



nova lepidoptera

The Barclay James Harvest Magazine

Number 47, December 1999



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next issue: last copy date January 20th
available at the end of February

annual subscription: UK: £8.00
Europe: £10.00
Elsewhere: £12.00

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Editorial

Happy Millennium!

Welcome to the last *Nova Lepidoptera* of the 20th Century! OK, pedants, strictly speaking this century doesn't end until the end of next year, but little did we think when *NL* made its first tentative appearance as a fanzine back in 1988 that it would still be going strong into the year 2000. We'd like to thank all of you who by your loyalty have made that possible.

Traditionally we've given away a small present in the December issue of the magazine, but this year we wanted to do something a bit special, so inside this issue you should find a free CD single with some exclusive insights into the history of John and Woolly's *Nexus* album. These tracks are not available anywhere else, and the pressing is strictly limited for distribution to club members only, so if you're buying this magazine as a back issue, sorry! Full details of the tracks are included elsewhere in the magazine.

We'll be celebrating New Year with some of you, but we'd also like to take this opportunity to wish all of you a magnificent millennium party and a happy and peaceful New Century.

Keith & Monika Domone

Les - A Progress Report

Apologies for the lack of news regarding Les and Mel's activities in the last NL, but at the time we'd been unable to get an update.

The good news is that Les has been hard at work writing new songs, and has recorded some home demos, although it will be a little while yet before we can expect to hear the fruits of his labours. In a long conversation with NL in October, Les explained that although he has now completely finished five or six songs and almost finished another ten, he is not yet ready to present them to a record company.

Les is writing at a rate that he's never written before, and believes that musically the material is very good, but it doesn't yet have quite the spark he's looking for, and he needs it to be absolutely right.

Another reason for holding fire at the moment is that the material includes a lot of big ballads, and whilst these are Les's classic trademark, he wants the album to show more variety.

The album is likely to include some re-makes of old BJH songs, but Les is not giving anything away as yet, except to say that they may be the obvious songs, but they will be radically different versions.

Mel has heard everything that Les has done so far, and will be very much involved in the album once recording gets under way. However, there are no

firm plans yet as to any other musicians who may be involved - indeed, bearing in mind that Les is not only a gifted bassist but also an accomplished guitarist and keyboard player, it is possible that he and Mel will record the album on their own. Les wants to stick to songs and songwriting, not get involved in band arrangements where, he feels, the original song can get lost.

We also touched on the thorny topic of the use of the Barclay James Harvest name. Les believes that in an ideal world none of the solo projects would have used the name at all. He accepts, however, that in the less than perfect world of the music business such things, whilst distasteful, may be unavoidable. He would prefer not to work under the "Barclay James Harvest Through The Eyes Of Les Holroyd" name, but may have to do so in order to get a deal.

What did concern him, though, was the apparent confusion in the media and amongst fans as to the actual state of affairs in the band, and whether the *Nexus* touring band was actually Barclay James Harvest - one German newspaper report of an open-air concert in Munich actually printed a (long-range) picture and review of the show which stated that he was on stage with the band! He just wants to stress that Barclay James Harvest still consists of John, Les and Mel, and will continue to do so unless all three of them decide otherwise. Anything which the members of the band produce during the sabbatical should be seen as solo projects and enjoyed for what they are rather than as new Barclay James Harvest albums.

Nexus Live Album due in February

A live CD of John and Woolly's *Nexus* tour is scheduled for release by Eagle Records for February 2000.

As yet the release date is still tentative, and the track listing has yet to be confirmed. However, the songs will be taken from the April and May concerts performed by John, Woolly, Craig Fletcher, Kevin Whitehead and Jeff Leach in Germany and Switzerland.

The plan is to do very little if any "touching up", so that the album stands as an accurate record of the tour. The recordings were made by Martin Lawrence direct from the mixing desk, and Martin will be mixing the album to ensure that the atmosphere in the halls is captured as faithfully as possible.

Final decisions about the format of the package were still to be made as NL went to press, but there is talk of making the album a single CD with initial copies coming in a limited edition with an extra disc. However, it's also possible that the record company will simply choose the best songs and fit everything on one disc. Watch this space!

Tour dates are also still to be confirmed, but NL understands that discussions are in progress for a European tour in April or May, to include concerts in the UK, which would be the first chance for British fans to see any BJH material performed live since 1992.

A Major Fancy Out Now on CD

John's solo album, *A Major Fancy*, was finally released on CD on October 18th, twenty-seven years after it was first recorded. The CD is on Eagle Records (catalogue number EAGCD107), and includes three bonus tracks recorded in 1974: both sides of the very rare Polydor single of "Best Of My Love"/"You Can't Get It", plus the previously unreleased "Please Be With Me" from the same recording sessions.

The disc has new cover artwork, partly because John was not entirely happy with the design of the 1977 release, and partly to differentiate it from the LP which did not include the extra tracks. The back of the CD booklet has a version of the original artwork which was intended for use on a gatefold sleeve in 1973 when the LP was first scheduled for release on the Harvest label. The booklet also includes lyrics for all the songs and our own sleeve notes tracing the album's chequered history.

Limited Edition Box

Next year we plan to bring out a special limited edition of the CD along the same lines as Woolly's *Songs From The Black Box* set which was available until recently. The box will contain the standard CD in its plastic jewel case, plus an extra inlay featuring the 1977 LP artwork, sleeve notes and breakdown of the musicians playing on each song. Also included will be a leather keyring with the kestrel motif from the 1972 painting and a certificate of authenticity.

News

The set will be strictly limited to 500 copies, and each one will be personally autographed by John.

Before we're accused of cynical exploitation (us?!), I should also add that anyone who has bought the normal CD from Swallowtail already will have the option of buying the limited edition bits and pieces without the CD so that they don't have to buy the album twice. Of course, we will have no objections should you wish to do so!

We regret that, since the box and its contents will actually cost more to produce than the price premium over the normal version, the "upgrade" offer will be strictly limited to those who purchased the original CD from us.

If all goes according to plan and we have any spare time between now and then, we should be able to offer the limited version by the time the next issue of NL comes out.

Brimstone Battles On

Our own Brimstone label was hit by the news in October that Thunderbird Productions would no longer be able to press and distribute our CDs. The immediate effect of this is that we have had to re-think our plans for new releases. *Early Morning Onwards* and the *Once Again* quadraphonic mix CDs will remain available, at least through Swallowtail, but unless another deal can be negotiated, financial constraints mean that we will have to consider the commercial potential of new releases very carefully.

Mandalaband CD Deleted

The first casualty of the problems that Brimstone is experiencing is the Mandalaband *Eye Of Wendor* CD. We will not now be able to take on production of this disc from RPM, and that CD is now officially deleted.

At the time of writing we have a few copies left in stock.

Mæstoso Goes Ahead

The good news is that work had already begun on the Brimstone reissue of Woolly's *Mæstoso* album, and we have decided to press ahead with the release.

Artwork and mastering is being overseen by Woolly, and the sleeve will be based on the original *Mæstoso* LP design with a few minor changes.

The disc will sell at mid-price, and should be available quite soon - almost certainly before the next NL is due out. In the short term, at least, the CD will be available **only** from Swallowtail or at live concerts.

Harvest Festival From Swallowtail

We've had a number of enquiries as to whether we can supply copies of the *Harvest Festival* 5CD set reviewed in NL46. I'm pleased to say that we've negotiated a deal whereby we can sell them to club members at a considerable saving on the usual retail price for a limited period. As these are expensive items to stock, we will get them to order **only**, and the closing date for orders is January 10th, 2000. Please see the Swallowtail form in the centre of this issue for more information and details of how to order.

Party!

Just a reminder that we'll be holding our own BJH Millennium celebration at Hamble Reach.

As well as being a good excuse for a party, it will be a good opportunity to see rare video footage and to meet other BJH fans from several countries. We must stress, however, that members of the band will not be able to attend, as they will, naturally enough, be celebrating with their families.

We've recently acquired a very large collection of BJH records and memorabilia, so we also propose to hold a kind of BJH bring and buy sale where you can buy, sell or swap items with other fans.

Competition Winners

The answer to the *Harvest Festival* competition in NL46 is that HAR 5057 was "Dear Elaine" by Roy Wood. The question was obviously a bit too difficult, as we only had four correct entries. Winners of the vintage BJH patches were John Cook, Paul Ogden, Matthias Oeschger and Peter Kendall.

...Other Short Stories...

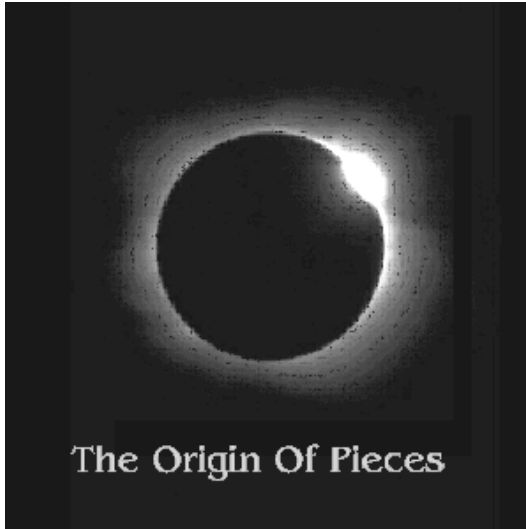
... **Nexus** goes Top 10 in the UK! Unfortunately the album in question was not that prime piece of classic rock featuring John and Woolly, but a bit of fluff by teen sensations Another Level. Everywhere we look, we see the name *Nexus* - from a 1974 Argent album to a dating agency, an adult book imprint and a TV game show! The cover artwork has also appeared in an advert for an Internet Service Provider and on a novella spotted by Jeff Leach in a railway station kiosk. Oh well, the title **was** all about connections ...

... One more for the book of **compilation CDs** - *Hot Rock* (Brunswick/Polymedia 107 640-2) is a budget price (DM9,90 or just over £3.00!) double CD from Germany, and includes "Hymn" alongside some classic rock from the likes of Rush, Meat Loaf, Scorpions, Black Sabbath, Deep Purple, Status Quo, Lynyrd Skynyrd and Fleetwood Mac, not forgetting Bachman Turner Overdrive - all right? Thanks to Michael Stridde and Lothar Balke for the info...



Kevin, Craig, John and Woolly in Hildesheim. [Photo: Christian Stahl]

The Fan Club CD



The Origin of Pieces

Swallowtail SWALLOW 3

- 1. *Brave New World* (1971)**
- 2. *Star Bright* (1983)**
- 3. *Star Bright Instrumental* (1999)**

We're delighted to present a first for *Nova Lepidoptera* - a free club CD single, featuring early versions of songs which appeared on the *Nexus* album.

It has long been an ambition of ours to produce something of this sort - long-standing members may recall that we gave away a flexidisc of an early BJH song, "Too Much On Your Plate", back in 1991 - but now it has been made possible at last by the generous co-operation of John, Woolly, Eagle Records and Handle Artists.

IBJHFC is a non-profit making organisation, and the entire cost of this free CD has been met from surplus club funds ploughed back in for club members.

The Fan Club CD

About The Recordings

Brave New World (1971 demo)

"Brave New World" wasn't quite the oldest song on *Nexus* - in fact, "Sitting Upon A Shelf", "The Iron Maiden" and "Mocking Bird" all pre-date it.

What few people outside the fan club know, however, is that the song goes back to 1971, when John recorded a demo version of it whilst routing songs for possible inclusion on the *Barclay James Harvest and other short stories* album. Coincidentally, the same session included an early version of "Hymn", and neither song was selected for the album...

This original version of "Brave New World" is markedly different from the one recorded in 1999. There was an idea for a BJH project at the time, jokingly known as *The Birds Of Britain*, where every song would feature a different girl, in this case Suzanne, a childhood friend of John's. The verse has been retained, but on *Nexus* the chorus was completely re-written. The line about "now I'm old and grey", however, was written when John was actually 24, as this recording proves!

Star Bright (1983 demo)

The genesis of this song was the time that John spent with his family in Portugal back in 1982, and it was written at the same time as "Paraiso dos Cavalos". Unlike the latter, though, it was not recorded for 1983's *Ring Of Changes* album, and has been gathering

dust on the shelf since then.

The basic song is all there in this home-recorded demo version, with one minor difference in the chorus, but it would be another sixteen years before it was released. Perhaps that's just as well, though, as fans didn't always feel that Pip Williams' arrangements were the most sympathetic, and the delay meant that Woolly would have the opportunity to hear it and arrange it for *Nexus*.

Star Bright Instrumental (1999)

Talking of which, here is a recording from the *Nexus* sessions. At one point it was planned that the album would be 'top and tailed' by "Star Bright", opening with an instrumental take and finishing with the version which appears on the CD.

Unlike many instrumental versions, this stands up well in its own right, and the absence of vocals allows the subtleties of the arrangement to be appreciated.

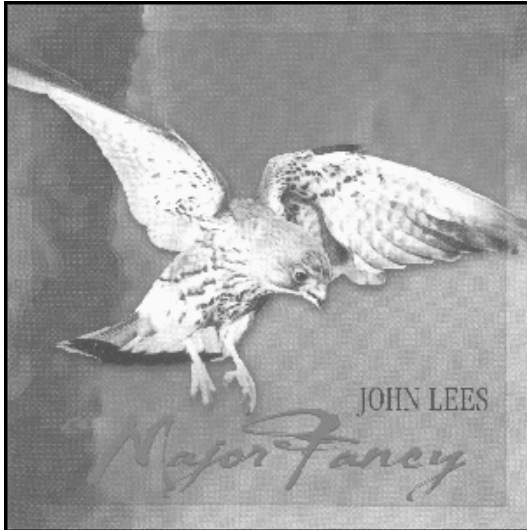


If you have any problems in playing the free CD, please return it to us at the usual address for a replacement. Unfortunately, though, because of the very limited pressing and the costs involved, we cannot replace damaged cases. The disc will not be included with back issues of this magazine.

Special thanks to John and Woolly for letting us have these private recordings, and to Eagle Records and Handle Artists for giving their permission.

Review:

John Lees - A Major Fancy



Eagle Records EAGCD107, 18-10-99

***Untitled No.1 - Heritage
Child Of The Universe
Kes (A Major Fancy)
Untitled No.2
Sweet Faced Jane
Witburg Night
Long Ships
Untitled No.3
Please Be With Me*
Best Of My Love*
You Can't Get It****

Songs marked * are bonus tracks from 1974, not included on the original LP

John Lees - A Major Fancy

I like *A Major Fancy* a lot. In particular the mix of styles makes it especially interesting for me. I'm always of the opinion that the quality of a musician shows in their versatility, and John definitely furnishes evidence for that here, as well as in the early years and on *Nexus*. I wouldn't describe myself as a jazz freak, but I occasionally dabble in it. The influence of it in the first two "Untitled"s is obvious. "Long Ships", too, propagates a jazz-rock feel through its many seventh chords and the style of the backing vocals (harmonies and syncopation), and reminds me a little of Steely Dan.

The instrumentation of "Child Of The Universe" is simply brilliant; the strings and choir have the optimal effect. Equally, "Sweet Faced Jane" or the really beautiful "Untitled No. 3" - the guitar, bass and a full-sounding acoustic piano are a simple, but to my ears very effective sonic backdrop. The odd solo sprinkled in by guitar or a real violin (wouldn't that be a great addition to the *Nexus* group?) are the cream topping.

Yes, and not to forget the three bonus tracks! I'm over the moon! "Please Be With Me", especially, is spinning on my CD player, virtually on repeat! Again with relatively sparse, effective instrumentation, this relaxed groove grabs me every time. In this rather low register, John's voice sounds so relaxed and sets the tone of the piece together with the interjections on the guitar - wouldn't that be something for the next live set? I was similarly surprised by "Best Of My Love", which impresses through slide guitar and vocal harmonies. Regards to the "Master" - it's nice of him to let the album be released, even though he doesn't seem to be all that keen on it any more.

Ulli Hösch

I love the choir on the *A Major Fancy* version of "Child Of The Universe". It reminds you that the song is a lament for thousands of (needlessly) dead. The *AMF* version for me has the same sort of feel, emotion and texture as "Imagine" by John Lennon.

Dave Jeffery

I received *A Major Fancy* today and it was wonderful to hear in the clarity of modern digital repro. The additional tracks are a superb bonus - I was a fan at the time of their release and am (similarly) embarrassed to have had no knowledge of John's single; amazing.

Dominic Scott

I've always loved this album. Bought my vinyl-version in Lübeck-Germany back in 1980 and it's been well-played over the years. This remastered version sounds great. It's hard to believe that it dates back to the early seventies. It's the first time I hear the Polydor songs and especially the two covers are great in my opinion. Classic harmonies from John (and Les?). I can't find the names of who plays what on the album, who's done the mastering etc., but besides that I think it's a fine cover. Both liner-notes and lyrics. Couldn't ask for more. (ahhm...of course it would be great with a box like the *Black Box* with photos etc. Let's hope for that.

Jan Christensen

Keith - happy to oblige! Coming soon, the Swallowtail limited boxed version, which will include a breakdown of musicians on the songs as well as the 1977 LP artwork.

Heard a song the other day...

No artist works in a vacuum, and BJH are no exceptions. In order to write music which has meaning for its intended audience, it is necessary to include elements which are familiar, and these must be derived, initially at least, from existing music known to the writers. A true talent will add its own creativity to these influences to produce something new, whilst lesser artists merely recycle others' ideas. With BJH, to their credit, the music which has influenced their writing is not always obvious; here we attempt to identify just a sample of the artists who have shaped the output of one of the most original of bands.

The Beatles

The Beatles, of course, influenced an entire generation of would-be musicians, partly by their very existence as living proof that working class kids could become pop stars, and partly by their ambitious experimentation which developed the essentially trivial art form of the pop song into something much more complex and long-lasting. BJH, and John in particular, have acknowledged their debt many times, most obviously with "Titles", but there are also direct lyrical references to The Beatles or their songs in "See Me See You", "John Lennon's Guitar", "Psychedelic Child" and "You Can't Get It". Musical echoes abound, too - listen to "Mr. E" or the tubular bells in "Witburg Night" on *A Major Fancy* for just two examples.

Tim Hardin

A much less obvious influence is the American singer-songwriter best known for penning "Reason To Believe" and "If I Were A Carpenter". The early BJH gigs included cover versions of Hardin's "Lady Came From Baltimore" and "Black Sheep Boy", but it's in the glorious "How Can We Hang On To A Dream" that one can best hear the beautiful melodies and classical leanings that BJH would make their own. Woolly's "I Can't Go On Without You", written in 1968 but "lost" until it appeared on *The Harvest Years*, clearly shows Hardin's influence.

Simon & Garfunkel

Again, not the most obvious source of inspiration, but Paul Simon's "The Sound Of Silence", "Dangling Conversation" and "Fakin' It" also featured in early BJH live performances, and the distinctive harmonies which became an essential part of the Barclays sound have a precursor in the contrasting vocal styles of Paul and Art.

Love

1967's *Forever Changes* is that rare creature, an album which can truly be described as "seminal" in the sense of "highly original or important". BJH were spellbound by the beauty and complexity of the writing and arrangement of this groundbreaking work by the West Coast band. BJH played at least three songs from it live, whilst John, asked to choose twelve

BJH's Musical Influences

single songs for his "Desert Island Discs", included this album in its entirety! "A Tale Of Two Sixties" refers to the album by name and "Psychedelic Child" namechecks another Love song, "My Little Red Book". The death last year of Brian MacLean, writer of "Alone Again Or" and "Old Man", has inspired Woolly to write a brand new song as a tribute.



Bob Dylan/The Byrds

Like the Beatles, Dylan left his mark on most songwriters, but it was other artists' versions of his songs which made most of an impression on BJH, such as The Byrds' "My Back Pages", another BJH stage favourite. Both artists crop up again in "A Tale Of Two Sixties", and occasional Les songs such as "Friend Of Mine" have a country-rock feel reminiscent of that Byrds "jingle-jangle" Rickenbacker sound.

Mahler

So far we've concentrated on the songwriters who influenced the early Barclay James Harvest work, but the seventies BJH was about a fusion of rock and classical music, and it's to Gustav Mahler that we must look for a clue to the grandiose arrangements which characterised some of BJH's finest moments. Woolly's love of classical music comes across in songs like "Moonwater" and "Ra" (which even includes a small musical quote from Mahler's first symphony). Robert Godfrey's arrangements for ambitious pieces like "Dark Now My Sky" also borrow from the popular classics, including in this case Bach's Fantasy And Fugue in G Minor. More recently, Pachelbel's Canon makes a brief cameo appearance in the *Nexus* version of "The Iron Maiden", and Mahler is much in evidence on "Float".

Eric Clapton

The powerhouse trio of Cream was a reference point for John's guitar style, and formative BJH efforts such as "Too Much On Your Plate" reflected that. The band even performed a song called "Cream In My Coffee", sadly lost to posterity, as a tribute. Clapton's later work with Derek and the Dominoes on "Layla" and as a solo artist was also acknowledged by John, to the point of recording a cover version of "Please Be With Me" in 1974 (recently released on the CD of *A Major Fancy*).

Heard a song the other day...

Free

British blues-rock bands like the early Fleetwood Mac and Free left their mark on BJH, too; "Loving Is Easy" owes something to Free's "Wishing Well", whilst "Blow Me Down" also shows John and Mel's fondness for their work, quoting as it does from "Heartbreaker".

Vanilla Fudge/Carmine Appice

American band Vanilla Fudge were often cited by BJH, in particular for their variations on a theme such as their interpretation of the Supremes hit, "You Keep Me Hanging On", and Mel has also described drummer Carmine Appice as an early hero.

Crosby, Stills, Nash & Young

The intricate vocal harmonies of CSNY were another favourite with the Barclays, and Les, in particular, pays tribute in songs like "Crazy City", "Believe In Me" and "Back In The Game".

The Moody Blues

I very nearly omitted the Moodies from this piece, since, contrary to popular belief, their influence on BJH's music has been negligible, and the fact that both bands began using Mellotron around the same time was coincidental. However, BJH did cover "Tuesday

Afternoon" and "Nights In White Satin" in one or two live shows, and they did, of course, record "Poor Man's Moody Blues". The latter, though, was neither a tribute nor a sign of any animosity between the two groups, but an attack on the lazy journalism of music critics who like to pigeonhole artists by making superficial comparisons, and in so doing perpetuated the myth that BJH were nothing but a pale copy of another band.

David Bowie

Although namechecked in John's "The Great 1974 Mining Disaster" and "A Tale Of Two Sixties", Bowie can't really be said to have had a great effect on BJH's music. However, he did once have the honour of being their support act!

The Eagles

The seventies country rockers are unusual in being a major influence on both Les and John. Les's "Rock And Roll Star" borrows a riff from "One Of These Nights", and "African Nights" directly quotes "Take It Easy", whilst John covered "Best Of My Love" for a 1974 solo single and is a fan of Don Henley's solo material.

Chicago

Les has expressed an admiration for Chicago's late seventies big ballads, and nowhere is this more evident than in

BJH's Musical Influences

"Where Do We Go", which combines Les's own style with the kind of arrangement which Chicago perfected with songs like "Hard To Say I'm Sorry" and "If You Leave Me Now".

Toto

Another American band which Les has listed amongst his favourites, Toto are best known for hits like "Africa", "Rosanna" and "Hold The Line", echoes of which can be found in one or two Holroyd compositions such as the keyboard break in "Back In The Game".

Procol Harum

Woolly is on record as saying that "Early Morning" was a deliberate attempt to recreate the feel of "A Whiter Shade Of Pale", and the Brooker/Reid writing partnership has continued to be an influence on the band - Woolly's favourite period, though, is not the best-known hits of the late sixties, but the underrated seventies albums like *Grand Hotel* and *Exotic Birds And Fruit*.

Radiohead

It's inevitable that musicians' major influences will come from the music they hear in their formative years, before they develop their own style. However, new music can also have an effect, if only a minor one, and it may just be possible to detect the sound of new albums such as Radiohead's *OK*

Computer in the occasional unusual chord in pieces like John and Woolly's "New Song". Other new bands whose music is not so innovative, though, are less likely to inspire someone like John than to remind him of the original source, hence the ironic quote from Oasis at the end of the *Nexus* version of "Titles", which brings us full circle to The Beatles.

In an article such as this it's impossible to do more than scratch the surface of the body of music which has influenced the members of BJH, and we've found no space for the less mainstream influences such as brass band music, light opera or The Temperance Seven! It's all in there somewhere, though, for those with ears to hear. However, the important thing to remember is that whether because of or in spite of these many and varied influences, BJH have individually and collectively created something which is original and unique, and which in turn will go on to influence and inspire others.

* * * * *

In a future issue of NL, we'll look at the other side of the coin - those artists whom BJH, in their turn, have influenced.

Feedback

What About England?!

2 concerts! 5 concerts! 13 concerts!

All these lucky people who have been able to attend any number of concerts in Europe. There are a few of us who live in England who would love to have the chance of seeing BJH live again, albeit not every member of the band (which we would prefer to see!). We can't just abandon all our responsibilities and fly to Europe, much as we'd love to.

I am beginning to lose patience with whoever is to 'blame' for this lack of loyalty to English fans. I have followed BJH since their very beginnings. Is this loyalty one-sided?

GINNY TURNER

Beware Greeks Airing Gifts...

Whilst enjoying our holiday on the Greek island of Crete, I had the misfortune to introduce the Greek waiter cum reception person to our favourite band - Barclay James Harvest. "Misfortune?", I hear you say - well, read on...

The weather was gorgeous; blue skies, lovely swimming pool, women to ogle (but don't tell the wife!) and loads of beer. Heaven!! Apart from the crap music coming through the outdoor

speakers, which ranged from Kardomis Scopolos (whoever he is) to the Spice Girls via Frank Sinatra, Bros (!), Lulu and Benny Hill singing about Trigger, to name but a few.

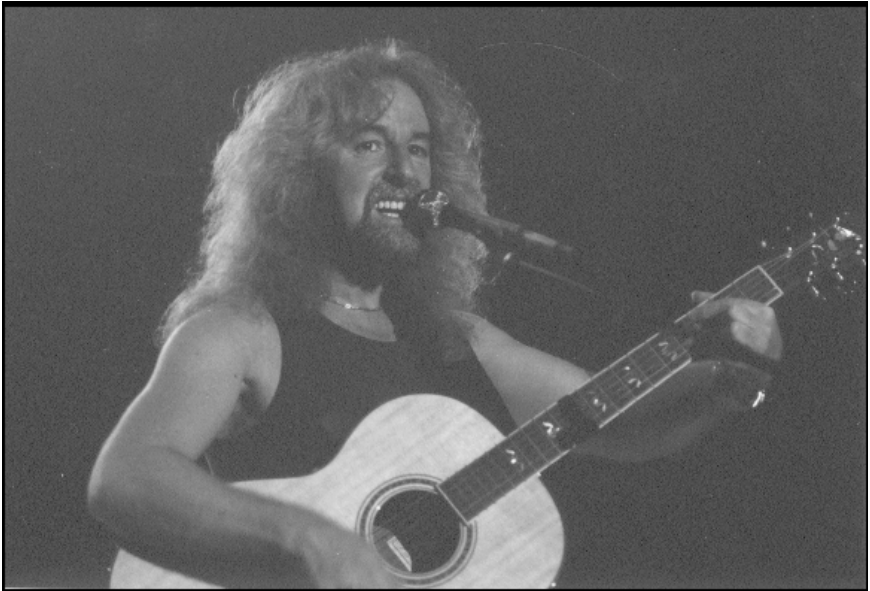
Out came the headphones, on went my many *Best Of* compilations of BJH, and I was in heaven again whilst ignoring the wife, who was ignoring me anyway as she was ogling four beefcakes from Manchester!

Over to me came George (the waiter), who wanted to know what I was listening to. "BJH", I replied, at which point he literally took over the mantle of Manuel in *Fawlty Towers*!!! My mistake was giving him a compilation tape which included "Mockingbird", "Hymn", "Poor Man's Moody Blues" and three songs from *Nexus*. This was sheer bliss, as he played it all day without any respite whatsoever. Marvellous! The problem was, the idiot wouldn't stop playing it, and I had to listen to it non-stop for seven days, eight hours a day. He loved it.

Needless to say the bemused holidaymakers hadn't a clue what was being played, and many complained about the repetitive music! In conclusion, I didn't play any BJH for three weeks on my return, but I'm now back to normal...

Incidentally, for our members' interest, "Poor Man's Moody Blues" was seemingly appreciated the most by our holidaymakers... but they seemed far happier with Tom Jones. No doubt you will thank me for spreading the gospel!

Rob Bryant



Les and Mel on stage in 1997
[photos: Guido Karp for FAN Association]

Back Issues Information

The following back issues of Nova Lepidoptera are still available from the club. All others are now out of print.

NL15 (December 1991)

The story behind the club flexidisc of "Too Much On Your Plate" (flexi not included); poll results; BJH gig listing, pt.5; "Nova Lepidoptera" sheet music.

NL16 (March 1992)

Gig listing, pt.6; Australasian discography; BJH equipment list; *Face To Face* revisited; "Poor Man's Moody Blues" sheet music.

NL17 (June 1992)

1992 tour photos, press and fans' reviews; collecting BJH records; *Barclay James Harvest* album portfolio; "Sip Of Wine" sheet music.

NL18 (September 1992)

BJH's BBC sessions and concert broadcasts; transcription discs; *Once Again* album portfolio; "Stand Up" information and lyrics; quiz; "Leper's Song" sheet music.

NL19 (December 1992)

France and Benelux discographies; *BJH And Other Short Stories* album portfolio; BJH album sleeve artwork; "In Search Of England" sheet music.

NL20 (March 1993)

Poll results and fans' feedback about the club; *Baby James Harvest* album portfolio; "Hard Hearted Woman" sheet music.

NL21 (June 1993)

BJH chart positions and sales awards; BJH on CD; *Everyone Is Everybody Else* album portfolio; "Taking Me Higher" sheet music.

NL22 (September 1993)

NL's guide to *Caught In The Light*, fans' reviews; tour photos and reviews; *Time Honoured Ghosts* portfolio; school photos of Les and Mel; "Capricorn" sheet music.

NL23 (December 1993)

A day in the life of IBJHFC; *Octoberon* portfolio; *Caught In The Light* poll results; "Loving Is Easy" sheet music.

NL24 (March 1994)

Exclusive John Lees interview; *Gone To Earth* portfolio; prize puzzle; "Sea Of Tranquility" sheet music

NL25 (June 1994)

Woolly's guide to *Songs From The Black Box*; poll results; Woolly's Top 10 albums; *XII* album portfolio; "Spirit On The Water" sheet music.

NL26 (September 1994)

Unreleased BJH songs, part 1; the Harvest record label; *Eyes Of The Universe* portfolio; Martin Lawrence's Top 10 albums, "The Closed Shop" sheet music.

NL27 (December 1994)

Exclusive interview with David Walker; *Turn Of The Tide* portfolio; unreleased BJH songs, part 2; David Rohl's Top 10 albums; "Turning In Circles" sheet music.

NL28 (March 1995)

Jill Wolstenholme on the original BJH fan club, FOBJH; the unreleased BJH, part 3; *Ring Of Changes* portfolio; "Love Is Like A Violin" sheet music.

NL29 (June 1995)

The court case between Robert Godfrey and BJH; *Victims Of Circumstance* portfolio; "The Song (They Love To Sing)" sheet music.

Back Issues Information

NL30 (September 1995)

The EMI CD box set; BJH on video, part 1; *Face To Face* portfolio; "Our Kid's Kid" and "Witburg Night" lyrics; "How Do You Feel Now" sheet music.

NL31 (December 1995)

Photos and reviews from the October live concerts; poll results; *Welcome To The Show* portfolio; "Galadriel" and "Untitled No.2" lyrics; prize puzzle; "Giving It Up" sheet music.

NL32 (March 1996)

BJH's single recordings and alternative mixes; BJH on video, part 2; *Caught In The Light* album portfolio; "A Tale Of Two Sixties" sheet music.

NL34 (September 1996)

Studio report on *River Of Dreams*; *Berlin* and *Glasnost* album portfolios; "Brother Thrush" and "Poor Wages" lyrics; "Life Is For Living" sheet music.

NL35 (December 1996)

BJH's support acts; BJH on screen, pt.4; singles portfolio; "Long Ships" and "When The City Sleeps" lyrics; "Death Of A City" sheet music

NL37 (June 1997)

River Of Dreams portfolio; Knoydart; 1984 Wembley concert; "Fifties Child" sheet music.

NL38 (September 1997)

Les Holroyd interview; Dortmund concert review; *River Of Dreams* feedback; "Ring Of Changes" sheet music.

NL39 (December 1997)

1997 tour feedback; "Shades Of B Hill" lyrics; "Doctor Doctor" sheet music.

NL40 (March 1998)

BJH tour programmes; "Blow Me Down" and "Stand Up" lyrics; "Waiting On The Borderline" sheet music

NL41 (June 1998)

First A5 issue; 1970 orchestral tour; BJH on the Internet; "Eden Unobtainable" and "The Joker" lyrics.

NL42 (September 1998)

Exclusive interviews with John, Les and Mel; statement from David Walker; John and Woolly working together.

NL43 (December 1998)

Exclusive Woolly Wolstenholme interview; BJH's Christian influences; first details of *Nexus* album.

NL44 (March 1999)

John and Woolly's guide to *Nexus*; poll results; "Rock And Roll Woman", "I'm Over You" and "I Can't Go On Without You" lyrics.

NL45 (June 1999)

Nexus spring tour report, album and tour fans' feedback; lyrics to "New Song"

NL46 (September 1999)

Nexus festivals report and fans' feedback; *Harvest Festival* review; BJH badges

NL47 (December 1999)

Story behind the free club CD of *Nexus* demos (CD not included in back issues); BJH's musical influences; *A Major Fancy* on CD.

Marketplace

To advertise free in this section, just send the exact wording which you would like included to us at the usual club address.

Please note that in order to broaden the readership for Marketplace, all advertisements submitted will also be published on the official BJH Web Site unless otherwise instructed when the advert is submitted.

WANTED - THE FOLLOWING CDs:

Mockingbird - The Early Years

[Germany EMI CDP 538791243-2]

Once Again

[Japan EMI TOCP-7370]

Caught In The Light

[Japan Polydor POCP 1351]

Barclay James Harvest

[Korea Hanyang CTAT-3574]

The Compact Story Of (promo)

[Spain Polydor RCD071-2/4]

Please contact:

JOHN SMITH, Somerdown, Little
Somerford, Chippenham, Wilts., SN15
5JW, Tel. 01666 824763
john@wbassett98.freemove.co.uk

CONGRATULATIONS to Jean Brenas, webmaster of the French-language version of the BJH Web Site, who became a proud father to Titouan on July 6th...

...and to Mark and Linda Williams, whose son Kyle Lloyd was born on July 12th...

...and to John Smith, celebrating the arrival of Thomas on September 3rd

...not forgetting Andreas Rohde, who married Sandra on September 24th, although work keeps them 200km apart for the moment.

CHAMPAGNE CORKS were also flying down under on September 6th, as Ian Chennell and long-standing girlfriend Wendy Barcaricchio got engaged. Expect wedding bells later next year...

TO CHRISTIAN ZERBINI and GERHARD LOGER: I have your search items. Please write to my address below.

To all fans: please contact me if you have BJH items to sell or swap. Thanks in advance.

OLIVIER GILLE, 22/2 Bd. Galliéni,
89000 Auxerre, FRANCE
Tel. 03-86-46-74-29

Coming Soon...

No free CDs in the next issue, I'm afraid, but we do hope to have details of the *Nexus* band's live album and, with any luck, more information about the proposed spring tour.

NL48 will be available at the end of February, and the last copy date for contributions and advertisements is January 20th.

