



Nova Lepidoptera

The Barclay James Harvest Magazine

Number 56, March 2002



REVOLUTION DAYS

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Nova Lepidoptera: End Of An Era

Nova Lepidoptera, the magazine, celebrates its fifteenth birthday this year, something which we could never have predicted when the first photocopied fanzine version appeared in May 1987. The sixty issues of NL (counting the four unofficial fanzines which appeared before IBJHFC existed) account for over a thousand pages of BJH news, articles and trivia.

It is therefore with some sadness (mixed with relief!) that we have decided that it is time to bring down the curtain on the magazine. The workload involved in running the fan club, web site and magazine, combined with a full-time job, two kids and all the usual domestic commitments, has been building up steadily to a point where something had to give, and the reluctant conclusion was that the magazine was the obvious choice. The growing influence of the Internet (we estimate that well over half of club members are now on-line) means that we can reach much of our target audience more quickly and with a good deal less effort via e-mail and the BJH web site.

Nova Lepidoptera will continue as a magazine for the next year, so that we can phase out club membership fees in a controlled way and not leave anybody out of pocket. Those members due to renew with this issue will be asked to pay the normal fee for four more magazines, then NL57 renewers will pay for three more and so forth, until NL60, which will be the last ever issue.

This does not mean, however, that BJH fans who are not on-line will be abandoned. We plan to issue printed newsletters whenever there is important news such as tour dates or forthcoming releases, and there will be no charge for these. The way it will work is that we will ask you to send us a stamped addressed envelope or an International Reply Coupon as soon as you receive a newsletter - we will then use that to send the next one to you. We will also continue to run a mail-order service for the harder-to-find CDs, T-shirts and so on.

We hope you will understand that we cannot continue to spend more and more of our time on the club, and now have to decide where our priorities lie. We believe that the Internet now represents the best way to publicise the music of Les, Mel, John and Woolly, and we will now focus more of our attention there. In the meantime, enjoy the last five issues!

Keith & Monika Domone

REVOLUTION DAYS

As you are reading this, Les's new Album *Revolution Days* should be about to hit the shops, with a planned release date of 25th February 2002 on new label "M", a subsidiary of Musedia plc. It will be distributed by Koch Records in Germany, Austria and Switzerland and by Cargo in the UK.

We have heard the album in its full glory and are pleased to say that it has been well worth the wait. You can find a preview of the album plus an exclusive interview with Les elsewhere in this issue.

The full track listing:

It's My Life
Missing You
That Was Then... This Is Now
Prelude
Quiero El Sol
Totally Cool
Life Is For Living
Sleepy Sunday
Revolution Day
Marlene (from the Berlin Suite)

It is likely that this is also the correct running order, although at the time of writing this, minor changes may still be made.

All titles and preludes were written and arranged by Les Holroyd, except "Totally Cool", written by Tim Green and Mike Byron-Hehir but sung by Les.

Very appropriately, the album was recorded, mixed and mastered at Revolution Studios in Cheadle Hulme (where *Welcome To The Show* was also recorded) in the summer and autumn of 2001.

Produced by:
Andy MacPherson and Les Holroyd.
Engineered by:
Andy MacPherson,
Assistant Engineers:
Ian Wilson and Justin Richards.
Mixed and mastered by:
Andy MacPherson and Bernhard Goetz.

THE MUSICIANS:

Les Holroyd - Vocals, guitars, bass, piano and keyboards
Mel Pritchard - Drums and percussion
Mike Byron-Hehir - Lead guitar
Ian Wilson - Backing vocals
Steve Butler - Backing vocals
Steve Pigott - Keyboards
Rabbit Bundrick - Keyboards (Totally Cool)
Programming - Grant Ainsworth, Steve Pigott, Justin Richards

Les is very positive about his album and also very keen to tour, but any definitive tour plans will depend on the reception that the album gets.

We are selling the album with immediate effect! Please see the order form in the middle of the magazine.

Back Catalogue Bonanza!

STAND BY for the biggest ever review of the Barclay James Harvest canon, with everything that even the most devoted collector could wish for! This year will see a thorough trawl through the back catalogue, including a wealth of rare and previously unheard material:

- ☺ We are pleased to announce that with immediate effect, we can accept pre-orders for BJH's first ever **DVD**! The running time is approximately 80 or 90 minutes, and the DVD comprises the whole of the **Caught Live** film which we recently tracked down via an Internet auction plus 30 minutes from the 1974 **Drury Lane concert** which was recorded for *Barclay James Harvest Live*. The 1974 tracks are: "Crazy City", "For No One", "Mocking Bird" and "The Great 1974 Mining Disaster".

The DVD release is scheduled for March by Classic Pictures Entertainment, who have also released DVDs by Santana, Man, Wishbone Ash, Rick Wakeman, ELP and Judie Tzuke to name just a few.
We can sell the DVD at £16.00 in the UK, £17.00 in Europe and £18.00 elsewhere - see the order form to pre-order now!

- ☺ In May EMI release a CD of the legendary 1972 **BBC In Concert with the orchestra** (at last!), plus...
- ☺ Also in May, EMI plan to issue single remastered CDs of **Barclay James Harvest Once Again**
BJH and other short stories
Baby James Harvest
Each will include extra tracks from the EMI archives, with alternative takes, rarities such as "Too Much On Your Plate" appearing on CD for the first time, plus contemporary BBC sessions ... see details next page...
- ☺ And that's not all, folks - Polydor will issue a double CD **Anthology** covering the band's finest work from 1974 to 1997, with a couple of alternative versions thrown in for good measure, followed by...
Single CD remasters of **all the Polydor albums**, again with extra tracks culled from singles, alternative mixes, demos etc...
The Anthology is expected around July, and the first batch of remastered Polydor albums no earlier than the autumn.

EMI CDs planned

Below are the provisional track listings for the four EMI reissues, as they have been planned so far:

Barclay James Harvest

Taking Some Time On; Mother Dear; The Sun Will Never Shine; When The World Was Woken; Good Love Child; The Iron Maiden; Dark Now My Sky

Bonus tracks:

Early Morning
Mister Sunshine
Released April 1968 as Parlophone R5693

So Tomorrow
Eden Unobtainable
BBC Session 20th April 1968
Previously unreleased

Night
Pools of Blue
Need You Oh So Bad
Small Time Town
Dark Now My Sky
BBC Session 30th July 1968
Previously unreleased

Pools of Blue
I Can't Go On Without You
Eden Unobtainable
Recorded in 1968 - First released as part of "The Harvest Years" EN 5014 in May 1991

Poor Wages
Brother Thrush
Released June 1969 as Harvest HAR 5003

Once Again

She Said; Happy Old World; Song For Dying; Galadriel; Mocking Bird; Vanessa Simmons; Ball And Chain; Lady Loves

Bonus tracks:

White Sails - introduction only
Previously unreleased

Too Much On Your Plate
Previously unreleased

Happy Old World
Vanessa Simmons
Ball and Chain
Quadraphonic Mixes - Originally featured on Harvest QSHVL 788 - July 1973

Mocking Bird
German Single edit
Originally released in 1981 as Harvest 1C-006 07635
Also featured on "The Best of Barclay James Harvest" CTMCD 309 - Released February 1997

BJH and Other Short Stories

Medicine Man; Blue John's Blues;
Ursula (The Swansea Song); Little
Lapwing; Song With No Meaning;
Harry's Song; Someone There You
Know; The Poet; After The Day

Bonus tracks:

Brave New World
Demo version

She Said
Galadriel
Ursula (The Swansea Song)
Someone There You Know
BBC Session – 5th July 1971
Previously unreleased

Medicine Man
BBC Session 15th March 1972
Previously unreleased

Baby James Harvest

Crazy (Over You); Delph Town
Morn; Summer Soldier; Thank You;
One Hundred Thousand Smiles Out;
Moonwater

Bonus tracks:

Child of Man
I'm Over You
Released April 1972 as Harvest HAR
5051

When the City Sleeps
Breathless
Released September 1972 as
Harvest HAR 5056 under the
pseudonym "BOMBADIL"

Thank You
alternative version; Old Grey
Whistle Test soundtrack

Medicine Man - Single version
Released October 1972 as B-side of
Harvest HAR 5058

Rock and Roll Woman
The Joker
Released May 1973 as Harvest HAR
5068

Child of Man
BBC Session 15th March 1972
Previously unreleased

Moonwater (2002 remix)
Previously unreleased

BBC In Concert

Mocking Bird; Medicine Man;
Moonwater; Summer Soldier; The
Poet; After The Day; Galadriel;
Dark Now My Sky

BJH + Orchestra, conducted by
Martyn Ford. Radio 1 In Concert,
recorded 16.11.72 at the Paris
Theatre, Lower Regent Street,
London
Broadcast 25.11.72,
repeated 27.07.86
Previously unreleased.

Polydor Remasters

Polydor are looking at similar plans
to EMI to release fully remastered
versions to all of BJH's Polydor
albums with bonus tracks. However,
as there are rather a lot of them,
the idea is to issue them in batches,
the first of which has been
tentatively planned for autumn this
year. Nothing has been finalised
yet, but we'll keep you informed.

Grand Sale - Free Badge!

To prepare our shelves for the great
wave of reissues, we have decided
to run a special Grand Sale of some
of our stock of original Polydor and
EMI CDs. For a limited period only,
we will be selling selected titles at a
discounted price (see the order
form in the middle of the
magazine), and what's more, with
every two CDs you buy, we're
giving away one of our exclusive
winged woman badges free!
Be warned though, that some of the
standard titles are already sold out,
and once the others are gone, we
will no longer be able to stock
them. So, if you need to complete
your collection of original CDs,
you'll have to be quick...

Rap What You Sow

Les has been sampled again!
This time, American rap band Mobb
Deep decided to use a few seconds
from "Taking Me Higher", namely
the bass line around the words "a
better way - you". Ironically, the
Mobb Deep song is entitled "Get
Away", which means that either
they didn't understand Les's words
very well, or they used them
because they *almost* sound like
"Get Away"!

The album on which the song
appeared is called *Infamy* and was
released on 14th December 2001.

It made #22 on Billboard chart on
29th Dec, then #55 the next week
and #1 on R'n'B / Hip Hop chart on
29th Dec, then #11 the week after.

The album appeared in two
different versions: a "tame" version
with censored words and one with
explicit lyrics and a remark on the
cover: "Parental Advisory: Explicit
content"!

Anyone who has access to the
Internet and is sufficiently curious
can listen to a short clip of the song
on Amazon's web site under
www.amazon.com
via RealPlayer.

Euro Currency

Good news for our European members: we can now accept your cash! With immediate effect, you can send in Euro banknotes (we'd prefer not to get coins) as payment for your orders or membership, as well as Pounds Sterling and International Money Orders, and of course, you can pay most conveniently by credit card.

PLEASE NOTE that we are unable to accept Eurocheques, as our bank will simply not accept them. We will have to return them to you, which will only cost us extra postage...

Silly Bankers!

Still on the subject of banks, if you ordered from us by credit card back in March or April 2001, you may have noticed that you never actually got charged. Quite belatedly, our bank, Lloyds TSB, noticed their mistake and may be contacting you in the near future in an attempt to cut their loss down by asking for a cheque for the amount in question and hoping that people will be honest. If you receive such a letter, then it is of course entirely up to you how you react to it, and you can check the correctness of their claim with us, but please be assured that this was not our mistake.

Another Exclusive CD

Christmas comes early this year! Les has kindly agreed to let us have CDs specially produced for the fan club, featuring three songs from his new album. As this CD may also be sent out to radio stations for airplay, it features a special radio edit of one of the songs, which will not be available anywhere else. Many thanks also to Musedia, who have taken over half of the cost, as well as the effort of making the CD.

BJH on Top Of The Pops

BJH were included on the "Top Of The Pops 2" show that was broadcast on BBC2 on January 8th, 2002, at six p.m. (repeated on the 12th at 5.05 p.m.), although they were not mentioned in all TV listings. This was the band's one and only appearance on TOTP in 1977, where they mimed to the Live EP version of "Rock 'N' Roll Star".

Obviously we could not send out letters at such short notice, but we were able to warn a lot of you via the e-mail news and discussion groups, so here's another good reason to join at least the news bulletin list if you or a friend have any access to the Internet!

The Non-Tour

Despite what you may have seen advertised elsewhere about Barclay James Harvest Through The Eyes Of John Lees concerts in Germany in April 2002, nothing was ever finalised with the band, and we now have confirmation from the German promoter, Moderne Welt, that the tour is definitely not going ahead. Tickets should no longer be on sale, and any that you have already bought should be returned to the place of purchase for a refund.

Album Advertising

Some of you may also have seen the Internet mail order company Amazon (www.amazon.co.uk) advertising the new Barclay James Harvest Through The Eyes Of John Lees album under the title *North*, with a release date of April 2002.

Whilst this is the album's working title, the release date now looks rather premature, and we think that somebody jumped the gun before things were quite certain.

We can only advise everyone not to order the album at present.

Delay for John and Woolly

After John and Woolly had been quite enthusiastic and positive for 2002, John especially found that the death of David Walker had hit him very hard and that he was not really in a position to go full steam ahead.

He and Woolly had spent some time in the studio preparing for the album, but John felt that he was not quite ready to begin recording the album yet.

Both John and Woolly also felt that with Les's album imminent, it would be rather confusing for the fans to have two versions of Barclay James Harvest in the market at the same time, so they decided that for the moment, it should be Les's turn to have an album and tour.

Coming Soon...

NL57 is due out at the end of May, and the last copy date for contributions or adverts is April 20th.

Revolution Days

Revolution Days - An Album Preview

We were delighted to receive a copy of Les's album directly from him for us to preview for you, with the special instruction to play it loud!

What can we say; we're still stunned...

We can't comment on the artwork as this wasn't finished yet, but the stylised butterfly certainly looks like a new trademark for the future.

It's My Life

A very powerful and different start to the song and album, there is a mysterious sequenced synthesiser line, before it develops into a more "Les" style. Punchy and with strong guitars, interesting harmonies towards the end.

Missing You

A slow, almost elegiac ballad. Very soft vocals, tasteful picked guitar and brilliant lead guitar with synthesiser strings washing in and out.

That Was Then ... This Is Now

A heavier version of "Yesterdays Heroes"! The guitar cuts in like a

knife, the persistent bass line holds it all together, and the guitar solo tops it off at the end. You get the feeling this is how "Yesterdays Heroes" might have sounded if it had been on *Welcome To The Show*.

Prelude

The instrumental scene setter to "January Morning", and a dramatic evocation of Russian New Year celebrations. Synth sequenced line in 7/4 with rather wild outbreaks of the guitar and a majestic transition into quieter waters, leading into -

January Morning

Acoustic guitar, slowly building into a magnificent piece of music. Acoustic parts and bigness alternate to give the song width and variety, with incredible lead guitar and some nice harmonies in the middle.

Quiero El Sol

The Rickenbacker guitar and twin guitar solos as well as the harmonies give this a distinct feeling of Eagles and Seventies. Something between "Back In The Game" and "Take It Easy", but with very interesting lyrics commenting on hypocrisy in the music business. The middle eight is quite different from the rest, again providing variety for the song.

Totally Cool

The only song not written by Les. A bit in the direction of Phil Collins to our ears, this song is indeed totally relaxed. A slow, atmospheric song, and Les's soft voice fits the all over feeling very well.

Life Is For Living

Some of you have heard the acoustic version that Les performed on the BJH tour in 1997, almost all of you have heard the traditional live version. Now imagine a mixture of both... The song starts with the acoustic version, until just before "Taking up time..." it bursts into its traditional live glory! The best of both worlds.

Sleepy Sunday

A very slow ballad depicting a Sunday afternoon where you have nothing to do and can just laze around. A whiff of "Moongirl", a touch of "Play To The World", and altogether a haunting song with an amazing guitar solo. You just never want it to stop.

Revolution Day

A very interesting recurring guitar line, some muted guitar à la "Every Breath You Take", distinct backing vocals and a great tune make this into a song you can't miss.

Album Preview

Marlene (from the Berlin Suite)

In time for the 100th anniversary to the day Marlene Dietrich was born, this is a brilliant homage to a great cabaret star. A bit in the line of "Halfway To Freedom", Les celebrates this legend in his own way. It makes us wonder what the full Berlin Suite might sound like, and we can't wait to hear it...

Overall, an excellent, fresh-sounding album which was well worth waiting for. We were very impressed by the production of this album and the professionalism of it. A worthy successor to what we heard of Les on albums like *Welcome To The Show*, *Caught In The Light* and *River Of Dreams*.

Monika and Keith Domone



[If all goes according to plan, you will have found that, for club members at least, Christmas has come early this year! With any luck, we will have been able to include a taster of the album with this magazine, so you can hear it for yourselves. If so, let us know what you think!]

NL proudly presents an exclusive interview with Les Holroyd, our first for more than three years. The interview was conducted in January, shortly before the release of his new album, *Revolution Days*...

***Revolution Days* will be with us very soon - after 35 years in the business, do you regard this as your first solo album?**

I guess it is, really. Having said that, as I'm sure a lot of the fans are aware, for the last few years Barclay James Harvest has been two separate entities really. I think even earlier than that, actually, perhaps when Woolly left. Even though it all came under the umbrella of Barclay James Harvest, there were still two definite styles there.

What's been most different about making this album from BJH albums of the past?

I think probably having to be totally in the driving seat. That doesn't mean playing everything myself, obviously. If I didn't have anything to do, I had to have my wits about me all the time, because I was producing it, or co-producing it with Andy. I'd done all the writing and I'd done all the arranging, although I like people to come in with their own ideas, but I still like to maintain the original

concept of the song. I've been working all the time, and I have to say it's been really enjoyable, being in the driving seat. I wouldn't like to do all of the business side of it as well, though, I couldn't cope with that! I found out recently that certain aspects of the business are definitely not for me, definitely not for artists or musicians to be involved in.

Generally artists get advances from record companies to finance the recording of an album, but you've chosen to record first, then sign a deal - why that way round?

Well, when we decided to do this, Andy contacted me from *Revolution*, asking what I was doing with the album and how it was going, writing-wise, and then he said "Why don't we do it at *Revolution*?". With that in mind we set about getting finance. We financed some of it ourselves, and we got finance from Musedia Records, or M Records, as they're called, but it wasn't the usual sort of massive advance from a record company. It was a better option for us, because it meant that we weren't tied up to a big company and because the record would only come out when it was ready to come out. Of course that's one of the reasons why it's been delayed so long really, although in terms of the original date when we said we were taking a sabbatical, I don't think it's been that long after that event. It just meant that we were in more control of the end product.

Did you enjoy working with Andy Mac again and people like Mike Hehir and Ian Wilson from *Sad Café*?

Yes, it was brilliant. I always got on very well with Andy. We struck it off from the word go when we were working on *Welcome To The Show*. Ian Wilson is a very accomplished singer and musician and so is Mike, but apart from that they are very genuine people, and I think they genuinely enjoyed the album and liked the songs and they liked singing on the album. It was a good vibe all round, actually, we had a lot of fun doing it.

What part did Mel play in the album?

He played almost all of the drums and percussion on there. There were obviously a few things that were programmed, as with any record today - if you're using any sort of, for example, orchestral sounds, then they will have to be either sampled or regurgitated from somewhere, so obviously he didn't stand in the studio with a pair of timpani, banging away! All the kit stuff, that was Mel.



Does the title *Revolution Days* have a particular significance for you?

That actually came half way through the album, one of the reasons being that I already had the track in my mind. "Revolution Day" was one of the last ones that I finished, in terms of writing. I had most of them finished before I went into the studio, except for tweaking the odd lyric here and there.

"it's a very "up" album - that in its own way is revolutionary for a Barclay album!"

It just seemed that there were certain tracks on the album that were not so much revolutionary as radical in the way that we'd gone away from the previous albums. One thing which is pretty obvious for people when they listen to it is that it's a very "up" album, even though there's some big ballads on there. I think that in its own way is revolutionary for a Barclay album! The content of some of the lyrics, for example "Marlene", who was a revolutionary figure in her own way, and "It's My Life" and various tracks led to that title, apart from the obvious thing of being recorded at *Revolution Studios*. At first it was going to be taken from that track called "Revolution Day", but then I thought it sounded better to be a collection of those sort of things - a bit enigmatic, as usual. The whole thing just seemed to tie in.



It's a very varied album - some might have expected an album of ballads. Was that something that you consciously tried to avoid?

Not really, no. I think after all this time you do it without noticing, you're probably editing away in the back of your mind without really thinking about it. I am conscious when I'm writing of the various keys: for example, if you listen to three tracks on the run, they might be great tracks, but if they're all in the same key, it's incredibly boring. It's always been something that I've been aware of, writing in keys and writing in relevant keys for me, you come out of something like a C into an A minor track, which is a really nice change. The same thing happened with the ballad and the mid-tempo and the up-tempo things. I think you naturally fall into a way of arranging how you would like to listen to an album. If you listen to all the best albums, someone's really sat down and thought about the tempos, the type of tracks. I'm thinking about the *Toto IVs* and the good Chicago albums and Jon and Vangelis and things like that. The songs really seem to flow nicely. I think I was aware of that, but as you probably know I had a load of tracks...

A nice position to be in...

It is and it isn't, because sometimes you're making it really difficult for yourself. Something's got to go, and then you have to start selecting - I can't have those three together, or I can't have those two together, so maybe I'll put one of those in to lift it up a bit. I think I've got it fairly close, at least I hope so!

What guitars and basses have you played on the album?

Bass-wise, I played two: I played the Alembic, and I played the Washburn stick-bass. I did a couple of keyboard basses as well, a couple of pedal mounts where the bass guitar doesn't go down that far. Guitar-wise, I played my Larivée acoustic, which you probably saw on the last tour, which is a great guitar. It's made in Vancouver by Jean Larivée. They're beautiful guitars - expensive, but nice! What else did I do? Rickenbacker 12-string (Mike used that, as well) and my Fender Strat.

What was Mike Hehir playing, apart from your 12-string?

He had his Les Paul, but he mostly placed his Ibanez. He's got a lovely old Ibanez which he wears like a glove by now. He did play acoustic on one, as well.

What about the other main instruments on the album? On *Welcome To the Show* there was a lot of Fairlight - was Andy Mac using that?

No, we didn't use Fairlight at all, in fact most of the keyboard work was my Alesis keyboard. Steve Pigott brought some stuff in - very technical, lots of boxes and things - I was completely in the dark with all that! Most of the stuff was my Alesis, you get some pretty good sounds off there.

Some of your lyrics on the album are particularly intriguing. Do they reflect your feelings regarding the group's situation?

It depends which ones you're talking about - there was nothing there that was specifically written like, right, I'm going to tell everybody now what it was all about, there was none of that. I think you're probably referring to "Quiero"? Yes, well I'm only saying that because someone else asked me the same question about that. It really just started off as a title. The original thing I wanted was "where is the sun?", so I translated it into Spanish, and it sounded awful! So I thought, OK, we'll live with "Quiero el Sol", which comes out as "I want the sun" - which is very close, for rock and roll! The rest of the lyric, is not about me, it's not about anybody. It's just generally about a lot of people in the business. I get annoyed, you see, with people who

go, "We're in it for the art - we're not interested in the money". The plain fact is that of course everyone likes the art side of it, that's what drives you forward, but you have to have a commercial side to it, in terms of going out there and performing and selling records. Of course you do it for the money, because otherwise you wouldn't be doing it! It's just a reflection on people that say that, no-one in particular, just a rock and roll thing, really.

That particular song sounds a little like The Eagles in places - is that the Rickenbacker sound?

Yeah, there's a lot of Rickenbacker on there, there's also a lot of harmonic guitars on there, picking the harmonics out on the chords, and it was intentional to make the vocals sound very West Coast American. Some of the harmonic structures on the vocals are definitely the sort of things that The Eagles would do. I think that the song and arrangement of the song lends itself to that treatment anyway - it would sound pretty stupid with a really English vocal when you're wailing away in the background with a Rickenbacker!



January Morning is one of the album's high points, I think - what's the story behind that song?

The original concept came from a friend. They spent New Year's Eve in St. Petersburg a couple of years ago. They saw these street kids, and they were actually painting pictures in the snow, with their fingers and paint, begging for money. They said that a couple of days later when they went back it had just disappeared because the sun had been out and it had just melted. I just thought about the government of those sort of places where they get in power, they promise this and nothing's actually changed. It's still the people at the top that get the money and all the corruption that goes with it. I just thought of the parallel between that and all these pictures that **they** paint, and then when they get in power they just melt away. The lyric just drifts in and out of those two sides of the thing. These street kids, it's been like that for the last twenty or thirty years in Russia, and still nothing's done about it. They're still living like that, having to beg for survival in the worst winters in the world. It just struck me that they celebrate the New Year so strongly in places like Red Square and St. Petersburg and then the following day nothing changes. It's why the Prelude is so important, because I tried to recreate a feeling of New Year's Eve in Russia, with a Russian feel to the music, and then it sort of fizzles out and comes

down into the January morning, the dawn if you like. The Prelude is very important in that, to paint the picture before it starts.

Sleepy Sunday is a particular favourite in these parts. How did that one come about?

That was inspired by just walking in one of my very, very favourite places, and that's the English Garden in Munich. I do go over there fairly regularly – we're into mountain biking, me and Christopher, in a serious way, to my cost! We usually go down to Munich and use that as a centre to go out to Austria and places and we just chill out in the English Garden, an incredible place to be in summer. It's just a feeling I get when I'm there, you're just walking along and singing to yourself or whatever, not too loudly, otherwise you get thrown in the river! I got back to the hotel one day and just started putting it on tape, and that's all that song is, really, just a feeling of a sleepy day, nothing to do, just wander about and let it all roll off.



The remake of "Life Is For Living" shows the song in quite a new light - did you consider re-recording other old BJH songs?

Yeah, I did, and I still do. I can let you into the secret (which is not a secret any more) of the Berlin Suite. That would contain a reworking of the "Berlin" track along with some orchestral pieces, then it would end with "Marlene", and this is a possibility for the stage show. If we do do that, then I think "Berlin" would be looked at in a different light – it could possibly be done with acoustic guitar instead of piano. There are other tracks which I've actually looked back on – not radical changes, but tracks like "Wings Of Love" could be interesting if re-done again, maybe "Halfway To Freedom". There are lots of possibilities. It's only now that I've started to look through the back catalogue with a view to putting a live act together. It's gonna be very hard. There's a lot of obvious tracks that people would say, "Oh, why don't you do that", and maybe I will return to a lot of the obvious tracks, "Jonathan" and things like that, there's a strong possibility of that.

One that a lot of people have asked about is "The World Goes On" – I don't know whether that would appeal to yourself?

Again, yes, it could well be done. In the past we've always thought

about the line-up that we had at that stage and geared ourselves to that. This time I'm not thinking about that, because as you know I'm thinking of Ian Wilson - he wanted to be part of the live band, and I thought that's great because he's a really talented guy and a really nice guy as well, and he's also a brilliant guitarist and a very, very good acoustic guitarist. That in itself opens up opportunities that weren't perhaps there before, without chopping and changing instruments and maybe doing stuff on electric guitar that should have been done on acoustic guitar and vice versa, just because of the practicalities of doing the stage act. There are all sorts of possibilities looking back over the back catalogue, completely re-thinking tracks, re-arranging them. It's not gonna be easy!

Would it be difficult for you to sing lead vocals for a ninety minute show or whatever, or would you get somebody else in to help out?

I certainly wouldn't get anyone else in to do lead vocals, I don't think. Having said that, there are a couple of tracks on the album with doubled up vocals on certain parts – I'm thinking specifically of the chorus line of, for example, "Revolution Day", where Steve Butler sort of doubled up a couple of lines, a similar thing on "It's My Life" and "Quiero". We did a harmony which was like a second lead vocal. It

depends who's actually out there on stage with me, which tracks we do and how much we go into bridge passages and how long the lead breaks are. If you've got something like, "January Morning", the Prelude is like another track on its own, and obviously there's no vocals there. Similarly, if we do the "Berlin Suite", there would be orchestral parts in that, and hopefully throughout there would be bridge passages and things, so I don't really see that much of a problem at the moment. It depends how many people go out on stage with us. If we're fortunate enough to get festival gigs to start with, then we can probably see ourselves with seven, maybe eight people on stage, and that wouldn't just be for the sake of it, that would be because, for example, we could have three or four part harmonies or counter harmonies done properly without people having to break off half way through to reach the counter melody. If you've got three people with strong voices, they tend to carry you through the choruses anyway, if you do the harmony parts. I don't mean you sort of ease back off the mike and think no-one's listening! It does actually give you a buzz because you're not out there on your own giving it full belt, you are actually part of an arrangement, so from that point of view it's not difficult. If you don't think about those things, I think you just do them. I did an awful lot of singing in the studio, sometimes five hours a day, which is a lot, with lead vocals and

harmonies and then onto another track sometimes and done the same with that.

So, five hour gigs coming up, then?!

Er, no! No Grateful Dead here!!

Apart from Ian Wilson, who would be in your ideal band if you were given a free hand?

I'm looking at all sorts of possibilities. Obviously Ian's gonna be in the band, Mike Hehir wants to be in the band but at the moment he's got other commitments, i.e. a university degree to contend with. It's his final year this year, so he's really, really busy, but there is a possibility that if the gigs work out right, that could all fall into place, because he's such a good musician anyway that I don't see him needing three weeks' rehearsal for a gig, he's that type of player that can just pick it up instantly. Colin Browne – he wants to be in the band, which is good. Keyboard-wise, we have a couple of people that we may or may not call on. There's still also the possibility that we could call on Jeff (*Leach*), and we may expand the percussion section, only because there's a lot of stuff on the album for one drum kit to contend with, so that's another possibility. Mel and myself are talking about that at the moment, because I would actually like to see Mel coming forward

sometimes, because he can play acoustic guitar quite well, and I think it would be rather nice to release him from the drum kit once in a while, just to show people he has got legs! Get him up front of the stage for a bit – I think he'd really enjoy it and I think the fans might enjoy it as well, so that's another possibility that we're looking at. Maybe Steve Butler, it depends on his commitments as well, because he's in very big demand. That would be my ideal situation, if I could get all the people that worked on the album to come over, and Colin and Jeff as well, and have Martin (*Lawrence*) doing the sound, that would be brilliant, and that would be my ideal, but of course we'd have to have the right venues to put that together.

Is there anything in prospect at the moment for gigs?

Well, yes, we have been approached by someone in France, we've also been approached by someone in Berlin, and Alex is looking to various other territories like Switzerland and, of course, Germany. We're hoping in an ideal situation to do some festivals at the beginning of summer, and then hopefully from that to do something in the autumn in terms of a tour. I don't really want to go out and start looking for tours without the album being out there. I think it's a strong album, I've got a real lot of belief in what we've done, in the production

side of it and the song side of it and the way it's come out, and I think we've got a real chance of opening up something out there again.

"Totally Cool" - a new departure, the only song on the album not written by yourself – what made you decide to record that one?

It's weird, isn't it? It's only the second time we've done this, and the first one, "Stand Up", was written for us. This one I think has actually been around for quite a while, and the backing track was done at Revolution with the usual people involved, and Rabbit Bundrick with his piano work. Various people had tried to sing it, and it just didn't happen for whatever reason, or Tim Green and Mike weren't particularly happy with it. When I went down to start recording, Andy said "Listen to this, what do you think?", and he played me the back track, nothing else, just the back track, and I thought, that's incredible, that's really good. He said, "Do you want to have a go at it?". I said, "Well, yeah, I'd like to", and he got Tim to put the demo vocal on for me and listen to it, and I said, "Well, I can't sing it like that, it'd have to be the way I sing". It was in a key that I don't normally sing in. I tried it, and he said "It sounds great – shall we do it, shall we put it on the album", and I said "Yeah, why not?" It seemed to fit with the other tracks, musically and lyrically, as well, so that's the story

behind that – there was no big deal about it, we just thought, it sounds good, let's do it!

I understand that the album will appear under the name "Barclay James Harvest Featuring Les Holroyd". Do you think there might be a danger of the public getting confused between what appears to be two different forms of Barclay James Harvest?

I think that's a real danger, and it really wasn't my idea to use the name Barclay James Harvest. Ideally I would not like to have used the name, but it was David (Walker) that said, well, you really are entitled to use the name, all three of you individually, you've worked for the name and you've made that what it is, or what it was, in Europe, and it would be a shame to go out and not have any reference to it. So he said that in a similar way to the way that John has done Barclay James Harvest Through The Eyes Of John Lees, then you should do a similar thing, your interpretation of what **your** Barclay James Harvest is. Obviously I couldn't go ahead and start saying things like Through The Eyes Of Les Holroyd, or Barclay James Harvest Mark II or whatever, although a lot of people will see it as that. I've got to put the record straight. I thought it was a good way of doing two things – it was a good way of doing my interpretation of Barclay James Harvest, also it was leaving it open

so that it could be added to, certainly in a live situation with posters or whatever saying Barclay James Harvest Featuring Les Holroyd **and** Mel Pritchard, with... I'm sure a lot of people will probably think "Who does he think he is, he's got Mel there and it's 'featuring Les Holroyd', it should be 'featuring Les Holroyd and Mel Pritchard'" - in an ideal situation it would do, but because of the way things were done, it had to be done this way. I hope people will realise that it's just my interpretation, through my songs, of Barclay James Harvest.

Do you think that we've seen the last of the old line up of BJH?

In this business you never say never, but I think it's increasingly looking like it's not on the cards, to be honest. If only from the fact that we're not young men any more, and I still think that I have got a lot to do individually, with this project that I'm doing now. If this is successful then obviously I'd want to do another one. I don't really see any point in going back and regurgitating the old Barclay James Harvest as it was – I never saw any mileage in that, to be honest. That's only my opinion, but it's an opinion that I feel very strongly, and I think Mel feels the same way. It's easy for people to look from the outside and say, "Wouldn't it be great for the band to get back together again", as they've done with many

"I think the old Barclay James Harvest has run its course, to be honest."

bands - you know, "Wouldn't it be great to get The Beatles back together again", but it's never going to happen. People don't understand that there are personalities that are involved, people get older, their ways change, their ideals change, circumstances change, the people that they live with etc etc, pull them apart, not intentionally, but it happened to all of us. It's been a slow process over the years with this particular band, but nevertheless that's what's happened, and it's a difficult one. It's not a film, it's not like "All right, lads, we're getting the band together again", it's not as easy as that.

To be honest, it probably wouldn't be the same, anyway.

I don't think it would, I really don't think it would. I think the old Barclay James Harvest has run its course, to be honest. Whatever happens in the future happens, but I don't think we can force the issue by saying we're going to do that, and I wouldn't really want to do that because I think if we did it now, it would be doing it for all the wrong reasons. It would be doing it for other people rather than ourselves.

How has the loss of David Walker affected you from a professional and a personal viewpoint?

Obviously personally it affected us, it affected me, very, very strongly. I was speaking to him in the afternoon, and we were actually finalising the album and artwork and stuff like that, and he just left it with me as "I'll speak to you tomorrow, I'm at a party at the moment". It took a good few weeks of thinking, "Has this really happened, or what". Fortunately for me, I've been working more or less on my own putting this album together for quite a while, so in those terms it didn't really affect the day to day running of getting the album finished. It was only when we'd actually finished it that I actually had to start thinking of how we were gonna sort the business side out, It was a good situation to be in in one respect, because I could sit back and really think things out, which direction I wanted to go in and which direction I definitely didn't want to go in, and just look at things totally logically from that point onwards. I knew I couldn't handle the business side of it myself – I just haven't physically got the time. I spoke with Alex (Rose, at Handle), and he was more than ready to do the job, which was brilliant, because that took a real load off of me, and it seems to be working out really well. He more or less took over from the first of January this year, and he's looking after Mel as well.

The NL Interview:

How do you spend your time when you're not recording or touring?

I do a lot of mountain biking, which is really dumb at my age – if anything breaks, it won't mend at this age, you've got to cut it off! It's good actually, because Christopher's really into it, and we're out most weekends doing a little bit here and there. It's not just like trails and stuff like that, it's the serious stuff. We did do Chamonix Mont Blanc a couple of years ago, and that was really extreme, frightening stuff, but you need a bit of that now and again to get the old adrenalin pumping round you – I haven't had it front stage for a long time, so that's gonna be the next one – stage fright!

Do you still get stage fright?

Oh, yeah, definitely – especially the first night. If that first night goes well, then you know you're doing something right. That's why it's good to have a lot of people on stage!

Is Christopher into your kind of music – what does he listen to?

Yeah, he is, actually. He's into all sorts of things, he even listened to the Mobb Deep thing, which is not the nicest thing to listen to!

In general, do you mind your music being sampled and used in a completely different style like that or the Samy Deluxe thing?

I really don't mind, actually, and I have got to say that the Samy Deluxe one was actually quite good. It was done in a really good way, and the production was quite good. It's obviously not my type of music, but the lyrical content of that was quite good, the video was quite arty. It was a nice one to be linked with. The thing is that anyone can record your material, once you've recorded it and it's out in the market, and there have been some horrendous covers, such as "Life Is For Living", but you can't do anything about it – you might as well enjoy it!

You just wonder how rap artists ever get to hear Barclay James Harvest music...

Yeah, that was really weird. Not so much Germany, I can understand that, well I can't, but you can understand that there's been a lot of product out there, but the American one I was really surprised, because it's like, 1977. For New York gangsta rappers to be listening to that stuff, it's like, "What?!!!" Unless it's one of the fathers or something, it's odd...

Les Holroyd

Finally, we'd just like to wish you every success with the album – is there anything else you'd like to add?

Not really, no. We really want to get out there and do some live work now, if it's feasible to do that, we hope it's feasible. That's about it, really.

We'll be there!



Feedback

What a nice surprise and what joy when I received NL55 with the Christmas gift. It's funny because a few days before, I sent an e-mail to Keith with the following question: - Is Eagle Records views to release a CD with songs which played on Revival 2000 tour and which do not appear on *Revival* CD like; *Child Of The Universe*, *In Search Of England*, *Panic*, *Medicine Man*, *Cheap The Bullet*?

Keith's reply was:

- No plans from Eagle but anything is possible... I think you will like the next NL a lot!

When listening to these four songs, I remember the excellent gigs that the band offered to the fans and the great moments I spent in Germany with new friends. It's a pity that we didn't have *Medicine Man* on "au naturel" CD. For me, the version the band played for Revival 2000 tour was great and very strong. On

another occasion perhaps ... Thank you very much for this marvellous gift. About NL's cover, a great "bravo" to David Saingery. Santa Claus brought me the fan club tribute CD. Good work, good interpretations, especially *Jonathan*, *Yesterday's Heroes*, *Poor Man's Moody Blues*, *Spirit On The Water*, *The Streets Of San Francisco* and *Hymn* (by Too Late). A good point to Kev Walker too, the first song is very, very beautiful. When the second album?

Philippe Plazenet

Keith: unfortunately, "Medicine Man" wasn't available to us for the free CD, as the band's mini-disc recording ran out at that point in both shows! We'll have to think about a second Tribute CD, as the first one has proved much more popular than we expected.

Marketplace

FEMALE CORRESPONDENTS

SOUGHT by British fan living in South Wales. Into BJH (of course!), The Strawbs, Lindisfarne, Thunder, Martyn Joseph etc. Enjoys travelling, especially in Germany, going to gigs etc. Please write to:-

DAMIAN BLAKEMORE

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POSTER: concert poster from Erith College Rag, Saturday, March 20th, 1971. Super rare item! Condition, VG, UK £195.00



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PENFRIENDS WANTED!

English BJH fan, age 31, would like to write to BJH fans in mainland Europe, especially Germany and Scandinavia. Interests include reading science fiction, cinema, theatre and walking in the countryside. Other favourite groups include Genesis, Floyd, Yes, Rush and Marillion. Letters can be written in English, German or Swedish. Contact:

Martin SUTTON
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I AM SEARCHING FOR the LP *Fall Of Hyperion* from Robert John Godfrey. To buy or swap.

Mr GILLE Olivier
22/2 Bd Galliéni
89000 AUXERRE
FRANCE
e-mail : gilobjhfan@wanadoo.fr

Thank you in advance for contacting me.

A VERY HAPPY FIRST

BIRTHDAY on 29th January, 2002 to their son James, from Stephen and Christine Murphy and from all at IBJHFC.

