJH BACK IN THE STUDIO!

New album next year?

BARCLAY JAMES HARVEST are back in action! As this issue of NL goes to press, Les and John are hard at work writing new songs, two of which will probably appear on a second "Best Of" album due out early next year.

When the band met up at the beginning of July, the idea was for just two brand new songs to be recorded, which would then have been included on the compilation at the end of this year as a way of testing the water for new product from BJH.

However, two factors combined to produce a change of plan: firstly, Polystar/Polydor's album will not now be released until next Spring, which gave the band more time to work on new material. Secondly, the writing has been going so well that BJH decided to carry on composing rather than recording, with a view to recording enough songs for a whole new album!

As ever, all plans are liable to change, but the band's current schedule envisages them writing until the end of September. Then the three of them will meet up, choose two songs for the compilation and record them at Friarmere with Martin Lawrence. After that, if all goes well, they will carry on recording the new album, their first since 1993's *Caught In The Light*.

To coincide with the release of the compilation album, the band hope to go out on tour again, the first chance that fans will have had to see them live for almost three years.

The inclusion of new material on another "Best Of" package seems likely to be a one-off deal with the German record company, as BJH are still without a current recording contract. However, with what promises to be a cracking new album already in the can, the chances of negotiating a good deal with a record label will be greatly improved, and so fans with withdrawal symptoms shouldn't have too long to wait!

It's far too early to say much about the new songs, except that one song which John is working on, and with which he's very pleased so far, concerns the plight of homeless people.

All this is the best news that we've had in a long time, and of course we'll bring you all the developments as they happen via NL and the Hotline. Not so long ago, with the gloom induced by the tribulations of the court case, we were fearing that we might be witnessing the end of the band - now, if we can be patient for just a little while longer, we can look forward to a very exciting year in 1996. Watch this space!

EMI Box Out Soon



As mentioned in the last NL, EMI are producing a miniature box set of the four Harvest-label BJH albums on CD. Each of the four CDs will come in a glossy card reproduction of the original sleeve and they will be housed in a full-colour box (shown above) together with a folded leaflet containing our own sleeve notes and some less-commonly seen photos of the band from that era in black and white and colour. All four albums were remastered from the original tapes at Abbey Road Studios earlier this year with input from ourselves (see p.8).

Limited Autographed Edition

The latest release date which we have for the set is the second week in October, and we are very pleased to be able to offer the first hundred purchasers an exclusive limited edition with a special insert which John, Les, Mel and Woolly have very kindly signed for us (this edition is limited to one per member). Please see the Swallowtail Enterprises form for details of prices and how to order. All orders will be despatched as soon as we receive the CDs, but please remember that release dates are always flexible!

Hotline Changes

Now that the hotline has been established for six months, we've been reviewing its effectiveness. Generally, it has been very successful in keeping club members informed and in making a small amount of money for club funds. The line cost us nothing to set up, and the club receives approximately 10p per minute for each call made, the remainder being split between British Telecom and the company which administers the line for us, Advanced Telecom Services. All profits are ploughed back into the club, which is completely self-financing and currently has a healthy balance.

We try to keep the messages as short and to the point as possible, since we're not in the business of ripping off club members, so the average call for the latest news would normally last two minutes or so. However, it has often been difficult to find any real news for the line, particularly when the message is changed every two weeks, so we've decided to reduce the frequency and update the bulletin every three weeks instead. Every message begins with the date of recording, so you know instantly if you're listening to a new update, and the date of the next news is given at the end.

In the run-up to the release of new BJH material, we're hoping to be able to record extracts from the new songs on the line, so members will get an idea of what they sound like before rushing out to buy them!

Unfortunately, we have too few members outside the UK at present to justify the cost of making the service available elsewhere.

Any suggestions or comments about the hotline would be gratefully received and acted upon where practicable.

Swallowtail CDs

One of our biggest disappointments has been the losing battle we have fought on your behalf to obtain all the band's CDs for sale to club members. Having gone to great lengths to set up an account with a well-known wholesaler, who assured us that they could get anything available in the UK, we then discovered that they would only get in special orders for a hundred or more of any one title, and their standard stock list included one solitary BJH title! We're too small to deal direct with Polydor, so we've run up against a brick wall.

We can at least offer the one CD which we were able to order, namely the budget-price compilation **Sorcerers And Keepers**, issued on the Spectrum label in 1993. A reminder of the track-listing:

Just A Day Away (single edit); Titles; Sea Of Tranquility; Suicide?; Love Is Like A Violin; The Song (They Love To Sing); Alright Down Get Boogie (Mu Ala Rusic); Hold On (live Glasnost version); Alone In The Night (live Glasnost version); On The Wings Of Love (live Glasnost version); Poor Boy Blues; See Me See You; Teenage Heart; Love On The Line.

All recordings are the original studio album versions unless otherwise stated.

The CD is now available from Swallowtail Enterprises, priced at £6.00 including postage in the UK (£7.00 Europe, £7.50 elsewhere). Please use the form enclosed with this magazine to place your order.

We will keep plugging away in our efforts to obtain the rest of the BJH catalogue before it is deleted, but in the meantime we suggest that you try ordering from your local shops, and let us know if you experience any difficulties.

Charity Raffle

On page 12 of this issue, you will find information about a raffle which we are conducting on behalf of the Ormerod Home Trust, a registered charity working with people who have learning difficulties.

Club members have the chance not only to win one of many BJH goodies, but also to support a very worthwhile cause at the same time.

In case you are wondering why we have chosen this particular charity, there are two good reasons: firstly, the Trust's Day Services Manager, Peter Martin-Brooks, is a dedicated BJH fan and a member of this club, and, secondly, the Home, like the band themselves, is based in Lancashire, making it a particularly appropriate cause for us to support.

We hope that you will be able to enter the raffle and join us in backing this very deserving project.

Poll Time

It's one and a half years since we conducted our last poll of club members to find their favourite BJH albums and songs, so it's time to start racking your brains again! At the front of this issue, you should have found a poll form, and we'd be grateful if you could take the time to fill it in and return it to us before the closing date, October 10th.

You can also send us your votes by e-mail (address on page 3), or UK members can vote by calling the BJH Hotline and following instructions to leave their votes as a recorded message for us. We'll print your Top 30 BJH albums and songs in NL31.

NL auf deutsch

Als Sonderservice gibt es eine deutsche Übersetzung des Magazins. Sie sieht fast genau wie das englische NL aus, ist aber photokopiert und in DinA5. Jedes Heft kostet DM2,50 oder £1.00 einschl. Porto, und wir haben noch ein paar alte Hefte übrig: Nr 20, 21, 23, 24, 25, 26, 27, 28, 29. Wenn Ihr eine zurückliegende Übersetzung braucht oder eine Übersetzung gleich zusammen mit NL haben möchtet (diesen Service gibt es **nur zusätzlich** zur Mitgliedschaft), schickt einfach Bargeld (DM oder £) oder einen Eurocheck (zahlbar an Mrs. M. Domone) an die übliche Adresse. ACHTUNG: Ich kann leider keine Überweisungen auf Girokonto annehmen!

*[As a service to club members whose mother tongue is German, Monika produces a complete German translation of the magazine. This follows the same format as the English NL, but is photocopied and reduced to A5 size. Copies cost DM2,50 or £1.00 each, including postage, and we currently have in stock a few back issues (#20, 21, 23, 24, 25, 26, 27, 28 and 29). If you would like to receive any back issues, or a German translation with each issue of NL (this service is **only** available in addition to normal club membership), just send cash (DM or £) or a Eurocheque (made payable to Mrs. M. Domone) to Monika at the usual club address]. Please note that Monika can no longer accept money by direct transfer to a Giro account.]*



..Other Short Stories..

...Special thanks to everyone who sent in corrections and additions for **The BJH File**, especially Peter Kendall, Marco de Niet, Andreas Gab and Albert Siebenlist. We're very pleased with the response so far, with over fifty copies sold, and we will be putting together an update supplement which will be available free to anyone who has bought the book. Watch this space for more news when it is ready...

Fans of both BJH and **Alan Parsons** will be pleased to hear that he still has happy memories of working with them. The latest issue of the excellent Alan Parsons fanzine, *The Avenue*, quotes him as saying that he was involved in "I'd say probably three albums all together. 'Mockingbird' was the big track. They were absolutely up my street, they were just the kind of music I really liked. I did a bit of engineering, a bit of tape op-ing. I even played the Jew's Harp on a session for them once." ...

...Christian Blum reports from Austria that BJH feature in a book about "**UFOs, ghosts, unbelievable appearances...**"! The book is called "Phänomene", has an orange sunset on the cover and a large colour photo of BJH on stage in the early seventies on p.385. Should you be wondering about the relevance, there is a chapter about the apocalypse which discusses "After The Day", amongst other things...

...and finally, as they say, a tip for readers concerning **IBJHFC stickers** from member Graham Wheelwright - "the stickers can be affixed to car windows, with the backing intact, by using a Tippex, or similar, glue stick on the face of the sticker. Now no car-owning members have an excuse for not flying the flag!"...

The story behind the EMI box set

When Tim Chacksfield, the man in charge of back catalogue exploitation for EMI and its associated labels, and with whom we had previously worked on *The Harvest Years*, contacted us earlier this year about a new BJH project, we were naturally very interested. Tim was working on a new series of CD box sets, each comprising four original albums by one artist, with the CDs presented in exact miniature reproductions of the original sleeves, together with a folded sheet of sleeve notes and period photos. BJH having released four original albums on EMI's Harvest label were obvious candidates for the series.

As all the material is already available on the Beat Goes On discs in the UK, we asked whether there was any possibility of including extra singles or rarities, but this was not possible, because the theme of the series is to replicate original LPs in exactly the form in which they first appeared.

We were lucky enough to be involved in the project at almost every stage, writing the sleeve notes, choosing the photographs from EMI's library at Manchester Square and even helping cover designer Phil Smee by loaning him a copy of the *Baby James Harvest* LP sleeve to photograph, it being the only one missing from his personal collection!

Best of all, though, we were given the opportunity to take part in the actual mastering process as the original tapes were prepared for issue on CD. So it was that, more than twenty-five years after Barclay James Harvest first recorded at EMI's world-famous Abbey Road Studios, we found ourselves back there, listening to those same songs. What a difference, though: the young BJH may have recognised the 1/4" 4-track reel to reel master tapes, or even the

massive Studer recorder on which they were played, but the rest of the equipment in Digital Mastering Suite No.4 would have been the stuff of science fiction then.

In the early days of digital recording, all sorts of wild claims were made for the new medium, which ignored the old adage of "garbage in, garbage out". CD could sound wonderful, but if you simply copied a third generation master tape which had been equalised with vinyl in mind, the results could be excruciatingly bad - if anyone reading this has a copy of the EMI Electrola German issue of *Once Again*, you'll know exactly what we mean. Fortunately, in the intervening years, the realisation has dawned that CD mastering is not foolproof, and needs to be done with care and a sympathetic ear for the original music. In the case of this set, this was provided by Ron Hill, one of Abbey Road's engineers who specialises in the transfer of material for CD.

At this stage, it's worth underlining the difference between remastering and remixing; remastering is extracting the best possible sound from the tapes without altering the original recording at all, whereas remixing involves artistic decisions such as whether the lead guitar should be louder than the vocals! Whilst it must be very tempting for artists to remix their old material using state-of-the-art technology to improve on the original, such tampering always means that the end result is no longer the same album; fans are a perverse lot (and we BJH fans are no exception!), and tend to prefer the original, warts and all, with all its attendant happy memories.

With that in mind, our job, being very familiar with the original LPs, was to try to help Ron to produce the most faithful, high-fidelity copies of the originals.

The first stage was simply to listen to the tapes through EMI's customised B & W console and monitor speakers. Just listening to the master tapes without any "tweaking" was quite an experience, but it was soon apparent that there was room for

... at Abbey Road

improvement. The first album has always suffered from a rather muddy, indistinct sound, and here Ron started to work his magic. A precisely filtered treble lift (2dB above 1kHz, for the technically minded) brought the vocals out with a new clarity, and John's guitar took on that commanding edge which was always a BJH trademark. A subtle change to the dynamic range and the toes were tapping as we enjoyed "Taking Some Time On" as though it were the first time that we'd heard it. Each song needed to be given the same attention, and different minor but vital modifications made to the settings on the console.

Now the transfer could begin: Ron stored the settings for each song on one side of the LP on the Sonic Solutions computer system, then the remastered song was recorded in real time direct onto the computer's hard disc. This method is time-consuming, involving concentrated listening to each album twice through, and when you've only got one day to master four albums, it's hard work! Ron never lost patience, though, even when we spent ages trying to get the best out of a particularly poor original mix.

Some songs needed more work than others. On the first album, it's almost impossible to make Les's voice prominent enough to avoid it being drowned by the horns at the end of "When The World Was Woken", but we did our best. *Once Again* needed surprisingly little attention, although we did solve the mystery of the abrupt end of "Song For Dying" on the BGO CD - the box for the master tape carries the instruction "fade before mastering", which the engineer must have missed. *Other Short Stories* in general is badly mixed, probably because of the time constraints at the time, and "Medicine Man" was a pig! This was one that the band themselves were never happy with, and you could hear why - if you pull up the vocal enough to make it clear and distinct in the first section, the tambourine drowns out everything else when it comes crashing in! "Harry's Song"

gained some extra punch which we felt was lacking on the original, whilst "Little Lapwing" needed an extra push where the orchestra comes in half way through.

Baby James Harvest was the biggest surprise - to the embarrassment of Abbey Road, the one album of the quartet which wasn't recorded there turned out to be the best recorded and mixed! No changes to the EQ were required at all, and the main fault which we identified, bad drop-outs in the Big Ben sound effects at the start of "Summer Soldier", turned out to be a problem with the original effects recording and not a fault of the master tape.

Remastering turns out to be an art rather than an exact science, and when you begin with imperfect recordings, it's simply impossible to make them sound perfect, besides which, no two people will ever agree on precisely how a given song should sound. As is so often the case, the answer is to try to achieve the best possible compromise, which ultimately comes down to personal taste. We hope that these remastered versions sound as good to your ears as they did to us at Abbey Road, and that you get as much pleasure from listening to them as we did.

KEITH & MONIKA DOMONE

[Special thanks to Ron Hill at Abbey Road and to Tim Chacksfield at EMI]



FULL-LENGTH VIDEO FILMS

BERLIN (A CONCERT FOR THE PEOPLE)

Berlin; Loving Is Easy; Mockingbird; Sip Of Wine; Nova Lepidoptera; In Memory Of The Martyrs; Life Is for Living; Child Of The Universe; Hymn. [VHS, Beta, Laservision]

Recorded 30th August 1980 in front of the Berlin Reichstag, few yards away from the Berlin Wall. Apart from the band live on stage, this film includes historical film footage of the building of the Wall, the famous leap of a soldier into freedom, demonstrations etc., as well as the then current Wall, guards and watchtowers in the heart of Berlin. It shows roadies preparing the stage for the show, photos of the band arriving and listening to a speech by senate member Bernd Melitz, plus sound-bite interviews with them minutes before the show. All these scenes are scattered over the whole length of the video in more or less appropriate places, e.g. the building of the Wall in "In Memory Of The Martyrs".

The film was given TV and cinema showings in Switzerland, Germany and the UK, and single songs as well as the original soundtrack recording were played on Berlin radio RIAS2, who had recorded the whole show. Unfortunately, the band faced immense technical problems, so that a lot of overdubbing had to be done for the video and live album. Comparing the two to the original recording by RIAS, far more work was done to the album than to the video, hence the differences both musically and in running times!

VICTIMS OF CIRCUMSTANCE

Life Is For Living; Rebel Woman; Waiting For The Right Time; I've Got A Feeling; Rock 'n' Roll Lady; Paraiso Dos Cavalos; Poor Man's Moody Blues; Victims Of Circumstance; For Your Love; Child Of The Universe; Hymn. [VHS, Beta]

Recorded 13th October 1984 at Wembley Arena, London. Directed by Mike Mansfield, this video shows the band on stage, as well as some rather kitsch scenes telling the story of a woman being kidnapped by a mysterious rider and of her lover, who is killed in his attempt to rescue her, complete with some truly awful love scenes that he remembers. The settings for this tragic story, at the end of which the woman becomes a nun, were Holy Island and Berwick.

This video was shown on UK TV several times, one of these with a ten minute interview with the band slotted in before Hymn, and rather recently with Mike Mansfield himself talking about how he produced it.



GLASNOST

Poor Man's Moody Blues; Alone In The Night; On The Wings Of Love; African; Love On The Line; Berlin; Medicine Man; Kiev; Life Is For Living; Hymn. [VHS only]

This time on the East side of the Berlin Wall, the band played in the Treptower Park on 14th July 1987 as part of the celebrations of the city's 750th anniversary. Similarly to the 1980 film, the building up of the stage was filmed as well as the band sightseeing and fans arriving, but here these scenes are only at the beginning of the film. The sound recording was superb, and hardly any dubbing was done for the video and live album, but it would be too much to expect



that they are the same... Far from reflecting the actual order of songs anyway, "Hold On" was inserted, "Life Is For Living" dropped and some of the songs shuffled around again for the album, whilst "Turn The Key" and "He Said Love" were added after "Hymn" for the CD!

The real original live recording and filming was done by the East German TV, DDR2, and shown twice with a 7 minutes interview with the band after 5 songs, once also simultaneously broadcast on radio to provide the stereo sound. Incidentally, "Kiev" and "Berlin" were left out, probably due to their political contents. However, when the radio repeated the concert later in full length, I had my doubts whether the decision to drop at least "Kiev" was of a rather musical nature... The video was shown in the UK as well, but only in the finished version. Here the picture quality is better in comparison to the SECAM system pictures of the original, and the sound is in HiFi stereo rather than mono.



BEST OF BARCLAY JAMES HARVEST-X LIVE VIDEOS

*Loving Is Easy**; *Mocking Bird**; *Sip Of Wine**; *Child Of The Universe**; *Poor Man's Moody Blues***; *Victims Of Circumstance***; *Love On The Line****; *Berlin****; *Life Is For Living****; *Hymn*. [VHS only]

This was a rather lazy piece of work by Polydor, to coincide with the 1991 *Best Of* album on Polystar in Germany. All ten songs of the video feature on the album as well, but the CD has 15 tracks. The first nine songs are simply excerpts from the *Berlin*, *Victims* and *Glasnost* videos (marked * for *Berlin*, ** for *Victims* and *** for *Glasnost*), whilst "Hymn" is a nicely assembled piece from all three. This is quite funny to watch,

as the cuts have been done very well, and not only do the band's clothes change, but especially John's hair style.

As far as I know, the video has never been shown on TV, but the heavy advertising campaign done by Polystar in Germany included TV adverts showing pieces from the official "Cheap The Bullet" video whilst playing e.g. "Poor Man's Moody Blues"!



THE BEST OF BJH - BARCLAY JAMES HARVEST LIVE

Mockingbird; *Cheap The Bullet*; *Medicine Man*; *Play To The World*; *Child Of The Universe*; *Life Is For Living*; *John Lennon's Guitar*; *Suicide*; *Rock 'n' Roll Lady*; *Berlin*; *Poor Man's Moody Blues*; *Stand Up*; *Shadows*; *Hymn*. [VHS only]

Recorded on 16th February 1992 at the Town & Country Club, London, this video presents the pure concert with no other scenes at all. Watch out for the fan club members in the front row and for the large banner(s) produced and held up by club members! Hardly any cleaning up work was done on the soundtrack, apart from a few bum notes and the first line in "Cheap The Bullet", where John missed his cue. A shortened version of the film was shown on Channel 4, which left out "Cheap The Bullet", "Child Of The Universe", "John Lennon's Guitar"; "Suicide", "Berlin" and "Shadows".

These are the only commercially released videos from BJH and, of the five, only the last one is still available in shops. In the next NL we'll take a look at BJH's other films and promo clips.

Monika Domone

BARCLAY JAMES HARVEST CHARITY RAFFLE in aid of The Ormerod Home Trust*

*Registered as a charity in accordance with the Charities Act 1960
Registered number: 502203. Incorporated in England, number: 1080518

The Ormerod Home Trust is a registered charity which is based in the seaside resort of St. Annes-on-Sea in Lancashire.

The charity provides a home and day support services to people who have learning difficulties (mental handicap) and aims to assist such people to live as independently as their disability allows.

Because the trust is a charity, all of its income is used to provide the best possible services to its customers. It is committed to making the lives of disabled citizens as fulfilled as possible. All sponsorship is used to develop the social, educational and emotional needs of the people the Trust supports.

The IBJHFC is pleased to be able to support this charity and is holding a raffle to raise funds for the Ormerod Home Trust.

All prizes have been donated by members of the band or members of the club, and these will include:-

- ✿ A rare *Music From Two Hit Albums* BJH songbook, donated and autographed by Woolly.
- ✿ A factory sample demonstration copy of John's *A Major Fancy* LP.

- ✿ A promo VHS video of the "Life Is for Living" video clip.
- ✿ Six rare 1993 tour T-shirts with a day-glo "BJH" logo and "Barclay James Harvest" in white on a navy blue shirt. (Still bagged, size XL).
- ✿ A white sweatshirt with the orange and red Barclay James Harvest logo from *Early Morning Onwards* (still bagged, size XL).
- ✿ A green club T-shirt with full-colour "winged woman" design (still bagged, size M).
- ✿ Signed photographs and more very collectable items...

Raffle tickets cost £1.00 each. If you would like the chance to win one of these rare items, send a cheque, Postal Order or International Money Order, made payable to "The International BJH Fan Club", to the value of the number of tickets you require, to the address below.

We will allocate numbers to you, and a draw will take place on **October 10th, 1995**. All money received will be paid by the club to the Ormerod Home Trust. Winners will be notified as soon as possible after this date, and a full list of winners will appear in the next issue of the club magazine.

PLEASE GIVE GENEROUSLY, AND GOOD LUCK!!!

This is the section of NL where we endeavour to answer your questions about Barclay James Harvest, or about the club. If you have any specific queries about particular songs, records or anything else which has puzzled you, just write to us at the usual address, and we'll do our best to find the answers.

Who are all those people on the photo on p. 21 of issue 28 and when was it taken?

A good question! Apologies for the lack of captions on several photos in recent NLs, due to an oversight on my part. The photo in question shows Les, Woolly, Mel and John with their entire road crew, and was taken, we believe, just before they set out on the 1977 European Tour. The photo on the German picture sleeve for "Loving Is Easy" was taken at the same time, and, contrary to appearances, both were taken indoors - if you look carefully, you can see the gap between the backdrop photo and the stage! The photo on page 13 of the same issue was a Polydor publicity shot for *Face To Face*, whilst the photo at the very back of NL29 is from the last photo session with Woolly, and was taken either late in 1978 or early 1979.

On the list of backing vocals for "African", some of the names seem familiar. Who are they?

After a great deal of research (can we have some easier questions, please?!), I've come up with the following: George Chandler was once a member of the Olympic Runners; together with Jimmy Chambers, George has also worked with Chris Rea, Paul Young, Godley & Creme etc. Lee Vanderbilt sang backing vocals for Bryn Howarth and Charge, Jimmy Thomas worked with Gary Wright and Jabula, whilst Bill Fredericks released a solo album on Polydor in 1978.

The pictures for *Welcome To The Show* interest me. Where were these taken?

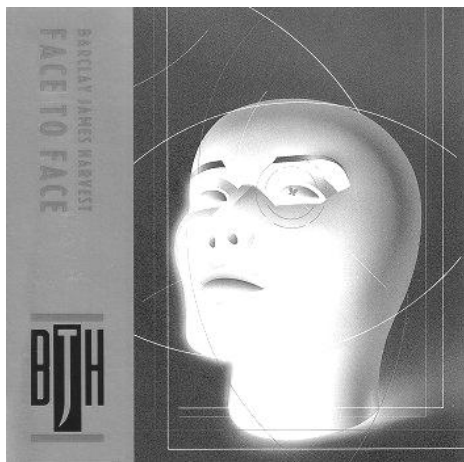
The band themselves were not involved in the front cover photo and the others with people holding mirrors in a landscape, which were done by the sleeve designers, Nexus, so we don't know where they were taken. The ones with the band in were taken by Peter Chatterton at the University of London Observatory, just off the A1 near Hatfield.

I spotted somewhere that the inimitable Paul Buckmaster was the orchestra leader for the Barclays' well-remembered Weeley Festival performance in 1971. How did this collaboration come about? Buckmaster's orchestral arrangements were the real *tour de force* behind many of Elton John's early albums, particularly the outstanding 1971 LP, *Madman Across The Water*. The thought of what Buckmaster and BJH might have achieved together in a studio is quite tantalizing. What happened?

Paul Buckmaster is a very well-known cellist, keyboard player and arranger who has worked with some very famous names, including David Bowie, Elton John, The Rolling Stones, Carly Simon, Caravan and, of course, BJH. At the Weeley concert, Martyn Ford was the conductor of the orchestra and Buckmaster was featured on cello. I don't know whether he played a permanent rôle in the orchestra, which had a very fluid line-up, or whether this was a one-off appearance, but it was very much Ford's orchestra, so he was naturally the one who did the arrangements for BJH. Ford and Buckmaster worked together on a number of projects in the '70s, and the most recent mentions I can find of Buckmaster are credits for arrangements for John Miles and the Pointer Sisters in the '80s.

[Questions submitted by Paul & Marc Styne, Damian Hardman, Janet Iles and Terry Luck]

"FACE TO FACE"



Prisoner Of Your Love (Les Holroyd)
He Said Love (John Lees)
Alone In The Night (John Lees)
Turn The Key (Les Holroyd)
You Need Love (John Lees) [on CD and MC only]
Kiev (Les Holroyd)
African (John Lees)
Following Me (Les Holroyd)
All My Life (Les Holroyd)
Panic (John Lees)
Guitar Blues (John Lees)
On The Wings Of Love (Les Holroyd) [on CD only]

UK Release Date: 30th January 1987

UK Catalogue No.: 831 483-2 [CD]

Recording Details

Recording Studios:

The first album to be recorded at John's own Friarmere Studios in Delph, with additional keyboard and percussion overdubs added at Chipping Norton Studios. The album was mixed at Mayfair Studios and Advision Studios in London.

Recording Dates:

Autumn 1986

Producer:

Barclay James Harvest and Gregg Jackman

Engineer:

Gregg Jackman, assisted by Richard Bland

Guest Musicians

Additional keyboards were by Kevin McAlea, Bias Boshell and Wix (believed to be Paul Wickens, a session man who has worked with Nik Kershaw, amongst others). The string arrangement on "Guitar Blues" was written and performed by Andrew Jackman, probably the Andrew Bryce-Jackman who played keyboards with Chris Squire of Yes and arranged Elkie Brooks's *Screen Gems*. Dick Morrissey played sax (see "All My Life" for more information). Additional percussion came from Frank Ricotti, another session musician who had played with Pip Williams in Bardot, Bias and Pip on a Kiki Dee album and with numerous other luminaries ranging from Tina Turner to Rick Wakeman. Finally, the backing vocalists on "African" were George Chandler, Richard Jon Smith, Jimmy Chambers, Lee Vanderbilt, Bill Fredericks and Jimmy Thomas, whose CVs appear in this issue's "Tell Me The Answer".

Title

The working title for the album whilst recording was in progress was *Elements*, but there was a last-minute change of heart, possibly because of the futuristic artwork, to *Face To Face*.

Sleeve

Designed by Green Ink under the art direction of Alwyn Clayden.

Prisoner Of Your Love

Les kicks off the album with a very commercial love song. This one may well have been considered for release as a single in Germany, as the band unveiled it on the *Peter's Pop Show* TV programme there in December 1986, before the album came out, but if so, then nothing came of it.

He Said Love

Of all of John's songs, this one has the most overtly Christian message, as the lyric is basically a condensed version of the New Testament. It was written in celebration of the birth of John and Olwen's second child, John Joseph, on January 13th, 1986. The music bears a close family resemblance to "Hymn", and, with its seasonal relevance, was an obvious choice for single release just before Christmas, but unfortunately it failed to get anywhere.

Alone In The Night

A great contrast in this live favourite from John between the atmospheric, almost ethereal opening and the powerful guitar riffs which herald the chorus. A familiar theme of lost love and rejection, but a memorable evocation of it, nonetheless.

Turn The Key

Another lively song from Les with a neat melody line played on the guitar. This track formed part of the 1988 live set and appeared on the *Glasnost* CD and cassette, but not on the LP and video.

You Need Love

This song was missing from the vinyl version of the album - a pity, as John's lyrics about the difficulties of sustaining a long-term relationship after the first flush of excitement strike a chord in the listener.

Kiev

Les was inspired by the Chernobyl disaster in April 1986, when an accident at a nuclear power station in the then Soviet Union killed many and contaminated a wide area of the Ukraine, close to Kiev. The song is a lament for the people of the area, who were innocent victims.

African

This is, perhaps, John's most openly political song thus far, a personal view of African politics in general and a savage indictment of the apartheid system in South Africa in particular (before white minority rule was replaced by Nelson Mandela's democratic government). The basic message of concern for human rights and equality is familiar from earlier songs, but here the finger is well and truly pointed at the guilty men who exploit others out of greed and lust for power.

Following Me

A medium pace love song from Les which, like "Life Is For Living", uses the metaphor of flight to conjure up a feeling of freedom and romance in the music.

Continued next page...

album portfolio - face to face

All My Life

A hypnotic bass line and a delicate melody set the tone for Les's next contribution, before Mel's drum break clatters in and provides the setting for a tenor sax solo. The latter is performed by Dick Morrissey, the jazz-rock saxophonist probably best known for his work with the band If (which also included Dennis Elliott, later of King Crimson and Foreigner) in the 70s.

Panic

An uncharacteristically heavy rocker from John, about the relationship between fans and the music they love. A drastically remixed version which many prefer to the original was issued as a single in Germany.

Guitar Blues

The song which is regarded by many as a high point of this album is actually a reject from 1983's *Ring Of Changes*! Rumour has it that there was some debate about the

advisability of doing a song with a Moody Blues-ish title on an album produced by Pip Williams, and the song was shelved. Fortunately, John revived it four years later. The lyric is ambiguous - it can be read as a lament for a lost lover, but it also makes sense as a tribute to the man who was closest to John in the original Barclay James Harvest, i.e. Woolly.

On The Wings Of Love

The closing track on the CD didn't even make it onto the LP or cassette versions of *Face To Face*, which seems astonishing given the popularity of the song and its reception when the band performed it live. It did appear on the B-side of the 7" and 12" singles of "He Said Love", but that hardly justifies the omission of one of Les's strongest contributions from two formats of the album. The song is the type of ballad in which Les specialises, a plaintive love song with shades of Chicago, Elton John and even 10cc, whilst remaining instantly recognisable as the romantic side of BJH.

Music News

Other artists who may be of interest to BJH fans:

ALAN PARSONS: unfortunately, the German dates listed in the last NL were called off by promoter Rainer Hänsel, familiar to BJH fans from the 1993 tour, just after we went to press. However, the US tour is going ahead, and it is hoped to reschedule the European shows for November. Incidentally, the American release of the Parsons live CD includes three

Coming Soon...

The next issue of NL will see part two of our series covering BJH's video and TV appearances as well as *Welcome To The Show* in the album portfolio and the Top 30 results of this issue's poll of your favourite BJH albums and songs.

NL31 will be sent out at the end of November, and the last copy date for submissions, advertisements etc. is October 10th.

If you would like us to print the lyrics of any particular songs, please send us your requests at the usual address, and we'll do our best. Thanks to Janet Iles and Dorle Thiel for this issue's suggestions.

OUR KID'S KID

*They told me this morning
That you won the race
For Granny and Grandad
The kid took first place
They said you got a lady
Well that's just right
You're calling her Ruthy
Well that's outasight*

*Remember to show her
What life is all about
Bargap Road and Oldham Edge her place
Remember to pass on
All the things that see you through
Pearls of wisdom from Frederick The Great*

*They tell me she's pretty
Well that's no surprise
Just give her a guitar
And start her off right
They say she's a longhair
I hope Frank don't mind
And Peter's got a sweat on
'Till she's sealed and signed*

*Remember to show her
What life is all about
Bargap Road and Oldham Edge her place
Remember to pass on
All the things that see you through
Pearls of wisdom from Frederick The Great*

Words and music by John Lees
B-side of the single, "Hymn"
Published 1977 by St. Anne's Music

WITBURG NIGHT

*Your soft brown hair left traces on
The pillowed mind you slept upon
And the Witburg night
She moved on to the dawn*

*Your green-blue eyes I idolise
The child-fair face in woman's sleep
And the Witburg night
Well she crept by to the dawn*

*We tried to make love in the night
My trembling limbs refused to share
The hidden meaning in my mind
That tomorrow night might be the only time*

*I sat and talked you lay and smiled
We'd kiss and laugh, hold on tight
To what we got
The Witburg night 'til the dawn*

*We'd dream a while of things to come
Removed our clothes and we were one
With the Witburg night
And she moved on to the dawn*

*We tried to make love in the night
My trembling limbs refused to share
The hidden meaning in my mind
That tomorrow night might be the only time*

*We tried to make love in the night
My trembling limbs refused to share
The hidden meaning in my mind
That tomorrow night might be the only time*

Words and music by John Lees
From John's solo album, *A Major Fancy*
Published 1977 by RAK Publishing Ltd.

Where Do We Go?

Of the many letters which we've received since BJH won the High Court action brought against them by Robert Godfrey, I feel that this one best sums up the sentiments of the club and its members.

I can't help feeling that this problem hanging over BJH, including Woolly, must have been a tremendous strain over the years. For a group, whom I feel have produced music which, however often I listen to it, I never tire of, this must have been a nightmare. It's hard to be creative and productive unless you feel it comes from the heart, and when your mind is preoccupied with the worry that your whole way of life may be suddenly taken away by someone who seems to be making over-inflated claims years after the event, it can create a block, which leads to disillusionment and feelings of apathy - a kind of "what's the point?" attitude, which seemed to be under the surface in the interview with John in a past NL. Not surprising, really, given what was beginning to brew up, which at the time I was unaware of.

There's so much to lose: John has a family now, **[as does Les]** and his children's future would be of major importance to him, and any risk to their happiness is bound to be of great concern to him. Added to that, the death of his father **[and of Les's mother and sister]** would have been enough to make it almost impossible to feel positive or optimistic about the future, I think. I hope that things are now a bit better.

Woolly has obviously been affected badly, too, and must now be fearful of losing his farm **[fortunately this threat has been lifted by the confirmation that there will be no appeal]**. How can it be right that justice has given BJH a victory yet

financially they may well be crippled by such an action?

I am sure it's hard for the members of the band to talk about this, as they all seem to me to be very private people, sensitive and creative individuals who resist intrusion into their lives. I feel it is this sensitivity and air of mystery that comes through in their music. I hope John, Les and Mel will make music together again. Maybe this action will be best exorcised by being creative and "putting it all down in a song", although I expect they would have to be careful not to say anything too controversial in case they end up with a libel suit!

It seems to me what was at issue were the six specific recordings of the particular songs outlined. Other versions of these presumably do not include Godfrey's work? Compared to the wealth of recordings they have made, his contribution would seem to rate as a "drop in the ocean" in some respects.

If you are able to pass on any message to the band, please say how pleased we are that they have been successful in their action in court.

I suppose it is all down to where do they go from here? We are still interested in hearing about BJH, and hopefully any future plans to either play live or produce any future recordings. Whatever happens, we will continue to listen to our BJH music for years to come! Whatever the band decide to do in the future, I hope each of them will continue to play and produce music in some way or another, as they produce songs that really "touch something inside" in so many different ways.

Janet and Geoff Iles

Leave It All Behind...

What nobody believed possible has finally happened: Woolly is standing up and fighting for his reputation. By starting work, Woolly has given a sign. He has in any case a moral right, if he wants, and I believe that he does want, to re-join BJH. He was and is an indispensable part of BJH. After the commercial change of direction (cul-de-sac) in 1979, Woolly left behind a big hole which nobody could fill. Guest musicians and the best computers cannot replace great ideas, let alone the capacity for musical expression and enthusiasm for playing (although I wouldn't want to devalue the work of Kevin McAlea, Colin Browne and Bias Boshell).

Woolly wasn't just the fourth musician and keyboard player with BJH, he was a founder member and put his whole heart and soul into the music of BJH. It must have been the greatest disappointment of his life that his work was more and more ignored and that he was virtually pushed out of the band. John, Les and Mel have something to make up to him. David Walker, who, incidentally, found clear and honest words in NL, could try to get all four of them around a table and they should finally talk things out and find a way for BJH with Woolly. With the right record company I can see no reason why there shouldn't be a new BJH album with 4 (3) each of the strongest songs from John, Les and Woolly. All three are, in their own way, remarkable songwriters and with Mel BJH have one of the best and most creative drummers around. For me it's unquestionable that a new album with Woolly would go down really well, to say nothing of the live concerts.

ALBERT SIEBENLIST

Keith: *I have no wish to destroy anybody's illusions, but it's time that some of these myths were laid to rest. Firstly, Woolly was not "pushed out" of the band - he disagreed about the musical direction which the majority of the band wanted to follow, and left of his own accord. Secondly, was he*

indispensable? Whatever you may feel about the relative merits of different albums, BJH achieved most of their greatest commercial success after he left, and have survived for sixteen years without him. A moral right? Have you considered what Les, Mel and John might feel? Finally, the fact which makes this an impossible dream is that Woolly does not want to return to the music business full-time at all, let alone with BJH. He and Jill are completely committed to their organic farm, and any musical work which Woolly may do will be as an occasional diversion for fun. Incidentally, Woolly is well on the road to recovery now, and appreciated all the good wishes from club members.

The letters in "Feedback" of the latest issues irritated me a little. Now that their last CD is a little of a disappointment, lots of people are saying, "Hey, it all went wrong when Woolly left. They haven't made any good songs after *XII*. We want Woolly! We want Woolly!" I am not saying that we should pretend that *Caught In The Light* is the best CD ever, but have we forgotten great albums like *Welcome To The Show*, *Turn Of The Tide* and *Eyes Of The Universe*? On the one hand in the latest poll result the more recent CDs could be found in the higher regions, on the other hand I read letters with this stuff. Isn't this a contradiction, or are only the readers who want to complain the ones who write? I am a fan of both the really old CDs and the more recent ones, and of course if Woolly wants to come back it would be great. But I think that BJH was just doing fine for a long time without him, so it would be a bit frustrating for Mel, Les and John to say such things. PAUL & MARC STYNEN

We can only print what we receive, but it's true that fans of the older material tend to be more vociferous. It's your magazine - if you disagree, write in!

MY NAME IS ROY HILL. I've only been a fan of Barclay James Harvest for about two years now, but I'm totally addicted to their style of music. I'm looking for penpals male or female to write to me and explain why Barclay James Harvest means so much to them. My other musical tastes are as follows: Elvis Presley, The Eagles, Traffic, Yes, Survivor, Sky. If there is anyone interested in corresponding with me, they can write to me at the following address:
ROY HILL, 187 Windermere Road, Langley, Middleton, Manchester M24 5NG

CONGRATULATIONS to Alex and Claudia Fischinger, who were married on July 8th.

WANTED: videos apart from *A Concert For The People - Berlin '80* and *London Feb. '92*. I will buy/swap either originals or copies. For swapping I have all BJH vinyl LPs plus live/session tapes. Please contact:
STEPHEN WOODS, 32 Duddingston Ave., Crosby, Merseyside L23 0SH

FOR SALE OR SWAP: a few spare records from my collection in good condition. Please send for list to:
ANDREAS GAB, Hallplatz 2, 66482 Zweibrücken, GERMANY

FOR SALE: Butterfly shaped "Just A Day Away" picture disc on Polydor POPPX 585 in transparent sleeve for £6-00. Please write or call:
RON MELLOR, 116 Dickens Lane, Poynton, Cheshire, SK12 1NU. Tel: 01625 878188

I AM LOOKING FOR contact and discussion with other BJH club members who hopefully (but not necessarily) live in my area. Apart from BJH (since 1978), I listen to a lot of other music, especially with folk influences (Runrig, The Hooters etc.). Other interests of mine include art, photography, travel and psychology. Anyone who is interested can contact me at the following address:

DORLE THIEL, Goethestraße 74, 34119 Kassel, GERMANY

AHEM!

Special offer to fanzine readers. Some really rare, interesting photos of Barclay James Harvest. A spondicious discount to fans. Please send SAE for list to:

Colin McCabe, 21 Millstream Close,
Palmers Green, London N13 6EF

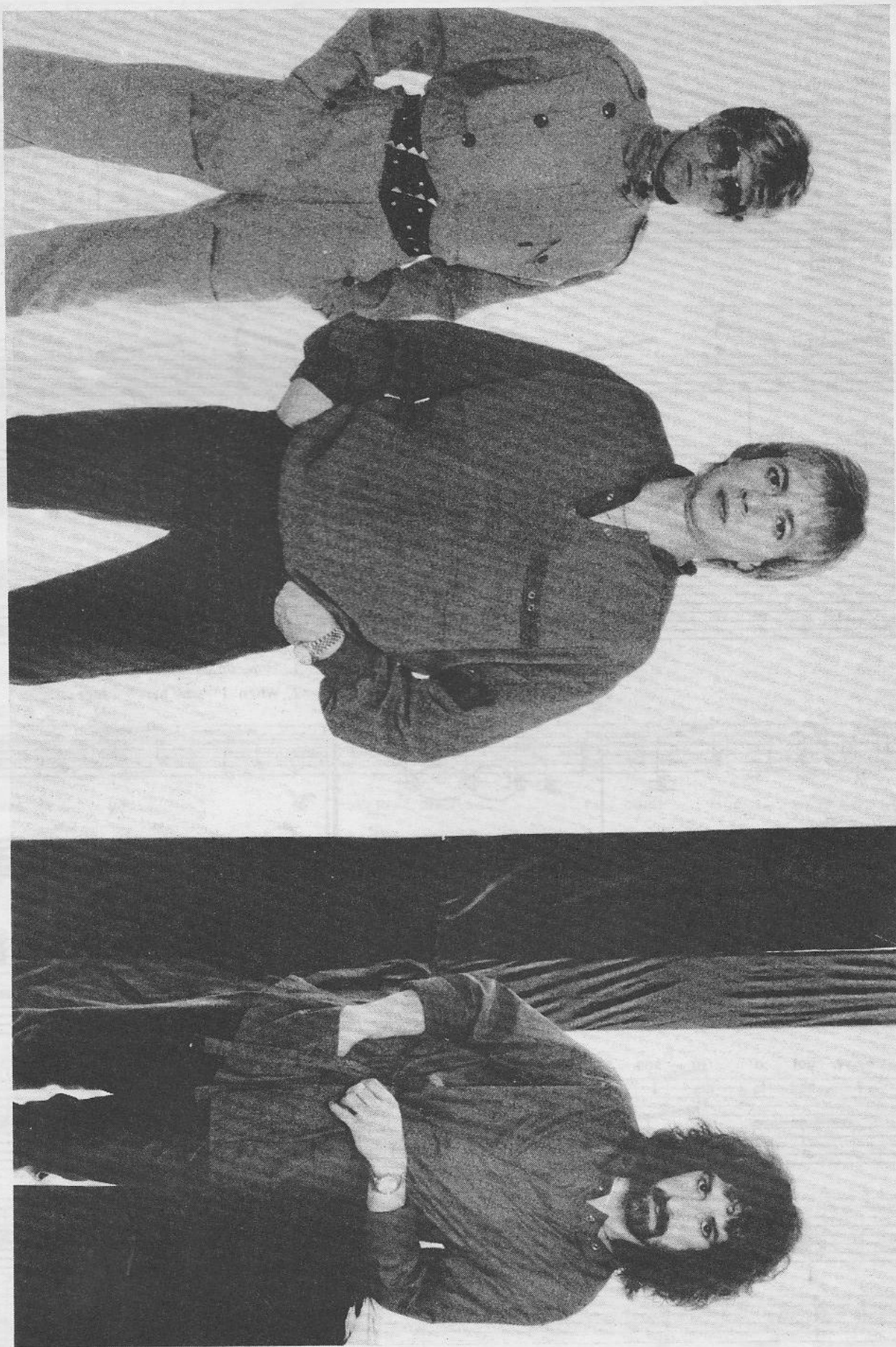


FREE SMALL ADS!

To advertise free in the next issue of *Nova Lepidoptera*, just send the wording of your advertisement to us at the usual club address, to arrive before the copy deadline of October

Opposite: publicity shot for the "Berlin" album in 1982.





How Do You Feel Now

Text & Musik: John Lees

Slow Intro *Csus4/9* *mf*

F2 *Csus4/9*

F *G* *C*

1. How do you feel now? —
2. When I saw her face —

f *mf*

G *Am* *C* *F*

We've got a rea - son to go on new - ly born. —
I had to cry I don't know why. Is she real? —

1. + 2. Seems like I've wait - ed for a life - time but ho - ney I be -

Chords: Dm⁷ G Am G

1 - lieved in you. —

Chords: C F G Dm⁷ G

2 - lieved in you — to make my dreams — all come true — we've got — a child. —

Chords: C D⁷ F

I tried and tried to talk — it o - ver

Chords: C Am G D

Am G D F G

Seemed like we'd wait-ed a mill-ion years; then you con-ceived, our child was

C F Dm⁷ ⊕

born and we were one — picked her up, put her by your side, —

G⁷ Am⁷ G⁷ C

Saw a smile that you could-n't hide. —

Instr. (Alt Sax.) Solo

G Am F

Chords: Dm7, G, Am7, G7, C

Chords: D7, F, C, G

D. S. al $\phi - \phi$

Chords: G7, Am7, G7, C, G

Saw a smile that you could-n't hide. — How do you feel now? — We've got a rea-son to go

Chords: Am, C, F, Dm7

on new — ly born. — Seems like I've wait-ed for a

G Am G C D7

life — time but ho — ney I be — lieved in you — to make my dreams —

F C D7

all come true — we've got — a child. —

F C

D7 F C

rit.

**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
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