



Nova Lepidoptera

The Barclay James Harvest Magazine

Number 57, June 2002



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Credits

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LES ON TOUR

The French dates for the Barclay James Harvest Featuring Les Holroyd tour of Europe have now been announced, and are as follows:-

OCT 06 LORIENT (venue to be confirmed)
OCT 07 PARIS Le Bataclan
OCT 08 NANCY Le Zenith
OCT 09 LILLE Theatre Sébastopol
OCT 10 VILLEURBANNE (LYON) Transbordeur
OCT 12 STRASBOURG Salle Erasme, Place des Congres

As this magazine went to press the dates were not confirmed, so we would advise anyone intending to travel to check with the venue first.

German concerts are being lined up for the period October 15th to 31st, and there may well be dates in other countries such as Switzerland and the UK. There is also a possibility of some summer festivals being added to the schedule.

If you would like a list of the German shows (and any others) once they are confirmed, please send a stamped, addressed envelope or International Reply Coupon to us at the usual club address.

Dates will also be posted on the official BJH web site (www.bjharvest.co.uk) as soon as we have them, or look out for our e-mail bulletins if you have subscribed to that list - if you haven't yet, do so now by sending a blank e-mail to:-

ibjhfc-subscribe@bjharvest.co.uk

The line-up of the touring band has not yet been finalised, but will probably include Mel Pritchard, Colin Browne, Ian Wilson and Mike Byron-Hehir, and possibly some of the other musicians who made guest appearances on the *Revolution Days* CD.

EMI CDs Imminent

The remastered and expanded EMI CDs (see NL56) were scheduled for release on May 20th (or possibly May 27th) as we went to press, and can now be ordered from the club.

The five CDs comprise remastered versions of *Barclay James Harvest*, *Once Again*, *Barclay James Harvest and other short stories* and *Baby James Harvest* (all with bonus tracks, including all of the single A and B-sides plus previously unreleased material, BBC sessions etc.), together with the legendary 1972 concert which the band recorded with the BJH Orchestra for BBC radio. The *In Concert* release is a limited edition double CD set with a complete mono version taken from the original BBC tapes, plus a slightly edited stereo mix, remastered from a transcription disc. After initial quantities of the double set have sold out, it will revert to a single disc with just the mono version.

The CD remastering was carried out at Abbey Road by original engineer Peter Mew together with Woolly, and the discs come with informative sleeve notes including previously unseen photos of the band and period memorabilia. The live double CD also comes in a special card slipcase.

Caught Live DVD

The DVD of *Caught Live* and the 1974 London Drury Lane footage was released on March 11th by Classic Pictures, and club members' pre-orders were sent out before that. Unfortunately, the sound quality of the original cinema print (which we hadn't been able to check before the DVDs were pressed) proved to be poor. In addition, the film segments were captioned with incorrect dates, although the outer packaging correctly gives the dates as 1974 for Drury Lane and 1977 for the *Caught Live* documentary. The picture restoration was well-done, however, and we hope that the flaws didn't mar your enjoyment of this rare historic footage too much.

Club Credits

Going through our records recently, we've noticed that a lot of members still have unused credit notes from the club and Swallowtail. Just a reminder that we are happy to accept either type as payment for membership dues or any goods from the Club Offers form. Don't worry if you've mislaid the slip or can't remember if you still have a credit - just check with us and we'll let you know what you're owed!

Fan Club Future

Judging by the response to our announcement in the last NL, it seems that we may not have made our intentions clear enough. One or two people thought that we were shutting down the club completely, or at least discontinuing the service of sending news out by post.

NL will cease publication with issue 60, as stated. However, after March 2003 we will continue to send out printed newsletters to anyone who sends us a stamped addressed envelope or International Reply Coupon. We will also continue to offer a mail-order service for CDs, T-shirts etc., and an order form will be included with each newsletter. The newsletters will not be sent at fixed intervals, but whenever there is any important news.

It has been suggested that someone else could take over the quarterly magazine, but bearing in mind the work involved (and all for the love of it!), then we're not expecting to be overwhelmed with volunteers. However, for the many who have said that they will miss the magazine, we are considering issuing an occasional magazine if we have enough time. This might take the form of a BJH "Annual" or perhaps a Special Issue reporting on a new album or tour.

We'll print further details about how to get future newsletters in the last few magazines. In the meantime, we would like to reiterate that if you have access to the Internet, the quickest way to get news is to subscribe to our free e-mail news announcement list. To join, send a blank e-mail to:

ibjhfc-subscribe@yahoogroups.com

BJH in the Media

Good to see plenty of coverage for BJH in the press recently. Apart from our own interview with Les in NL, there were also interviews published in high-profile German magazine *Stern*, in the Classic Rock Society magazine, in German/Swiss prog-rock magazine *Eclipsed* (complete with Various Artists CD including Les's "It's My Life"), with Malcolm Dome (Les and Mel) on Total Rock Radio and on the *Global Bass* website. There were favourable reviews in *Record Collector* and *Wondrous Stories* in the UK, and in *Aktiv Musikmagazin* in Germany. EMI have got behind the remasters, issuing promo CDRs and a sampler disc. John and Woolly have done press interviews with *Classic Rock*, *Record Collector* and *Get Rhythm* about the reissues, plus one or two radio interviews including Metro Radio in Newcastle.

German Club Compilation

Only available through German record clubs is a new compilation CD called *The Best of Barclay James Harvest - Hits 4 Ever*. Issued by Polydor/Universal, in co-operation with RTL Radio, with the catalogue number 543 450-2 (28), the CD has the following tracks:-

Love On The line; Titles; Victims Of Circumstance (single edit); Hymn; Cheap The Bullet; Just A Day Away (single edit); Panic (edited single remix); Hymn For The Children; Rock 'N' Roll Star (Live Tapes); Our Kid's Kid; Blow Me Down; I've Got A Feeling (full length new version); Waiting For The Right Time (single edit and remix); Paper Wings; Friend Of Mine; Berlin; Rock 'N' Roll Lady (live Berlin)

Brave New World

A repackaging of *Nexus* and *Revival* has been issued on the Snapper Music/Recall label (SMDCD388). The double CD is called *Brave New World* and was released on March 25th. The band weren't consulted about it, and as a result the cover art had to be changed at the last minute to include the "Through The Eyes Of" tag and to replace the original design, which featured a picture of John, Les and Mel! We

will not be stocking the CD, because the band are not happy about it, and we have plenty of copies of the original releases with the artwork designed by John and Woolly.

...Other Short Stories...

...Congratulations to **Jeff and Sadie Leach**, who had a baby daughter called Isla on April 27th...

... Many thanks to Wiebke Conrad for telling us about an **Easter Top 750** on German radio station FFN in Lower Saxony, where the listeners chose their favourite songs. "Mockingbird" made number 128 ...

... another **Easter Top 700** listeners' chart took place on the biggest private radio station in Saarland (Germany), "Radio Salü". There was Samy DeLuxe with "Weck mich auf" on number 119 and a BJH song on number 98 - "Hymn", of course. Thanks to Andreas Gab for this info ...

... David Simmons let us know that the Spring 2002 edition of *MOJO Collections* had an article on prog rock in which BJH's *Mocking Bird*, *The Best of* (Spectrum CD) is voted No.5 in the Top 5 prog albums...

... sad to hear of the recent death of Roy Hollingworth, the music journalist who penned the sleeve notes for *Other Short Stories*...

Feedback Special: Revolution Days

NL readers' reviews of *Revolution Days*:-

Cover

The cover artwork: I didn't like it at first, but it's growing on me: I assume it's meant to suggest one of the early 20th century revolutionaries, or Rasputin or something? The new butterfly logo is good, but the overall look of the album cover is perhaps a bit sparse.

Graham Wheelwright

I love this stylised butterfly; its simplicity is excellent and uses the "less is more" mantra to the fullest. Would make a pretty damn good T-shirt too. And it's always somehow very comforting to see the butterfly on the front of an album isn't it?

Rich Milligan

Sound and Production

The production - as we could expect from Andy Mac - is transparent, tasteful and crystal clear. I'm glad Les recorded RD at Revolution studios; this kind of production really shows the essence of each individual song!

Matthias Oeschger

It's the first CD I've played here that really shows the full potential of the big (and rather expensive) subwoofer speaker I got for my home cinema - now, must go and find the phone number for that window glazier... Ian Chennell

Les is going with the times with the synthesisers. I find that great - very modern! Christian Stahl

Musicians

His selection of musicians is superb - not all that familiar with any of them but they do all sound great in the mix. I think a lot of the guitar work is reminiscent of Pink Floyd. Landon Johnson

Great to hear Mel sounding like Mel again - using record drum sounds that actually sound like real live drums. This is reminiscent of the Mel Pritchard drum sound that I've always tried to copy - brilliant.

Keith Lund

Mel's typically percussive style is mostly absent. This must have been an conscious decision; if you look for one of his typical tom breaks, you look (almost) in vain. The drums certainly *sound* better than on *Caught* or *River Of Dreams*.

Matthias Oeschger



Feedback Special:

The Songs

It's My Life

'It's My Life': a really upbeat, powerful start to the album, with shades of 'Love On The Line', that sets the tone for what is to follow, I really like this.

Graham Wheelwright

A powerful opener, which starts with some Oxygene-like synths, before the electric guitar and drums come crashing in. And what about the reference to someone "waiting in the wings to stab you in the back"?!

David Simmonds

Possibly the most revolutionary sounding song on the album, the verse is unusually unmelodic for Les, and the vocal is right in your face. It's pretty dark stuff, Les facing up to an uncertain future with steely determination. You can't help but speculate as to what it all means.

Terry Luck

Les sounds different vocally here, at least 'til we get to the chorus. Perhaps it's the open air and the effect of rattling down the mountains on his pushbike that's done it. Surprisingly rocky / heavy sound for Les.

Grant Mason

Missing You

"Missing You" and "Totally Cool" are two of the best tracks that Les has ever recorded.

Ron Berisford

Very commercial, and very simple, but it is nevertheless a charming ballad, and I love what has been done production-wise to Les's voice.

Graham Wheelwright

A typical Les moodpiece - slow string synths and an intimate "smokey" vocal captures that lonely feeling where thoughts of lost love are all-consuming. Together with some beautifully understated guitar, this is an early highlight of the album.

Terry Luck

That Was Then...This Is Now

A spunky, up-tempo rocker, whose throbbing bass lines and richly layered guitar work reminded me of later Deep Purple.

Edwin McCloughan

Les should pitch this at Robert Palmer. Stonking bass line.

Tim Beckwith

A rocking surprise! and the lead guitar especially is wonderful! Les can cut the mustard when he wants to!

Ian Alexander

This song drives along purposefully, indicating Les has come to terms with his own situation after the

Revolution Days

demise of BJH. The title is repeated mantra-fashion, both as a way of rationalising what has happened to him, and making a conscious decision to only look forward from now on. In this sense, it's more of a sequel to "Yesterday's Heroes" where Les was reflective. Now he's "got no time for reflection". This is a very positive feelgood track with huge dollops of tasty guitar and smack-between-the eyes drums propelling the whole thing forward.

Terry Luck

Prelude

Prelude has a lovely Woolly-style orchestral synth opening, and is (interestingly) very Woolly-like overall. Lots of *Maestoso* pomp and grandeur, with heavy use of keyboards.

David Simmonds

This is a truly wondrous track. The first part has a wonderful stained glass strings feeling - a bit like "Fantasia on a theme by Thomas Talis" by Vaughan Williams. It also sounds a bit like the beginning of the Elegy from Tchaikovsky's "Serenade To Strings" - i.e. it really does have the Russian feel Les is after. Then we get the Woolly bit kicking in at around 1:10, with the repeated string phrase, timps and moody guitar, and then tubular bells herald a bit that sounds like a heavy version of "Tubular Bells" to me! Then there is the moody string passage, which is back to Woolly territory again before "January

Morning" starts. It's wonderfully done.

Dave Jeffery

January Morning

I was hoping for at least one Holroyd masterpiece in the same league as "Copii Romania", and I think I've found at least two in "January Morning" and "Marlene". I was blown away by both tracks, from the first listening.

Keith Lund

This goes straight into my top ten Les songs, if not top five. A beautiful, atmospheric stunner of a song. Lovely acoustic and lead guitar work, great lyrics and the whole song has depth. In a word - gorgeous!

Stu Berry

This is an epic track. Wonderfully structured, like a mini-symphony. Les obviously put a lot of work into this gem, and it shows. Together with its Prelude, this is the stand-out part of this album and my current favourite.

Grant Mason

I can't stop listening to this fabulous composition. Fully atmospheric and paints the mental images that Les intended. Well produced, too with an articulate balance of the gentle and the heavy. Would be great to hear live and done with an orchestra.

Steve Hingley

Feedback Special:

Quiero el Sol

The jangling, West Coast-style guitars juxtaposed with a caustic lyric about the hypocrisies of the rock music business make this the album's most subtly dissonant track.

Edwin McCloughan

I think QES is a statement to someone Les knows well... I don't know... but it's a good song that lets him say some less than flattering things in a "nice" way... (I could never find that subtle hint of psychedelia in the Eagles... mmm???)

Steve Kintner

Despite Les's denial that this song is anything specifically to do with BJH, the personal lyrics and musical clues suggest otherwise. You could certainly imagine Les might feel bitterness if he found himself out in the cold after 30+ years of graft with BJH. This is a fine song, given a good deal of thought, topped off with a cracking coda.

Terry Luck

Totally Cool

I am surprised to find that the track I like best at this stage is the only one he didn't write. It really appeals to my old-fogey sentimental side. An absolute charmer.

Robin Stapleford

"Totally Cool" I think is lovely.

Bridget Wright

The fact that it's different, not having been written by Les and also not in a key he'd normally sing in really work for me. Fab.

Stu Berry

The vibe is wonderfully dreamy. It can go on forever...

Ian Alexander

Life Is For Living

Breathes new life in an old classic. It is a great version and an appropriate development of the acoustic-guitar-only version of the *River Of Dreams* tour.

Matthias Oeschger

Starting off in busking style, this version of a Les pop classic continues the positive mood established by the previous track. The bouncing keyboard lines sound even more catchy after the strummed acoustic guitar and solo vocal with which it opens.

Edwin McCloughan

I love the acoustic section - I'm only sorry that Les didn't have the confidence to record the whole song in this style.

Dave Jeffery

"Life Is For Living" is now an acoustic song, at least for the first half. Les sings the words with such feeling. Then the keyboards and drums come in and it sounds more like the original. This was never one of my favourite BJH songs, but Les produces an entirely credible re-working here. I bet it'll sound good live.

David Simmons

Revolution Days



Sleepy Sunday

The standout track.

Alan Hesketh

Superb, one of the best things Les has ever done. The icing on the cake is the church congregation effect at the end. There is something haunting, mournful, even sinister about it, and it rounds off a song that has bags of atmosphere and a lot of depth. Brilliant!

Graham Wheelwright

A great number, especially the ending - reminded me of *Time Honoured Ghosts*. Did he use a Mellotron 400 for the voices at the end of this song?

Ian Bowden

Standout track which, had it featured John on guitar, definitely would be regarded as a classic BJH-track.

Jan Christensen

The pièce-de-resistance, embracing all of Les's trademark styles, yet imbued with a sense of detachment. Lyrically this revisits the themes from "The Great Unknown" where "all you have to do is smile for me" and "promises are soon forgotten". Musically, "Sleepy Sunday" is the most delicious thing Les has done for a long time.

Terry Luck

Revolution Day

Recreates the sort of vibe that the original version of 'Life Is For Living' produced, and at the same time restates one of the core BJH values: that of justice for the common man. Hey, Musedia, you've really gotta release this as a single, perhaps backed by 'Missing You'!

Graham Wheelwright

Feedback Special:

I love this song, a forthright, hook-laden survivor's tale, again reflecting on the BJH situation. This is top notch melodic pop/rock complete with expletives at the start. The irony in a song called "Revolution Day" is the refrain that "We don't want to change the world". Eh? Run that past me again...

Terry Luck

This anthemic gem continues in the vein of songs like "Halfway to Freedom" and "The Time Of Our Lives," and the spiky, Police-like guitar riff on the verses is perhaps its most distinctive musical feature.

Edwin McCloughan

What a song! Gives me chills, brings tears to my eyes, makes me SO thankful that I survived to hear it. It deserves to be a hit. Worth the price of the entire CD.

Steve Kintner

Marlene (from the Berlin Suite)

The track that's nearest to classic Les is "Marlene", but then again it could have been arranged by John. The lead guitar work is super which makes me ask if John has played lead on Les' songs or has Les done more than we thought.

Dominic Scott

From a purely instrumental point of view, this is a wonderfully evocative song celebrating the life of film legend, Marlene Dietrich ("You were the greatest of them all"). The resonant piano-led intro verses culminate in a majestic, bluesy guitar solo and deft high-hat drumming from Mel. Tender, it brings tears to the eyes. For is not Les the heart of BJH?

Edwin McCloughan

Overall Impressions

Vintage BJH - not a poor track on it, something for all and still retaining that certain something which set BJH apart from all the rest. MORE, MORE!

Clive Taylor

I can't find a really weak track on the album. A lot of the songs are really stuck in my brain. Can't get them out of my head. This is a good sign, isn't it?

Andreas Kubik

Since I have received the new album, I have listened to nothing else, Why? *ITS A CLASSIC*. It has been well worth the wait for this album to come along. It is in fact vintage BJH brought back to life, it shows us what we were missing. This album deserves to reach the No 1 spot.

Dessie Graham

Congratulations to Les on an excellent album which was well worth the wait. So nice to hear Les's music with a slightly harder edge to it.

Keith Lund

Revolution Days

On the whole, definitely worth buying. The puzzle for me is how very BJH it all sounds - where then was this famous difference of musical style and taste????

Bridget Wright

Overall it sounds much like you'd expect from Les as a logical progression from *River Of Dreams*. It also begs the question of just how much or how little did John contribute to Les' songs on *Caught In The Light* and *River Of Dreams*?

David Witts

As expected, *Revolution Days* is very much an AOR-based offering, and is to a large extent unlike anything BJH have done (whilst, nevertheless, retaining the hallmarks). It has really grown on me after initial reservations.

Graham Wheelwright

I am beginning to warm to this album. However, it does seem far too much like a solo record in the way that *Nexus* did not. I think I am missing some of the more authentic, grandiose sombreness that usually does it for me.

David Warren

The whole album is brilliant!

Ian Alexander

Love *Revo Days* - very 'Les', but there's also a spark of another great band from days gone by alive in there - Sad Café. Congrats to all involved for a 'totally cool' album - it deserves to do well.

Ian Chennell

A great album! Well worth the wait, and better than anything Les has done in years. The styles are quite obviously poles apart, and yet *Revolution Days* is as obviously BJH as *Nexus* was.

Kev Crossley

We just want to say to Les and Mel: FORMIDABLE ! It's a very good album ... A splendid present for their fans.

Cécile and Michel Corciulo

Revolution Days is a marvellous album - unmistakable as the work of Les and of Barclay James Harvest. I think that it's no bad thing that the four founder members of BJH now produce separate stuff. Les has done the business here - buy it, you won't be disappointed.

Dave Morris

I was very upset when BJH split as their last two albums were truly majestic. Now I have decided it was the best thing that happened as we now have a full album of Les's material. Much as I enjoy some of John's songs, those of Les transcends all. His new album is brilliant, and if he has written a better song than "Revolution Days", it has passed me by! Should be a single. Thanks Les for 63 minutes of sheer brilliance.

Alasdair Reid

The CD is brilliant. To me it is the antithesis of *Nexus*; the sweet to *Nexus*' sour. Is this what made the Band as a 4 or latterly a 3 so wonderful? The opposites attract philosophy.

Rob Ironmonger

Feedback Special:

We were speechless. Stunned! Surprised!!! This is a CD of the finest! Very varied! Full of guitar solos etc... the best CD since... ever!!! Birgit & Micki Scherrer

I think the album comes over better if you think Les rather than BJH. Better to listen without too much preconception. The idea of a BJH album with basically one composer throughout somehow doesn't sit comfortably. Robin Stapleford

All in all, a good album that was worth buying. What is missing on John's and Les's projects is the voice of the other one. Christian Haberer

Possibly the most convincing new album released under the BJH banner for some time. Logically, *Revo Days* picks up where Les left off on *River of Dreams*. The overriding mood though is one of resolute determination and a desire to move on. Yet stylistically, *Revo Days* is almost a composite of everything Les ever did within the BJH trio, as if to remind us that he was integral to shaping that whole sound. Terry Luck

Revolution Days is excellent. I don't think there is a bad number on it. Andy Macpherson has got a really slick sound - the production is great and I think there is more of an ensemble feel to the playing. Les uses some of his lower register in singing which sounds great - I'd give it four out of five.

Ralph Tonge

Of the two recent albums I have to say I'm tending to prefer *Nexus*. But, nevertheless, I'm enjoying *Revolution Days* very much, and it's much better than I was expecting. IMHO it's marvellous that here we have two very different albums, both of which sound like BJH!! Long may they continue! Willi Murray

What a magnificent album. Surpasses all my expectations. Great songs which you are never tired of listening to. Many congratulations to Les and Mel. David Watson

Can you pass on my thanks to Les and Mel for a wonderful album; I may have to buy another copy as I'm wearing mine out. Mike Stringer

How exquisite! I have always particularly loved Les's songs, but this has surpassed all my expectations. It is what I would see as the natural progression of BJH - only better. Ginny Turner



I knew that it would be great...

For some months, we have been waiting eagerly for Les's album. I believe it was worth the wait because the result is as good as you could hope for. This is some good, some great work, some great Les Holroyd. A well balanced blend of sumptuous ballads and highly rhythmic pieces, a great moment of listening, full of emotions ... and memories ..., an album where everything has been well thought out.

Ballads only for the pleasure to be listened to again and again. Ballads where you still find all of Les's force and style: the voice, the lyrics, not forgetting the melody which helps me to stomp the sufferings and give back hope when it is slightly fading away.

January Morning offers us the perfect harmony between the keyboards, the acoustic guitar and Les's voice, this is a song you won't forget. The opening of *Sleepy Sunday* makes me think of Arcangelo Corelli (for the classical music lovers). This is the ideal song to say "I love you" to your loved one without saying anything at all. On *Missing You*, the delicate and fragile sound of the guitar mixed with Les's entrancing voice expresses that love is a long path that must be kept alive everyday. *Totally Cool* is a very light and relaxing piece where you can't help but think about Phil Collins ... superb! The album ends beautifully

Revolution Days

with *Marlene* and the cabaret piano which opens the way to a finale freeing Mel's drums and Mike's guitar, ... magnificent and engrossing!

Prelude is like a quiet river which brutally floods its banks after a violent thunderstorm and then regains its quietness. *Revolution Days* reminds me a little tune from Alan Parsons Project with its backing vocals and the rhythm line, well marked. *Quiero El Sol* seems to pay homage to the Eagles band. Although surprising at the beginning, *It's My Life* is in fact very beautiful. The new version of *Life Is For Living* is even more beautiful than before, thus giving back some vivacity to this song which has always been greatly enjoyed in concert. I liked a little less *That Was Then...This Is Now*, found this song a little repetitive at the end, despite the sumptuous guitar.

This album delighted me so much that I wanted to promote it in the biggest music shop of my town. The manager liked the idea and said "yes" to me straight away. Again, "bravo" to the album. All we need now are the concerts. Convinced that this album will sell well, we will have the pleasure to see Les and Mel on stage again, surrounded by many musicians who will all be, without any doubt, as enthusiastic as Jeff, Kevin and Craig.

See you soon on stage ...

Philippe Plazenet

Song Lyrics

These lyrics are from the previously unreleased songs on the EMI remastered CDs. Previous NLs have included the other rare tracks, but if you'd like to have them reprinted, let us know.

SO TOMORROW

CHORUS:
*So tomorrow, what of tomorrow?
Will the next day find me hiding in
my sorrow
For she's gone now, it won't be long
now
Before my heart begins to cry out,
I'm alone now*

VERSE:
*Yesterday seemed like I lived in a
dream
All that I needed was there
Now that she's gone there's no
sense holding on
I know that I shouldn't care*

Repeat Chorus, Verse, 4 x Chorus

*Words and music: Les Holroyd
Published by Ardmores and Beechwood*

NIGHT

*The world outside my window
slowly passes by
As I gaze on the dim glow of the
evening sky
Where every breath that I take
becomes a vapour cloud
That wraps itself around me to hide
me from the crowd*

CHORUS:
*Then the nightly wall descending
Night will the day be ending
And it's if as though by magic
Everything's become so tragic
Become so tragic*

*I turn and look behind me and all
the crowd have gone
And though they're all around me I
feel I am alone
The sounds of day have vanished
and I find in their place
There is an awesome silence, of life
there is no trace*

2 x CHORUS

*The world outside my window
slowly passes by
As I gaze on the dim glow of the
evening sky
Where every breath that I take
becomes a vapour cloud
That wraps itself around me to hide
me from the crowd*

CHORUS

*Words and music: Woolly Wolstenholme
Published by Ardmores and Beechwood*

NEED YOU OH SO BAD

*Need you oh so bad by me
For the same of pity be
The one whose open arms I see
Reaching out to me
Need you oh so bad*

*You don't want me any more
Like a thorn that's in the sore*

Song Lyrics

*I see you around with three or four
Need you oh so bad*

*See the memories appear
They'll be gone within a year
It's the emptiness I fear
Now that you're not here
Need you oh so bad*

*Now that you're not here
Need you oh so bad*

*Words and music: Woolly Wolstenholme
Published by Ardmores and Beechwood*

SMALL TIME TOWN

*I remember people talking
People laughing and sharing their
joys
How I long for small time town
living
Life was tiring, but love was so
sweet*

*I remember Sunday fishing
Young girls laughing and sharing
their joys
How I long for small time town
living
Life was tiring, but love was so
sweet*

*How I long for small time town
living
Life was tiring, but love was so
sweet*

*Words and music: John Lees
Published by Ardmores and Beechwood*

DARK NOW MY SKY (1968)

*Dark now my sky
The sea of peace has left my shore
No birds sing
The silent spring will overflow*

*Oh you'll never know
I loved you so
You'll always be
A part of me*

*In my heart
This time she's gone
There'll be no next time
Life's travellin' by
I can't wait to cry
I'll find someone new
And maybe the next time
She'll love me the way
The way I love you*

*Dark now my eyes
The sea of peace has met the sky
No birds sing
And like the spring, life whispers by*

*Oh you'll never know
I loved you so
You'll always be
A part of me*

*In my heart
This time she's gone
There'll be no next time
Life's travellin' by
I can't wait to cry
I'll find someone new
And maybe the next time
She'll love me the way
The way I love you*

*Words and Music: John Lees
Published by Ardmores and Beechwood*

Nova Lepidoptera

It is with some regret that I enclose my last NL membership cheque for £8.00. It has been mainly through your efforts that my interest in all things BJH has been kept alive and kicking during these many years. A big thank you and all the best for the future. **Henryk Bak** (no. 69)

I was saddened to read of your decision to wind up the magazine, but can fully understand the reasoning behind it. I think that you have really carried the B.J.H. flag further than anyone could have imagined possible. You certainly kept my interest alive when band activity was, to say the least quiet, and for that I say thank you.

Rob Price

I want to add to the vote of thanks to Keith and Monika. To be honest it amazes me just how good a service you have offered over the years. The latest issue is just such a case in point - an excellent interview which offers a number of intriguing insights into the band, Les and his style of working. Then to cap it all by securing the free sampler for us is awesome. We may well be living in the age of lasers in the jungle but I will certainly miss the snail creeping in through my letter box every quarter. Enjoy the retirement and many many thanks. **Pete Noons**

Many thanks for the pleasure you have given with the magazine. I agree sympathetically with your decision to prioritise things. I, for one, will actively use the Internet to access the BJH site and I wish you both all the best for the future. You have kept the BJH spark alive.

Martyn Hewitt

The news that NL will be deleted in the near future is saddening. Yet I fully understand your reasons. The both of you have spent so much time on keeping the spirit alive, have sent us so much interesting material with the magazine and, last but definitely not least, the many liner notes, that we, the fans, should in the first place thank you very, very much for all the efforts you have put into the magazine.

Theo Verstrael

You can't give up the mag, it's the only way I have of keeping up with what's going on with the number one band in this country. How about doubling the subscription to make it worth your while?

Frank Hyam

Don't worry! We're not retiring just yet, and will still get all the news to you. We were really touched by all your kind comments and good wishes. We'd just like to say thanks to all club members for their loyalty to the club, and to Barclay James Harvest through all these years. We couldn't have done it without you!

Keith & Monika

Caught Live

Got the DVD here in sunny Oz today, and what can I say - those were the days!! Just have to love that music in the night-club (?), and John's platform shoes (One, Two, Three, Four, One, Two, Three, then Woolly came in...!). If you don't know what I'm babbling on about, you'll just have to get busy ordering! Glad that piece of history has finally been caught and released - thanks K&M!!

Ian Chennell

I think my favourite moment in the DVD has to be John coming off stage and bouncing about like an excited 5-year-old saying "I blew up my guitar!!!!!!".....I couldn't help laughing as he sounded so like a little boy who has done something rather naughty and is really proud of it! Although I would admit the sound from the Drury Lane concert is terrible and my husband, who cares more about hi-fi than I do, says the other sound isn't any good either, I wouldn't have missed this DVD for the world! **Bridget Wright**

If you, Keith & Monika, had a hand in getting the material for *Caught Live* saved onto DVD and made generally available, I thank you very much! It's just marvellous to be able to recall memories of those times so vividly, and given that you're not going to be watching it

every day, one can easily put up with the sound quality as it is. Never satisfied though - what's the chances of getting *Berlin* and *Glasnost* onto a DVD ?

Dave Morris

There's a chance that Universal will issue Berlin - we'll keep trying to persuade the right people to release them all on DVD.

K & M

In Memoriam

One of BJH's biggest fans was my wonderful brother, George. He had a much-loved copy of *Once Again* and my earliest memories are the sounds of "She Said" filtering loudly through from his "den". Those last few notes never fail to evoke memories of hot summer days and George tinkering with old British motor-bike engines in the den.

One warm April day he and his bike drove off, never to return alive. But listening to BJH's lovely music always seems to bring him closer. I guess I'm just trying to say, as long as I can hear BJH I'll have my brother around in spirit. So, thank you, guys, for all the beautiful songs and music you have given to the world.

Margaret Walker
1st March 2002
(For George, who died 15th April, 1997.)

Marketplace

FOR SALE:

Facelift magazine (The Canterbury scene and beyond...) Issues 1-10;
The Ledge (Fairport Convention fanzine) Issues 21 - 24;
Jamming (Strawbs fan magazine) Issues 1-3;
Richard Sinclair Newsletter Issue 14, 18 & 19;
Yes Music Circle fanzine Vol. 1, #3 (June 1991)
£12 the lot (& P&P). Contact:

Richard Kierton,
43 Nunsfield Drive,
Alvaston,
Derby DE24 0GH
Tel: 0044 (0)1332 752995/ 07786 983483
email: RAK@Care4free.net

TO SELL OR SWAP:

CD: *Sorcerers & Keepers*
Spectrum 550 029-2

Laser Video Disc *Berlin - A Concert For The People*
Polygram 790 499 -1

LP: John Lees - *A Major Fancy*
Harvest SHSM 2018 UK

LP: The Enid - *In The Region Of Summer Stars*, EMI INS 3005,
with 2 EMI promo photos and 2 pages. Factory sample not for sale

LP: Woolly Wolstenholme - *Maestoso* Polydor 2374 165 UK

LP: *Eyes Of The Universe*
Polydor 23 83 557 / 169 Spain

Mag. 1978 Musik Express Nr.
1 Januar 78 Germany BJH

Mag. 1982 Pop Rocky Nr.
2 Januar 82 Germany BJH

MC: *Victims Of Circumstance*
Polydor 817 950-4 France

MC: *Sorcerers & Keepers*
Spectrum 550 029-4, E.C.

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guaranteed.
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Email: jochen.bareiss@t-online.de

CONGRATULATIONS to Evelyne
Ebert and Martin, whose sweet
son Leon was born on 11th
January.

AND TO: Christian Stahl and
Sabine, who had a little girl called
Emelie on 8th February.

AND ALSO TO: Janet and Geoff
Iles, whose grandson Ryan
Alexander was born around 8 p.m.
on 12th March, and weighed 7lbs
3ozs. He is a first child for their
youngest son Richard and his
partner Sarah.

