



nova lepidoptera

The Barclay James Harvest Magazine

Number 48, March 2000



Marketplace

I SEARCH one fan who can record for me, one or two complete videos:

- . *The Best of BJH Live* (1992)
- . *Berlin*
- . *Glasnost*

no problem to pay cash video support and dispatch cost
Thanks in advance

Philippe Plazenet
360 route du Vil Hir
29470 Plougastel -Daoulas
FRANCE

e-mail: Philippe.PLAZENET@sdmo.com

1976 CONCERT TICKET FOR

SWAP: BJH plus Easy Street, Usher Hall Edinburgh, Monday 11th October, 1976. I'll trade for three issues of *Record Collector*, numbers 242, 243 and 244. Otherwise, if impossible to get these three "RC" issues, I'll accept a £10.00 banknote. Contact:

Milan Hlubucek
Doubska 169/2
460 06 Liberec 6
CZECH REPUBLIC

I AM LOOKING FOR copies of the clips:-

- 1975 Moongirl, Titles + three others from *Time Honoured Ghosts*
- 1979 Love On The Line
- 1980 Life Is For Living
- 1983 Just A Day Away
- 1984 Victims Of Circumstance
- 1987 He Said Love
- 1990 Cheap the Bullet

Willing to pay a reasonable price.

Please contact Jochen Bareiss,
inton@intonation.com

SUCHE über diesen Weg Kontakt zu BJH-Fans, welche sich sowohl in Deutschland, Frankreich, Belgien oder Niederlande befinden. Bin EINZIGER Luxemburger im BJH-FanClub (laut Monika). Für Fans aus Luxemburg ohnehin kein Problem zur Kontaktaufnahme. Die Fans können männlich oder weiblich sein, ganz egal. Hauptsache Kontakt knüpfen zwecks Austausch über die Band. Bis bald.

Michel Schmitz
17 op d' Burrigplatz
L - 9964 Huldange
LUXEMBOURG

e-mail:
Michel.Schmitz@village.uunet.lu

CONGRATULATIONS to Beat and Brigitte Deubelbeiss-Berner on the birth of their daughter Alisha on 21st December, 1999

Coming Soon...

The next issue of NL will include your reviews of the forthcoming live album, plus, with any luck, some news on John and Woolly's tour plans and Les's solo album.

NL48 will be available at the end of May, and the closing date for contributions, advertisements etc. is April 20th.

nova lepidoptera



the barclay james harvest magazine

#48, March 2000

Contents

| | |
|---------------------------------------|----|
| news | 4 |
| press reviews of <i>a major fancy</i> | 7 |
| review: "hallo berlin" tv show | 8 |
| the ibjhfc new year party | 10 |
| feedback | 12 |
| debate: the internet | 16 |
| wordsearch competition | 17 |
| marketplace | 18 |

Credits

contributors: andreas asmus, ian bowden, claire powell, heather went, stephen roberts, andreas gab, ingrid kuhlmann, wiebke conrad, lothar balke, marion witts, matthias oeschger, philippe plazenet, birgit & micki scherrer, andreas rohde, ludo van daele, stephen clowes, graham wheelwright, terry luck, janet iles, paul ferris, jörn bereng, edwin mccloughan, tom harrison, dave jeffery

next issue: last copy date 20th April
available end of May

membership fees: UK: £8.00
Europe: £10.00
Elsewhere: £12.00

The International BJH Fan Club
Hamble Reach, Oslands Lane
Lower Swanwick
Southampton SO31 7EG
☎ 01489 572787

e-mail: ibjhfc@bjharvest.co.uk
Web Site: <http://www.bjharvest.co.uk>

REVIVAL!



Revival - Live '99 is the title of the forthcoming live album recorded on last year's "Barclay James Harvest Through The Eyes Of John Lees" tour.

The album will take the form of a 75-minute single CD with the track-listing as follows:-

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

There is a possibility that a bonus disc with the remaining songs from the set, i.e. "Suicide?", "Brother Thrush", "Mr. E" and "Hymn" may appear later. This option was still under discussion at the time of writing, but in any case the four "missing" songs are likely to surface in one form or another.

The recordings have been selected from six concerts in Germany and Switzerland (see below). The original recordings were made by Martin Lawrence at the mixing desk, and the tapes were mixed with minimal re-working by Martin with John and Woolly with assistance from Craig Fletcher and Kevin Whitehead at Friarmere in December.

The CD will be released by Eagle Records (EAG CD 120), and will be available soon - most likely date is around mid-March, and we are now taking advance orders through Swallowtail.

For the record, here is a breakdown of which songs were recorded at which shows:-

She Said - Nürnberg Forum Festival!
For No One - Bern
The Iron Maiden - Bern
Hors d'Oeuvre/Mocking Bird - Nürnberg
Suicide? - unknown: mystery venue!
Harbour - Jork Altländer Festhalle
Brother Thrush - Jork
River Of Dreams - Hamburg Fabrik
Mr. E - Jork
Poor Man's Moody Blues - Jork
New Song (Old Story) - Gera
Brave New World - Hamburg
Galadriel - Gera Kultur/
Kongresszentrum
Loving Is Easy - Nordhausen Zeltfest

Find all of the words listed below within the grid (forwards, backwards or diagonally) and win a prize! The first correct entry drawn out of the hat after the closing date of April 20th will receive a special surprise package of collectable BJH items.

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| S | E | C | E | I | P | F | O | N | I | G | I | R | O | E | H | T | S | N | N |
| E | O | V | E | I | K | A | M | A | J | O | R | F | A | N | C | Y | I | L | I |
| L | R | N | P | L | O | S | O | T | S | E | A | M | G | A | P | V | M | I | L |
| T | H | E | G | R | E | A | T | U | N | K | N | O | W | N | E | W | O | V | R |
| I | S | L | U | S | A | I | L | A | W | A | Y | N | A | K | S | P | Q | E | E |
| T | O | P | A | X | F | S | H | N | R | S | P | E | R | R | A | T | U | S | B |
| A | N | O | T | H | E | R | A | R | A | B | L | E | P | A | R | A | B | L | E |
| S | R | E | T | A | W | N | O | O | M | O | R | N | A | H | T | A | N | O | J |
| H | W | O | O | L | L | Y | A | M | S | K | C | I | L | F | N | I | K | S | B |
| E | T | H | E | P | O | E | T | N | T | S | R | N | G | S | M | E | X | R | E |
| S | M | R | O | F | E | V | A | W | A | H | M | P | U | H | R | Y | F | M | G |
| A | S | P | I | H | S | G | N | O | L | Y | E | X | J | M | T | B | A | S | A |
| I | P | O | C | R | A | I | G | T | H | T | E | B | C | A | M | Y | D | A | L |
| D | A | M | H | F | R | U | Q | H | P | N | K | A | L | N | D | I | E | R | A |
| L | E | K | I | L | U | D | U | P | S | O | R | L | E | A | I | F | M | A | D |
| B | E | S | T | O | F | M | Y | L | O | V | E | P | Y | X | C | A | S | W | R |
| S | A | B | R | A | V | E | N | E | W | W | O | R | L | D | U | K | T | D | I |
| J | O | H | N | T | B | M | A | D | N | H | T | N | E | X | U | S | B | L | E |
| B | N | T | H | E | J | O | K | E | R | N | O | R | E | B | O | T | C | O | L |
| P | E | E | K | I | T | A | H | T | S | L | I | V | E | D | E | H | T | C | X |

Mr. E; Another Arable Parable; Songs From The Black Box; Titles; The Great Unknown; Float; Delph Town Morn; Star Bright; Lady Macbeth; The Origin Of Pieces; Sail Away; Hymn; Mayday; Skin Flicks; BJH; Maestoso; Nexus; Moonwater; Brave New World; Best Of My Love; Spud-U-Like; Galadriel; Jonathan; Kes; Long Ships; She Said; Open; Waveform; Sperratus; The Poet; Cold War; Octoberon; A Major Fancy; The Devils That I Keep; Berlin; The Joker; Live; Kiev; XII; John; Les, Craig; Kevin; Woolly

The Internet: Freedom Of Information or Elitism?

Whether you are interested in the Internet or not, this debate is ultimately likely to affect the way in which this club is run. The advent of e-mail and the World Wide Web has already raised a number of practical and ethical questions about issues such as freedom of speech, intellectual copyright and pornography. Now we find ourselves with a dilemma which, whilst relatively trivial, is still of significance to club members.

As you probably know, we run an official BJH web site and e-mail discussion and news announcement lists. These give us the ability to pass any news on to all on-line BJH fans very quickly and at virtually no cost to ourselves. The question is - should we do so? Fan club members pay an annual subscription in order to be kept informed of the activities of the band members, new releases, tour dates etc. Any profit on the fees is returned to members in the form of free gifts such as the *Origin Of Pieces* CD. Is it fair, therefore, if a BJH fan who is not a club member, but who happens to be on-line, can get snippets of news before some members? Does it undermine the club itself if some of the information in the magazine is published on the Web?

The counter argument is that club members get important information such as tour dates sent to them in the post before anything is put out on the Internet, and that they get other exclusives such as freebies and the chance to buy items which are not available anywhere else. Obviously it's not possible either practically or

financially to send out a postal bulletin to everyone for unconfirmed or relatively minor items of news such as a tentative album title or a change to one date in a tour schedule, whereas it's easy to do so by e-mail.

We try to use our judgement as to what information it is in the best interests of the band and the club to make public immediately, and what should be held back for club members only. This becomes difficult when the club magazine only goes out four times a year, and takes two or three weeks to get printed and sent off. In that time the news may already be stale, so the chance to e-mail updates to at least some club members (around one third of the total membership, at present), looks attractive. Even if we don't then publish the news to non-members via the web site or discussion list, others will inevitably publish it on-line, usually without crediting the source, making it look as though the official web site is behind with the news and reflecting badly on the club!

We would like to hear your views: should we be deliberately withholding information from BJH fans who are not club members? Can we compromise by feeding them snippets but making sure that members hear the important things first? Is it enough to give members other exclusive benefits? Let us know what you think (by e-mail or more traditional means!), and we'll publish a selection of your opinions in the next NL, as well as using them to help us decide on the club's future policy in this regard. Many thanks!

Star Bright - Bern
Hymn - Bern

New Studio Albums This Year?

Continuing their amazing work-rate from last year, John and Woolly plan to go into the studio again to record an album of all new material, using the same line-up as for the *Nexus* album and tour.

A number of songs have already been written and are under consideration for inclusion, such as "Brian MacLean" (a tribute to the Love band member and writer of "Alone Again Or", who died last year), "Hirtraeth", "One Drop In A Dry World", "A Stolen Life" and, of course, "New Song (Old Story)", which was premiered live on the 1999 tour.

Les Album For The New Millennium?

Les also continues to prepare material for his first solo album, and as soon as he is happy with the results, they will be presented to interested record companies, so with any luck we will see his album with Mel released this year, too.

All this could mean that we end up with two new studio albums plus one live album from BJH members this year - not bad for a band which has not exactly been renowned for their prolific output in recent years!

Revival Tour?

John, Woolly, Craig, Kevin and Jeff hope to be on the road again this year to promote *Revival*.

The management are looking at a number of options for European dates and festivals, but the plan DEFINITELY includes some UK concerts at last!

We could see some concerts arranged for as early as May, but in any case we will write to all club members with details as soon as they are available.

BBC In Concert For CD Release?

Eagle Records is interested in releasing the legendary BBC *In Concert* recording of BJH with the orchestra from November 1972. This is the only known live recording of the band together with their own orchestra, which was conducted by Martyn Ford.

It's a classic performance, featuring superb versions of "Mocking Bird", "Medicine Man", "Moonwater", "Summer Soldier", "The Poet", "After The Day", "Galadriel" and "Dark Now My Sky".

If the release can be successfully negotiated with the BBC and EMI, an important piece of the band's history will be preserved for posterity.

A Major Fancy Box Set Out In March

Swallowtail's exclusive limited edition version of John's *A Major Fancy* CD will be released very soon. The set includes the standard Eagle Records CD in its plastic case, plus an alternative inlay with the 1977 LP cover design, sleeve notes and breakdown of musicians playing on each track, plus a leather keyring featuring the kestrel's head from the original 1972 artwork and a numbered certificate. The whole thing is housed in a white cardboard box autographed by John. The set (or the "upgrade", for those who have already purchased the standard CD from us) can be ordered now using the enclosed Swallowtail form, and will be despatched as soon as they are available.

Mæstoso CD Forthcoming

Our own Brimstone label has not been idle, either, and work is almost complete on the reissue of Woolly's *Mæstoso* CD. The remastered disc will have a booklet based on the original 1980 LP photograph, but re-designed by Woolly. The specially priced CD will have the same track-listing as the original LP, and will be available ONLY from Swallowtail by mail order or at live concerts. Expected release date is early April.

...Other Short Stories...

... The first issue of *Record Collector* magazine in the year 2000 not only included a review of *A Major Fancy* (see opposite), but also listed its writers' choices of "The Best Of 1999". Imagine our delight to see our very own Brimstone CD release of the quad mix of *Once Again* included in the "Reissues and Compilations" section, with the comment "A fine bit of vault plundering"...

...Thanks to former club member Andreas Asmus for the information that "Süd-West-Rundfunk 1" (SWR1), a German radio station aimed at 25 to 49 year-olds, broadcast a **Top 100 Hit Parade of the century** at New Year 1999. The station's listeners chose their three favourite songs of the century, and BJH's "Hymn" came in at No. 61...

...Ian Bowden wrote in to recommend a **specialist collectors' record shop**, which could be a good source of new and second-hand BJH CDs and vinyl LPs. Kaleidoscope Records in Westfield Street, St. Helens has a large stock of very reasonably priced CDs and albums, and frequently has BJH items available. They can also be found on the Internet at www.krecords.com (e-mail gpduggins@hotmail.com)...

...Thanks to Claire Powell and Heather Went, who spotted a flurry of comments about BJH on "**The Vibe**" on Ceefax teletext before Christmas. The gist of it was what a great, but unrecognised, talent BJH are. We'll drink to that...

idea got off the ground or getting the club members to write in their wish list of cover songs. I'd be curious to see if there is a consensus. I think I've rambled enough. Regards and keep the flag flying.

Tom Harrison

To be honest, my esteem for BJH went down a little many years ago when I realised how derivative a lot of their songs were. I don't think that you can put them in the truly groundbreaking, innovative category of some other progressive bands such as Floyd, Yes, Zeppelin, and early Genesis. Of course, I hardly expect everybody out there to agree with me, and I can sense Kecske Bak's fingers itching already!

Graham Wheelwright

I could reel off loads of songs that the four bands you name have ripped off of other people. And then go on to give you a list of songs that the bands that these bands had ripped off had ripped off! In other words, I don't believe that BJH are more derivative than the bands you state. All these bands are derivative up to a point. However, all have their flashes of true inspiration.

The best example is the Beatles. Sometimes they would consciously want to "do a Beach Boys number" or "do a Dylan one". Othertimes they would scale the heights and absolutely blow your socks off. And remember, Telemann or Bach in comparison with most rock groups were positively kleptomaniacs! Barclay James Harvest have never hidden their influences, and have always been very open about them - on "Titles" and "A Tale of

Two Sixties" for instance.

I think the way in which Barclay James Harvest are truly original are
a) in their arrangements
b) in what they write about and the way they write
c) in the fact that you see is what you get
BJH have often had a documentary, rather than judgemental style when writing about life - that was way ahead of it's time. Particularly considering most people in the sixties and seventies wanted to shove their views down your throat. Take "One night" as a look at prostitution for example. And Phil Collin's "Another Day in Paradise" is incredibly clumsy and patronising compared to "Three Weeks To Despair".

BJH also don't have a clear right or left wing leaning in their politics - they are really quite complicated. "Child Of The Universe", "Sideshow", "African" and "The Closed Shop" present a very complicated picture of John Lees views when taken together. What the band is striving for always is the "truth" and what is "right" rather than what anyone wants to hear.

Compared to most (all!) prog-bands the bullshit/pretension content in BJH lyrics is absolutely zero. This came from coming from the north and staying in the north. They were really the Ena Sharples of rock in that sense "I just speak as I find..."

I hope you never get round to listening to too many other bands that were around just before Genesis or Floyd Graham, as you'll never hold anyone in high esteem again!!!
Warm regards,

Feedback

else think there is a connection there?. I am referring mostly to the guitar intro which is very reminiscent of some of the Gallagher stuff.

Janet Iles

Regarding the Beatles influence, what about "For No One" or was that pure coincidence in the naming of the track?

Paul Ferris

...and of course there was "In My Life" (from *Rubber Soul*) as well...

Jorn Bereng

...and don't forget "She Said" (except she said it twice on *Revolver*)...

Terry Luck

Just one question: is it possible that our heroes were inspired by the excellent melodicism of KISS? My own opinion is that they probably were: with a tunesmith like Paul Stanley (Starchild) - akin to Les - this "made-up" band conquered the US market. Their latest album, *Psycho Circus*, signals a return to form...

Edwin McCloughan

Some years ago, I sent a letter that, among other things, suggested BJH might want to record an album that paid homage to the group's influences. At the time, the group was in a quandary about its future and everyone seemed to agree that maybe a hiatus would be good. My suggestion that the group do an album of covers was based on the idea that it might spark a few dying embers of inspiration and be a kind of, ahem,

group therapy. That doesn't seem to matter now, except that the piece on BJH's influences has, for better and worse, inspired this series of random thoughts.

I don't know how committed John and Woolly are to working together in the long term or what they've planned after the live album but, once again, a covers album might work in their current situation. For one thing, from years of reading *Nova Lepidoptera* I gather that the band and its fans have more in common than BJH's music alone; the fanbase for the CD is already there. For another, radio (in particular) always opt for the familiar, which is one reason there are so many remakes of old hits everywhere, Canada included; the opportunity to introduce the public to the band via a well-chosen cover might be a minefield worth entering. Third, your article

shows how the group has a remarkably broad scope yet one that is consistent aesthetically; I'd expect a covers album from those two would be likewise. A fourth consideration is that the early BJH did a lot of cover tunes, anyway, but I doubt that many of the fan club membership ever heard them.

John and Woolly might enjoy the opportunity to dust off those old arrangements and reconstruct an early BJH set comprised of covers. Developed with a little imagination, the record need not be "retro" or mere nostalgia but incisive commentary that expands on the group's history.

If Les, Mel, John and Woolly might never consent to do a *Pin Ups* album in whatever configuration of BJH you still might get a couple of features by either asking them what songs they would record if such an

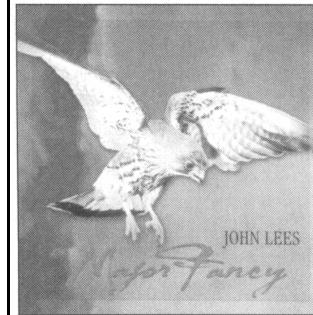
Reviews

JOHN LEES

A Major Fancy

Eagle CD107

(52:24)



Shelved for five years until 1977, due to contractual niceties afflicting Barclay James Harvest, the band's co-lead vocalist and guitarist eventually saw his solo album appear on vinyl, and sink without trace. Now boosted by three bonus tracks, including the Eagles' "Best Of My Love", and a 12-page booklet with excellent notes by Keith Domone, fans of the group can hear the original, stripped-down version of "Child Of The Universe", with its full chorale and strings. "Kes" could be a forerunner to "In Memory Of The Martyrs", and "Witburg Night", with its chimes, tambourine and typically punchy guitar is a BJH should've-been. "Untitled No. 3" also resonates as a gentle, sweeping ballad, but the remainder is a blend of jazzy up-tempo rockin' and dated 70s soft rock. One for completists and the curious.

Tim Jones



Record Collector, January 2000



JOHN LEES Kes: A Major Fancy (Eagle): Recorded in 1972, released in 1977, but rarely heard since, this is the first appearance on CD for the first solo album from the Barclay James Harvest vocalist/guitarist. Much of the album has a pleasantly loose, jamming feel to it – in contrast to the often undigestible symphonic grandeur of his parent band – the unfinished quality of the LP underlined by many of the tracks going under the moniker *Untitled*. In this company an orchestrated version of Lees' anti-war song *Child Of The Universe*, comes over as overly portentous. Bonus tracks for CD include an excellent version of The Eagles' *Best Of My Love*. ★★★

Birmingham Post, 04/12/99

[Special thanks to Stephen Roberts]

▼ German review

[thanks to Andreas Gab]

John Lees

A Major Fancy

Eagle 0000107EAG/Edel

Schon 1974 nahm der Bassist von *Barclay James Harvest* sein erstes Solo-Album auf, obwohl es erst 1977 erschien, als er mit seinen Kollegen bei uns die größten Erfolge feierte. Wenig überraschend zeigte er starke Anleihen bei der Musik der Band, zu der er gehörte. doch auf der anderen Seite wirkte das nie wie ein Abklatsch. Zum einen, weil er rockiger daherkam als sonst und er andere Einflüsse offenbarte, wie beispielsweise eine Coverversion der *Eagles*. Deswegen ist das durchaus ein eigenständiges Album, das man heute immer noch hören kann.

Translation:

"In 1974 [!] the bassist [!] from Barclay James Harvest recorded his first solo album, although it didn't appear until 1977, when he and his colleagues enjoyed their greatest success over here.

Unsurprisingly, he showed strong influences from the band to which he belonged, but on the other hand it never sounded like a cheap copy. This was partly because he came across as more rocky than normal and offered other influences, like for example, a cover version of The Eagles. This is, therefore, an album in its own right

"Hallo Berlin"

Performance to celebrate the start of TV Berlin on 12th Sept 1999 at the Brandenburg Gate

All good things come in threes - according to this motto I couldn't miss the opportunity to visit the changing capital for the third time this year. At the moment, there are enough reasons for a trip to Berlin, but the fact that BJH [*Through The Eyes Of John Lees*] would be on stage there for the last time in 1999, and if you're not too strict about it, for the last time in the old Millennium, was probably the best reason to take such a long trip.

When I heard unexpectedly on the Wednesday (thanks, Inny), that the great *Nexus* tour '99 should have another little extension at the weekend, I didn't think about it for long. My excitement could not be spoilt by the fact that it was only a playback (*mimed*) TV performance instead of a live concert, because the Berlin weekend stood under a good star.

The German Government celebrated its move into the new Capital together with the people of Berlin. The street called "Unter den Linden" was full of stalls with information and activities. In a very summery 30° C there were many thousand people around. So we were all the happier when we met John, Craig and Kevin on their city walk in the afternoon.

The main stage was in front of the Brandenburg Gate, and in the evening Guildo Horn appeared on it (remember the Grand Prix).

A new local TV station had its stage on the other side of the Brandenburg Gate to present itself to the audience. So several music groups and chat guests stood on this stage between 2 p.m. and 9 p.m. Whilst boy and girl bands kept the young audience happy in the afternoon, the musical programme got better and better. Around 8 p.m. the newly formed band Survivor had their performance, and after that they left the stage to the main act.

In the immediate proximity to the Reichstag, 19 years after the Berlin Open Air, even I could see BJH [*Through The Eyes Of John Lees*] live in this atmospheric surrounding. I was a bit too young in 1980... But then it was a first for Woolly, too...

The "set" comprised the following titles:

Loving Is Easy
Brave New World
Star Bright
Hymn
Mocking Bird.

All titles were played from the *Nexus* studio CD. These versions are a bit slower than they were played in the *Nexus* concerts, so it was difficult for Kevin to "stroke" his drums gently all the way through, and that in front of several TV cameras. Woolly had a lot of opportunities to deal with his harmonica, which playfully danced across the keyboard. He also had to

Stephen Clowes

Influences

Regarding influences on BJH, is it my imagination, or is the guitar phrase in the middle of "May Day" a (deliberate) nod to The Who's "I'm Free" (single version)?

Graham Wheelwright

Re: influences, am I alone in thinking the Bee Gees' influence on the Barclays has been pretty substantial? Yes - I am serious! "So Tomorrow" from BJH's first BBC session is highly derivative of the Bee Gees' sound at that time. Then "The Great 1974 Mining Disaster" was a straight variation on the Bee Gees' "New York Mining Disaster 1941" - no attempt whatsoever to disguise the musical source, therefore you have to take it as an appreciative nod. I think the influence, if anything, became more pronounced later on, especially in Les's songs, such as "Turning In Circles", "Waiting For The Right Time", and the clincher for me, "Back To The Wall" where Les sounds uncannily like Barry Gibb! Bearing in mind that both bands specialised in 3 part harmonies and wrote songs with a strong emphasis on melody, I think the Bee Gees can be counted as a definite influence!

Terry Luck

In your article on musical influences, I notice you don't mention Oasis - which seems to me to have influenced John's arrangement of "Mr. E". Does anyone

Thank you very much with the new issue of NL : I'm so happy with the CD that was included : "Brave New World" and "Star Bright" are amazing !!! It shows that John Lees is a natural talent !!
I'm looking forward to the new CD of Les : I'm very curious of what it will sound like : Les has been always my favourite member in the band.

Many regards and thank you again !

Ludo van Daele

Just a short message of thanks for the very pleasant surprise this morning when I opened December's NL and found the free fan club CD. This is yet another illustration of your amazing dedication to the cause for which I for one am very grateful.

This has been a momentous day as BJH received rare airplay this morning on the Ken Bruce Radio 2 show when he played "Just A Day Away" (the second time I have heard him play this track) although it was accompanied by some patronising comment which I interpreted as inferring the song has more than a passing likeness to "Under The Boardwalk". However, in my opinion the fact that the song was played should encourage the record company to consider releasing a single from *Nexus* - possibly prior to any British dates. Do you have any idea why a single has not been released to promote the album release? Surely there are a couple of potential singles on the album in 'Titles ' and ' Sitting on a shelf ' which I am sure would be played on Radio 2.

Feedback

The Club CD

I really enjoy the club CD single. The demos are "nice-to-have" items, especially in the case of "Brave New World". The instrumental version of "Star Bright" stands - as you wrote yourself - on its own and is a truly great track! And indeed, we can probably be glad, that it wasn't recorded until 1999. It's a masterpiece.

Matthias Oeschger

Thank you very much, I have received my first NL. The fan club CD is fantastic, although I find that the song called "Star Bright" is a little sad (the melody and John's voice). In NL you says that this song was written in the same time as "Paraiso Dos Cavalos". But this song is very enthusiastic. What is the central theme of the "Star Bright" song, what message that John would be passed?

Philippe Plazenet

It's true to say that "Star Bright" is a sad song, which seems to be about lost love and disillusionment on growing older, a familiar theme in John's writing (see "Brave New World", written when he was the ripe old age of 24!). However, is "Paraiso Dos Cavalos" really so different? Musically, yes, but lines such as

"If I had known then we'd be there still"

could suggest someone looking back on an idyllic time in the past from the perspective of an unhappy present. As ever, John's songs are open to individual interpretations on a number

of levels, which is why we love them so much...

Many thanks for NL and especially, of course, for the great CD. It's playing virtually non-stop here, and this version of "Star Bright" is simply brilliant.

Birgit and Micki Scherrer

Thanks for this year's Christmas gift! It was really worth waiting for. I think it is really a great fan item to supplement the already large collection of BJH recordings. To be honest, I thought of something like this for a couple of years (but expected live material from the 80s)... Now you realised it! Perhaps there might be also the chance to produce "Too Much On Your Plate" in a similar way and style in a couple of years, with "So Tomorrow", or pieces with the orchestra... (just dreaming!)

The next year will bring some more actions going round as well: the live album of the Nexus tour (let's hope for the expanded version! Unluckily, "Medicine Man" and "Cheap The Bullet" won't be on the track list, but I personally hope for "She Said", "Festival!", "For No One", "Suicide?", "Harbour", "Brother Thrush", "New Song", "Loving Is Easy", "Star Bright", and "River Of Dreams"), another tour, and probably an album by Les and Mel!

So things are going really well compared to recent years (just measuring by output/activity), close-BJH-related music is in good shape at the change of the Millennium!

Andreas Rohde

"Halla Berlin"

take over the rôle of Jeff, who was missing from this Berlin trip.

Especially "Hymn" in sound in the open air surrounding sounded very unusual, but as a compensation we got one more song after that, which fans at normal concerts never get.

The light show was colourful, and two extra huge screens made sure that even the people at the back could see all the lip movements, which were all out of sync!

This half hour performance has really given us the appetite to see BJH on tour again soon, because it showed what a great live band they are if you let them. For all who didn't have the opportunity to see the Nexus tour, I can warmly recommend the forthcoming live CD and suggest not to leave out the forthcoming tour. They were better in 1999 than ever before. I'm looking forward to see in which city they will start their concerts in 2000.

**review and photo by
Andreas Gab**

PS: Thanks to Lothar for bed & breakfast.



Party!



Alright Down Get Boogie! Giving it plenty of air guitar, from left to right: Ingrid Kuhlmann, Lothar Balke, Keith Domone and Damian Blakemore

[photo: Andreas Gab]

Party!

Over a rich choice for our physical well-being, the time until the change of the years passed far too quickly. We had the unique chance of celebrating the year 2000 twice. At midnight German time and according to an old "tradition", we sang a great version of "Hymn".

After this first celebration, we prepared for the "Final Countdown" here in Britain. With many good wishes for our band, and personal ones, too, we lifted our glasses of champagne for the New Year in the hope of celebrating a mega party with the Barclays some day.

But, as Woolly used to put it, "Alles hat ein Ende, nur die Wurst hat zwei." (Everything has an end, only the sausage has two.)

All the good and embarrassing moments of this historical party were preserved on a video (Any resemblance to any living persons are purely coincidental... :-)). We hope you enjoy the show...

Special thanks go to our hosts Monika, Keith, Ian, Stephanie and Scruffy Domone.

**Ingrid Kuhlmann
Wiebke Conrad
Lothar Balke**

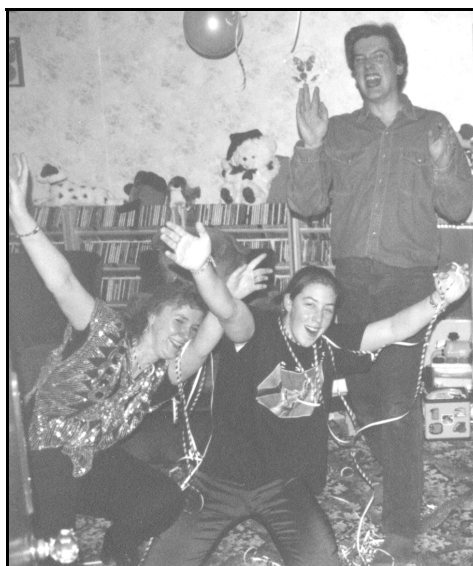
After a lot of fireworks, during which one sometimes had the feeling that the sky was burning, the fete went on until about 4 am.

The New Year Fan Club Party

Coming from all parts of Germany and Great Britain, we arrived at Hamble Reach one after the other from 27th to 31st of December 1999. The number of fans who responded to the invitation left a little to be desired (we would have liked to celebrate a little more "internationally"), but that didn't affect the atmosphere at all.

The party started with Rock 'n' Roll at 8 p.m. sharp. Keith made sure we had a multicoloured music mix from A to Z; of course, "our boys" were responsible for a lot! Even at the buffet table we had their pictures in front of our eyes.. :-)

Below: I'll have a pint of whatever they're on... Ingrid Kuhlmann, Wiebke Konrad and Keith [photo: Andreas Gab]



Team Photo!

Standing, left to right: Monika, Stephanie and Keith Domone, Damian Blakemore, Andreas Gab, Ingrid Kuhlmann, Dagmar Müller, David Witts and Janet Iles.

Front row: Gregor Lellek, Lothar Balke and Geoff Iles.

