



nova lepidoptera

The Barclay James Harvest Magazine

Number 45, June 1999



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Credits

cover photo:	John live in Bad Breisig on the <i>Nexus</i> tour, photographed by Gregor Lellek	
back cover photo:	Curtain call at Nordhausen	
next issue:	last copy date July 20th available at the end of August	
annual subscription:	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>**

SOLO ALBUM FROM LES

Les Holroyd is planning to release his first ever solo album, and at the time of writing had written around six or seven new songs for the project. Les told us that the music is likely to have more in common with recent BJH albums than the more retrospective sound favoured by John and Woolly, and that it is probable that Mel will also be involved.

As with *Nexus*, the album may well include re-recordings of past BJH songs, and Les is considering which ones would be suitable. It also seems probable that the record company will promote the album with the *Barclay James Harvest Through The Eyes Of...* tag. There shouldn't be a long wait - it's even possible that it will be out this year.

Nexus Sales

The initial reaction to *Nexus* has been very encouraging, with over 20,000 copies sold in the first two months of release, more than the latest total sales figure which we have for 1997's *River Of Dreams*. The CD reached #36 in the German independent retailers' album chart, whilst in the UK *Classic Rock* magazine not only gave the album an excellent review, but also included "Sitting Upon A Shelf" on the free cover CD. John and Woolly spent ten days in Germany doing interviews to promote *Nexus*, culminating in an appearance on a live charity gala where they mimed to truncated versions of "Hymn" and "Brave New World".

Artwork Altered

Those who acquired copies of *Nexus* in the first month of release may find themselves in possession of a collectors' item, since later pressings have some changes to the artwork.

When the CD was released and the tour dates announced, it rapidly became apparent that there was a great deal of confusion about who was playing on the album and on the tour. This was mainly fuelled by a number of inaccurate press reports by journalists who evidently hadn't bothered to read the press release properly, and the fact that some of the tour advertisements and reviews failed to include the "Through The Eyes Of John Lees" subtitle. According to some of the more bizarre statements which appeared in print in Germany, Woolly performed at the 1980 Berlin concert, BJH after 1980 was a duo, John, Les and Woolly are on tour together and John has been breeding sheep for the last fifteen years!

Concerned that fans could be misled, John, Woolly and the management and record company acted quickly to ensure that later advertisements were accurate and to make changes to the CD artwork. Newer pressings have the words "Through The Eyes Of John Lees" moved up to immediately beneath the "Barclay James Harvest" on the front cover, with the same wording added to the back of the CD case and to the CD itself. Doubtless the press will be further bemused by the appearance of Les's album and any associated tour, so we can expect the muddle to get worse. NL, our news bulletins and the BJH Web Site are the only guaranteed way to find out what's really happening!

John and Woolly: More Live Shows, New Album?

The *Nexus* tour bandwagon rolls on! Attendances at the shows in Germany and Switzerland were better than expected, and a great improvement on the *River Of Dreams* tour, and a number of concerts were added to the tour schedule. Festivals confirmed for June and July are as follows:-

JUNE:

- 06 ESCHWEGE, Open Flair
- 10 HAMM, Maximilianpark
- 12 WIESMOOR, Open Air
- 26 KIEL (venue to be confirmed)
- 27 BRAUNSCHWEIG (venue tbc)

JULY:

- 03 WERNESGRÜN, Brauereigutshof
- 04 MÜNCHEN, Tollwood

Agents have been approached for UK concerts, but when we spoke to John and Woolly on tour they told us that it was proving difficult to arrange anything quickly, and that it was likely to be the autumn of this year or even spring next year before we get a chance to see them performing live on home territory. There are plans for further shows in Europe in the autumn, and even talk of playing in America at some point!

The next step is likely to be a follow-up album to *Nexus*, and several songs are written already, including one which the band has been performing live on tour.

[see p.8 for details of the live set, and p.21 for the lyrics of "New Song"].

CD Supply Dries Up

On attempting to re-order a batch of BJH CDs recently, we were told that, since the acquisition of the PolyGram group of companies by Universal, Polydor Germany is no longer prepared to supply CDs direct to Swallowtail for sale through the fan club. This will make it very difficult for us to obtain any of BJH's Polydor CDs in future, although we are actively pursuing other sources, and we and other club members have been scouring the shops in Germany.

We will try to keep all of the CDs in stock, but it seems inevitable that this will become more difficult as time goes on, so we have taken all the prices for these discs off the order form. The chances are that as you read this, the majority of titles will be available; please feel free to check the availability of any disc with us.

This does not affect non-Polydor CDs such as *Nexus*, the *Connoisseur*, *Beat Goes On* and *Brimstone* releases.

New Custodian For The Eye Of Wendor

Subject to agreement with EMI:Chrysalis, Brimstone is planning to take over the licensing deal for the Mandalaband *The Eye Of Wendor - Prophecies* CD from rpm. Once stocks of the rpm issue are exhausted, the disc will be re-pressed as BRIM003 with minor changes and corrections to the artwork and credits, and will revert to the original cover design from the LP.

New Polydor Compilation

Much to everyone's surprise, including the band's, a new compilation CD of BJH's Polydor material appeared without warning in April. The track listing includes a couple of the B-sides and rarities which have previously been released on the Connoisseur discs, but the only previously unavailable version included on it is the 7" edit of the German "Panic" single, the full version of which is on *Endless Dream*.

The mid-price CD, called *Master Series* (Polydor 547 275-2), is part of a collection featuring Polydor acts, and the track listing is:-

Love On The Line
Titles
Victims Of Circumstance
Hymn
Cheap The Bullet
Just A Day Away - 7" single edit
Panic - 7" single edit
Hymn For The Children
Rock 'N' Roll Star (live)
Our Kid's Kid
Blow Me Down
I've Got A Feeling (full length new version)
Waiting For The Right Time - edit & remix
Paper Wings
Friend Of Mine
Berlin
Rock 'N' Roll Lady (live Berlin)

Unfortunately, for the reasons mentioned earlier, it's not possible for us to supply this CD at present.

Tour Merchandise

Several members have asked about the possibility of obtaining merchandise from the *Nexus* tour, which consists of black T-shirts with the album cover design on the front and the tour dates on the back, and navy blue polo shirts and baseball caps with the word "Nexus" embroidered on the front.

Once the tour is over, we will be negotiating for any remaining stock for sale through the club, but at this stage it's impossible to guarantee what will be left over.

There are also plans for a souvenir brochure to be produced after this first leg of the tour is over. This would include sheet music and lyrics from the songs performed live on the tour (see set list elsewhere in this issue), plus photos and perhaps some contributions from the band, and would definitely be available through the club.

Record Collector Article

Look out for an article about collectable BJH items such as promotional issues and non-UK picture sleeve records in a forthcoming issue of *Record Collector* magazine. Although we haven't written the article, we have contributed pictures and research for it. The May 1999 edition also carried a "Top 500 Collectable Artists" chart, wherein BJH are one of the highest climbers, rising from 291 to 125. Regrettably, the same issue also included a less flattering review of NL - can't win 'em all...

..Other Short Stories..

...Another **Various Artists**

compilation CD with one BJH track has appeared in Germany. *Best Pop Ballads* (Polymedia 564 367-2, double CD) includes "Child Of The Universe" (original studio version from *Everyone Is Everybody Else*) and has two pictures of the band, from 1979 and 1983...

...Another compilation CD, this time with a **religious theme**, includes a BJH song - "Hymn" turns up on *Built On Solid Rock - Rock 'N' Roll Gospel* (Rebound Records CD, 1998), alongside Argent, Blind Faith, ELP and others. Thanks to Gordon Hudson for the info...

...If you don't already have anything planned for the **Millenium**, why not join us for a party at Hamble Reach? We're having a get together with some friends from the club, and any members who'd like to join us would be more than welcome. If you're interested, just give us a call on the usual number...

...Jeff Leach was somewhat taken aback to be presented with a double **bootleg CD** to be autographed after one of the German shows, which included the complete albums of *Nexus*, *River Of Dreams* and two other BJH albums. When questioned, its owner claimed to have obtained it from the BJH Fan Club in Hamburg!

Any information leading to the capture of either the CD or, indeed, the "unofficial" fan club would be greatly appreciated...

Nexus Songs - The NL Readers' Chart

Many thanks to everyone who sent in their Top 5 songs from the *Nexus* album. Here's how the votes added up:-

1. **Star Bright**
2. **Mocking Bird**
3. **Float**
4. **Titles**
5. **The Devils That I Keep**
6. **Brave New World**
7. **Sitting Upon A Shelf**
8. **The Iron Maiden**
9. **Hymn**
- 10=. **Festival!**
- 10=. **Hors d'Oeuvres**
12. **Loving Is Easy**

Every song was somebody's favourite, proving the diversity of styles on the album, and indeed of individual tastes of club members.

The winner of the prize draw was Evelyn Krause, who receives a psychedelic BJH T-shirt as sold on the band's 1993 tour.

Thank You

Finally, a big thank you to everyone who sent in copies of reviews and interviews from papers and magazines. This is the only way that we get to see many of these, and is much appreciated. Thanks, too, for all your reviews of the album and tour. It's impossible to fit them all in, even with a thicker than usual issue of NL this time, so apologies if we couldn't find space for yours.

Tour Report

If you're planning to go to any of John and Woolly's open air shows and don't want to know the score in advance, look away now!

LIVE SET:

***She Said
Festival!
For No One
The Iron Maiden
Hors d'Oeuvre/Mocking Bird
Suicide?
Harbour
Brother Thrush
River Of Dreams
Mr. E
Poor Man's Moody Blues
New Song
Brave New World
Galadriel
Loving Is Easy***

***Star Bright
Hymn***

For the first few shows, only half of "Suicide?" was performed, as part of an acoustic middle section of the set, but neither the audience nor the band felt that it worked in truncated form, so it was reinstated to its full glory for later shows. Other surprises included a much slower version of "River Of Dreams" sung to some beautiful piano from Jeff Leach and a new treatment for "Poor Man's Moody Blues", with John switching from acoustic to electric guitar half way through.

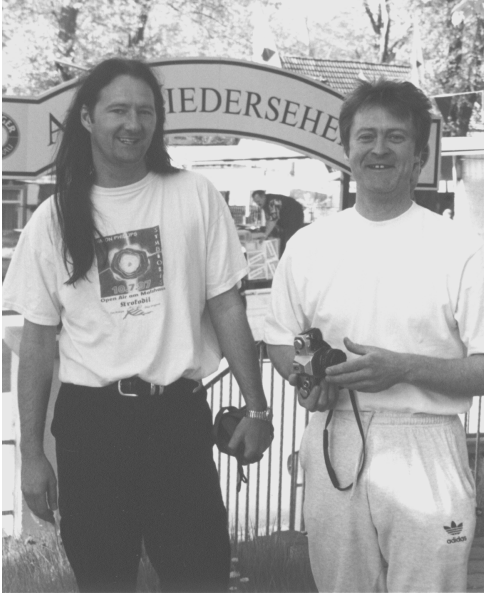
The set has been getting longer as the tour progresses, starting at 90 minutes but by now up to 100 with the longer "Suicide?" and with the band taking the opportunity to improvise on some songs.

For the festivals in June and July there are plans to add two more songs to the set.



Craig and Woolly in Bad Breisig [Gregor Lellek]

Tour Report



Special guest musicians for the *Nexus* tour are Kevin Whitehead on drums (far left, in Nordhausen), Craig Fletcher on bass and backing vocals (left) and Jeff Leach on keyboards (below, backstage in Berlin).

Kevin and Craig both hail from the Oldham area, and have played in local bands as well as undertaking session work for a variety of artists. Judging by the sound check at Nordhausen, if session work ever dries up, Craig could pursue an alternative career as a stand-up comic. "Take my wife..."

Jeff will be familiar to BJH fans for his work on the *River Of Dreams* album and tour. He lives in north London, and for some unaccountable reason supports Tottenham Hotspur. In spite of this aberration, he's a very nice chap and perfectly sane, as you can see...



feedback special:

Artwork/Title

Eye catching, the "cat's cradle" being symbolic (I think) of both the title and the spirit of collaboration between John and Woolly. STU BERRY

The title *Nexus* (meaning a bond/connection) is most apt as Messrs. Lees and Wolstenholme have rediscovered the bond which adhered their music so passionately to their fans, a return for which many had hoped but didn't think possible. ROB PRICE

Production and Sound

It is pretty obvious that the sound of the album marks a complete change from what we got used to with *Caught In The Light* or *River Of Dreams*. Those two albums sounded extremely clean and polished. They lacked some dirt and dust, which in some ways is one of rock music's trademark. They lacked the minor imperfections which make music sound real and passionate. The overall sound of the album certainly benefits from the fact that they used acoustic drums this time. And this makes up for the lack of Mel!

MATTHIAS OESCHGER

Recording sound as a whole is of poorer quality than the most recent output of BJH. ANA PAULA PAIVA

The music is given a huge boost by the production which allows the music to "breathe". Sound wise it's very reminiscent of the band's mid-'70s classic albums. STU BERRY

The CD stands or falls with the hi-fi on which it is played! On mine it's fantastic, on my mother's compact hi-fi it loses its warmth and charm, and also the dynamics. Crazy! EVELYN KRAUSE

Festival!

A bit odd, but I can't help but quite like it. Although it really is a strange tune, an eccentric tune, I think it's indicative of a songwriting talent that hasn't stagnated, isn't scared to f**k around and isn't scared to have a bit of fun. I don't know whether it's John or Woolly I'm talking about here, but I like to think it's both. KEV CROSSLEY

A cool one to start with. Humorous and refreshing lyrics with fitting music. MATTHIAS OESCHGER

I can't understand what on earth they are doing with "Festival" - one of the worst songs ever in my opinion. DAVE MORRIS

I laughed out loud when I heard the words the first time. The lyrics are full of (self?) irony and remind me so much of a few guys I know... ULRIKE HÖSCH

The Iron Maiden

Definitely more successful than the original version, this has a new poignancy about it which makes it a rather special listen. MATTHEW ASH

This new version is outstanding. From the opening chords on the synth with that first arpeggio on the acoustic guitar I was gob smacked, by the time the recorder broke through I was in heaven, and then it went straight back to the beginning of the song - bliss!

PETE NOONS

I was really keen on the original but this new version is definitive. I particularly like the quote from the Pachelbel Canon. I can almost see the sheep walking across the TV screen

GORDON HUDSON

the Nexus album

Brave New World

Bearing similarity to recent BJH work, consequently more commercial than much of the album. Some great harmonies and equally neat guitar work.
STU BERRY

Reflective words about changing perspectives of life, an appealing guitar solo and some nice percussion work at the end.
ULRIKE HÖSCH

Very interesting guitar solo. John's voice is as brilliant as ever. The beginning sounds perhaps a bit too Chris de Burgh-ish.
ANDREAS KUBIK

Has John recorded a lovelier song in recent years?
STEVE WALMSLEY

Hors d'Oeuvre/Mocking Bird

It's a well balanced version, superbly delivered by the vocals of both John and Woolly and retains the best of the original version without 'over orchestration'. It is beautifully complemented by the "Hors d'Oeuvre" intro. The cornet seems to suggest something of John's fascination with Brass Bands! - and it's been given some new interesting twists and turns that are clearly the trademark of Woolly.....
STEVE HINGLEY

Not quite as good as the original - in saying that I liked the dual vocals from John and Woolly.
IAN BOWDEN

The Devils That I Keep

Number one song on the album. I have been to that place. This song describes it, and people's misunderstandings better than I ever could.
GORDON HUDSON

One of the better tracks. The song picks up speed taking the listener with it and the change to the minor key mid way works well. It's good to hear Woolly working well again.
DOMINIC SCOTT

Starts very similar to "Lady Macbeth" with guitar and has an oriental feel to it, then the vocals go manic depressive, downbeat one moment then upbeat the next.
IAN BOWDEN

Sitting Upon A Shelf

I like this one, especially keyboards with middle guitar overdrive-delay and 60s vibe to it. Quintessentially very English. Could be a possible single? Vocals amazing.
IAN BOWDEN

Kind of Strawbs-ish to my ears (which is a good thing in my book). Folk, relaxed - echoing the very early BJH days. A very good song and very well done.
MATTHIAS OESCHGER

Took me back to my teenage years and an old Traffic EP. Very catchy tune.
GORDON HUDSON

Hymn

My favorite song in this album and my personal opinion is that the re-recording is almost better than the original one.
JÖRG DINGELDEIN

My least favourite of the remakes - a good band version, but it doesn't emotionally touch this listener in the way the original did.
STU BERRY

This re-work definitely loses something of the original. Particularly the drumming comes over as plodding and mechanical (come back Mel). The

feedback special:

tempo is too slow, and the sensitivity that ripped at your heart in the original is gone - it's lost its soul!

DOMINIC SCOTT

Float

Surely one of the finest Woolly songs ever. Musically and lyrically exquisite.

STU BERRY

A beautiful song, which really does "float" along, and builds beautifully. I love the "classical" bit at the end here - so reminiscent of previous Woolly tracks like "Mæstoso", goes to show that he hasn't lost any of the magic on keyboards!!

JANET ILES

The best track here. A classic from Woolly. I love it and will add it to my hall of fame. It would do even better with real string instead of a synth.... still it carries the listener off to another dimension.

DOMINIC SCOTT

Titles

Gains a new lease of life, not to mention an extra verse. George's (sorry, John's!) solo almost too close for comfort. The "nod" to Oasis becoming a tribute to a tribute (if that makes sense!).

STU BERRY

Terrific, although the jury is still out on the elaborate and confusing ending.

ROB BRYANT

As far as the new ending of "Titles" is concerned, well, that's just quite sublime!

WILLI MURRAY

Please tell me that the outro tagged onto "Titles" is meant to be ironic!?

TOM WARRINGTON

Loving Is Easy

The guitar is superb, Woolly's voice sounds as if it was made for the song (or vice versa!), and the addition of the harmonica really makes it come alive. (A shame about the lyrics, really, it would otherwise have been a great single release!!).

JULIE DYSON

Personally, I could have done without this, but at least they tried something different with it.

GORDON HUDSON

Sorry, I can only express my opinion about that one in German: Geil!!!! [*Ed - something between "great" and "sexy"!*] More of that, please!

ULRIKE HÖSCH

Star Bright

The finest BJH song for many a year. In an album that describes "a hollow echoing", "no sign of help, no sense of worth" and that informs us that "death's desperation lies on every eye", "Star Bright" allows the album to end with an emblem of hope.

TONY JOHNSON

The walking bass gives a feeling a 'stealth' - I have to say that it's probably the 'blackest' song of BJH's I've ever heard - it's got sheer guts and power attached to it and I can easily hear it being delivered by someone like Aretha Franklin.... However John's powerful vocals really shine through. Ends beautifully with the 'trademark' sound of BJH....

STEVE HINGLEY

Has got the quality to become a real classic.

ANDREAS BROCKER

That optimism, that philosophical outlook on life, that three-dimensional interpretation of life's situations, that is Barclay James Harvest.

GORDON HUDSON

the Nexus album

General Comments

It just keeps getting better. There's a freedom, enjoyment and spontaneity in *Nexus* that, with the exception of *Welcome To The Show*, I haven't heard in a BJH album for a long time. It makes a lot of the other late 80s and 90s material, which wasn't bad, seem two dimensional in comparison. It's full of little musical twists and turns, unexpected chord progressions and cadences - very much a combination of early BJH and Maestoso. WILLI MURRAY

A little history of BJH and good John Lees music. Great. CHRISTER MALMBERG

A good album where Woolly's influence is very obvious. STEFAN LAUER

This album seems to be a big step backwards. It gives nothing new, John's guitar is non-existent, the rhythm section is mediocre. The choice made by John and Woolly is to return to pieces like "The Poet/After The Day" or "Ra". I am not sure that the members of BJH have made the right choice.

JEAN BRENAS

Nexus is streets ahead of anything BJH have done since *XII* and marks a significant landmark in the many albums made by the band. The new songs are inspired in a way that those on *RoD* and some of the eighties stuff were not (though they are all good) and successfully hark back to what I see as the true BJH. I actually feel that the two new members have freshened things up rather a lot. MATTHEW ASH

First I was really disappointed with *Nexus* and I could hardly make up my mind to hear the CD for a second time. Really! Now it's a little bit better... It works! Now I'm curious to see the live show. HEIDI OBERLE

The two have gone for it and experimented to their hearts' content. A courageous project with changing feelings like I've found on no other album. It needs a good few spins.

EVELYN KRAUSE

To hear John's guitar work in tandem with the glorious flowing keyboards is what the Barclays were all about, and *Nexus* has recaptured that sound, along with the humour. I think *Nexus* can stand with any of the albums in the Barclays' illustrious career, and I think it will become a great favourite with the fans.

IAN ALEXANDER

Listening to *Nexus*, I know at the same time why we were missing Woolly so much and why I like Les' songs so much.

ANDREAS KUBIK

Once in a while, an album comes along which reminds the listener what attracted him/her to a particular band in the first place. *Nexus* is one such album. What I get most from this is the feeling of humour, innovation and general desire to work together to bring out the best in one another.

STU BERRY

What I've heard convinces me very much. That goes for the new pieces as well as for the newly arranged old ones. There are certainly a lot of fans who like the music from when the band was still a four-piece. This group of fans will be glad to have a CD now, for which they have waited for twenty years, let alone the chance to see Woolly live at last.

ANDREAS BROCKER

Nexus sounds like the early albums - very good work! The loss of Les and Mel hurts, though, and I miss them both on the tracks. I think the optimal mixture includes songs of all three songwriters with the drums of Mel.

MARKUS WERDER

feedback special:

Prime stuff. Part of what makes this album is the gorgeous, simple and eloquent sound-washes Woolly dresses each song with. Albums like *Eyes Of The Universe* and *Turn Of The Tide* were wonderful, truly wonderful, but compared to what went before, and *Nexus*, they were a bunch of boats rowing up a dry river. Woolly was that river and he took his water with him when he left. *Nexus* is one of the defining points of my 1999, and I sincerely hope the lads come back from tour eager to give us a second helping.

KEV CROSSLEY

Nexus has a liveliness and vibrancy that seems to have been missing in the last few BJH albums. This CD gives a "group" sound as opposed to a collection of two different styles and sounds.

IAN HUMPHRIES

I don't like it all that much. It sounds quite old and produced rather simply, as if it had been recorded twenty years ago.

ANDY RASCHKE

When I listened to *Nexus* for the first time I was overwhelmed. For me it was like the real BJH feeling when Woolly was still with them. Now I am really looking forward to the show in Düsseldorf, trusting that it will show John and Woolly both enjoying what they do!

UTE PERBAND

My first impression was "Oh, no, this is the end of BJH. But already after listening the second time it was getting better and better.

JAN UPSAHL

At the first listening we weren't all that impressed. We had the feeling that we were hanging somewhere between the 70s and 90s, but by now we like it more and more. Woolly's influence is really good for the music.

RAINER & GABI SANDMAIER

An album with great balance, but most importantly depth. That endangered sonic creature that improves and matures with replays, as with all classic BJH albums.

ROBIN STAPLEFORD

First of all I thought about not buying this album, as the whole project sounded a little strange to me. My first impression of the music is nothing more or less than pure BJH classic rock, brilliant music. There is only one thing - I am missing Mel's drumming and Les's song making ability. I hope this will be a short break and that the whole band will be back in future.

SOTIRIS TSAMILIS

Echoes and Shadows haunt *Nexus*. Old familiar songs that we will love to sing (forever), unused, revisited BJH songs that are Time Honoured Ghosts and the exquisite "Star Bright", which reminds us that there will be something left After The Day, are woven together into BJH's latest, successful offering. Woolly's influence is clearly discernible, allowing us to realise what his absence has denied us for the past twenty years.

TONY JOHNSON

Congratulations to John and Woolly! It's a wonderful album! Being a bit sceptical about the mix of old and new material in advance, they managed to convince me absolutely. Additionally, it is not one of those "over-produced" albums with the "sterile" atmosphere of the last ones, it is an album with live "flair", indeed.

ULRIKE HÖSCH

I have to admit that a number of issues surrounding the release of this album have inevitably tainted my appreciation of the music. Firstly, John's deal with Eagle Records, and the "re-recording" clause in particular, still strikes me as odd. The company has released a good number of albums by some excellent artists including Yes, Jon Anderson, Mike

the Nexus album

Peters, Nik Kershaw, Hall and Oates and John Wetton. Strangely enough, none of the aforementioned acts were expected to revisit their earlier works.

Secondly, I can well understand the grumblings of discontent and outright dismay of some fans regarding this new "Barclay James Harvest" album. To anyone who doesn't work for the record company and fans who are not currently club members, the album appears to all intents and purposes to be a new group release. While I'm thrilled to have any new material from the band (including solo efforts) and the thought of Woolly's return to the scene has always been a source of delight to me, I'm frankly disgusted by this turn of events. I can only say to Les and Mel that some of us, at least, can still tell the difference.

All of which, unfortunately, tends to overshadow the music. A great pity, as the original songs on *Nexus* deserve to be appreciated in their own right. This really should have been billed as a Lees/Wolstenholme album! With each pass of the keys (and Mellotron or no Mellotron, there's a Wolstenholme *sound* on this record!), we're instantly transported back to the glorious days of heady symphonic rock - a genre that hasn't been heard in many a year and certainly not on a BJH album of recent vintage. It pains me to be negative about any BJH project and more so because this one should have been great. All things considered, *Nexus* is half a wonderful album.

TOM WARRINGTON

It reminds me of the original four-piece line-up at their best. Pity there is no Les or Mel, but that doesn't detract from the splendid, professional contributions from the other musicians, especially Craig and Kevin. My only misgiving is the "Through the Eyes Of John Lees" tag.

My educated guess to this apparently egoistic designation would be some kind of legal restriction...or has Woolly suddenly been struck blind?! Credit where credit's due! PAUL OGDEN

On the one hand I prefer almost all the albums with the original line-up (with John, Woolly, Les and Mel) for their balance, on the other hand, *Nexus* has a much higher position than *Ring Of Changes* and *Victims Of Circumstance* in my personal chart. *Nexus* is a small step in the right direction - let's hope that there will be more steps in the right direction to come.

HANS-JÜRGEN ZAHNER

On first listening I wasn't all sure what we'd got. Third try was at last in darkness and otherwise total calm and I was much more impressed. It's a full circle thing, really, very much like early BJH with an added fullness and maturity (sounds like a fine wine!). A close thing in some cases to almost going over the top with what I would call the "Woolly embellishments", and there is a lot of Woolly influence in it with echoes of *Mæstoso*, but it does all come together in the end.

HEATHER WENT

Absolutely brilliant!

S.J.CLOWES

It maybe sounds a bit sad, but I've been living in hope for twenty years and can only say that I have not been disappointed. This album is going to bring much enjoyment over time and is already on the "prized possessions" list. In short I think it's excellent.

BRIAN GALLAGHER

If this is the shape of things to come, then in the words of Oliver, "Can I have some more?". R.J.PHILPOTT



feedback special:

Stuttgart Leonberg, 12/04/99

Maybe 1,000 attendants at the almost sold-out small (but "small is good", J.L.) Stadthalle. Of course a little fan club community in the first rows. An interesting support act (Rosenfels from Germany - to me much better than this Denecke guy), and then there were the guys.

They started with a thunderous version of "She Said" - a great classic, a perfect start! "Festival!" was almost as powerful, a perfect fit. The guitar out of tune on "Mocking Bird" and some bum notes on "Brother Thrush" and "Galadriel" proved that everything was live. John and Woolly seemed to enjoy themselves, and we fans had a perfect evening. The backing band was incredible: I wonder why the drumming on *Nexus* sounds a little pale, Kev Whitehead being a great



Nordhausen [photo: Keith Domone]

drummer. (Different enough to Mel's style, so we don't need to compare.) The - more or less - acoustic part was a good idea, and it was great to include "River Of Dreams" (thank you once again John for that song) and "Mr E" as songs from the non-Woolly era. "She Said", "Harbour" and the excellent new songs (I include the instrumental piece) were my personal favourites. I would have loved to hear "Float" though, but then again "there are thousands, millions of songs" (W.W.) Some people were upset because they hadn't heard about the line-up. I'm sure they were convinced afterwards.

ANDREAS KUBIK

Düsseldorf, 14/04/99

I must say I was disappointed. Sure it was nice to hear songs like "The Iron Maiden" or "Harbour" live, but I thought the choice of songs was unfortunate. There was no real atmosphere and people getting up all the time was a sign of something missing. Why did John play an acoustic version of "River Of Dreams"? Why only part of "Suicide"? Woolly seemed tense with his guitar and made a hectic impression. I was absolutely disappointed when the concert was over after less than 90 minutes. I'm sorry - that's a weak performance.

JÜRGEN FEGERS

Rostock, 18/04/99

Everything went superbly, no mistakes, no problems. John and Woolly were together in full harmony and were obviously enjoying standing on stage together again. They gave their all and you could see the joy on their faces. The new CD *Nexus*, as well as all the

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older songs, received much applause. Many people thought that BJH would appear in their original line-up as posters and adverts had said, but they didn't mind as long as they heard the music they came for.

MICHAEL STRIDDE

Berlin 24/04/99

At 8.00 p.m. sharp the lights went out and the support-act "Rosenfels" began their set of 6 or 7 songs. It actually went down OK and was well received.

After a short break a very expectant audience were witness to 5 men coming on stage in the dark. And after a short keyboard-introduction the band started the concert with "She Said." A great intro to what should become one of the best concerts I've seen (and I've seen a good deal of concerts incl. ones by Pink Floyd, Camel, BJH, Genesis, King Crimson etc.)

When Woolly began singing "She Said" there was no doubt that he was back in great shape. With a voice clear and self-assured he led us through this fine song, complete with recorder-solo by John and great guitar solos.

Next up was "Festival" complete with raw guitar from John and the odd middle section. Very much like the album version.

A slightly grey- and short haired John then introduced the two songs already played and told us 'bout the song to come. A song with a matter still current due to the war in Kosova. He told us the song was from when he had longer and blond hair to which Woolly, with even shorter hair, would



Berlin [photo: Keith Domone]

remark "You should be grateful for what you've got." The first of many jokes from his side. Kevin on the drums then led us into a stunning version of "For No One." John had problems with the first line but was soon back in action. A surprise was when Woolly took over and sang lead on the last verse before John's great solo.

Woolly then introduced us to a very old song, re-recorded on *Nexus*. "A little short thing or a short little thing" as he said. We then had a great version of "The Iron Maiden." After this one Woolly introduced the next one. Another very old and as he said, "quite famous, with a little added twist." We then had "Hors d'Oeuvre" and "Mocking Bird" to tremendous applause from the audience. By this time the sound quality was what I'd call perfect. John's voice and guitar was extremely clear (and clean).

Following this great song and after the audience stopped clapping (which took a while) we were then led into "Suicide?". To my surprise we had the whole song electric. I know from former reviews that they'd played it

feedback special:

only half-way through semi-acoustic. I spoke to Keith after the concert and he told me, that the band didn't think it worked well that way. This version was very close to the one on *Live Tapes* complete with the great "smack" at the end. What more could one ask for?

Next up was Woolly grabbing his 12-string acoustic guitar. "The highlight of the concert," as he told us "Where I stand up." A song from *XII* which caused very much clapping from one single person in the audience to which Woolly replied "You're the one who bought that album!" For my own part I'd join that since I still have this album as my favorite. We then had a



Bad Breisig [photo: Gregor Lellek]

fine version of "Harbour" played live for the first time. This was followed by a single from 1969 - "Brother Thrush". Another great song.

After that we had, what I'd say was one of the very highlights for me. A slow piano-intro from Jeff led us into the greatest version I've heard of "River Of Dreams". Only John accompanied by Jeff on the piano. I've never heard John sing so clearly and so much in tune live. This was simply beautiful. And as we applauded John for his contribution he stood applauding Jeff for his. Following this was a version of "Mr. E". A great song on the *River Of Dreams* album and not as good live, I'd say. John was joined by Woolly on guitar and Craig on bass plus Jeff on keys. On the other hand, after this version of "River Of Dreams" almost everything would've sounded weaker.

To great applause John and Jeff then led us into "Poor Man's Moody Blues." Still acoustic guitar and keys. Soon they were joined by Craig on bass and Woolly on keys. Halfway through the song John changed guitar to electric and we were back into this classic version of this song, complete with John's great guitar solo.

Next was a new song from Woolly. Written, as he told us, only "weeks, month, minutes ago". For now it was called "New Song". It began with a polite rhythm guitar from John but later got more heavy and raw with some discord from John. It ended great with a guitar-theme before fading out.

After that we had another new song, as John told us, from "that album, *Nexus*." A great version of "Brave New World", which was better and faster

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than the studio-version. Complete with lead-vocal from both John and Woolly. Woolly played 12-string on this one. Kevin added some electric-drums which suited the song very well and completed it with a drum-solo at the end.

Herefter John introduced us to the guests on stage. "Our kid, our protégé, our little boy" as he said about Craig. Before introducing Woolly, Woolly sort of introduced his Mellotron. A heavy thing, but since this was show-busines, he had to cope with it. We then had a classic version of "Galadriel." Great as ever.

The last song was started with a bluesy harmonica from Woolly and we had a great great version of "Loving Is Easy." Much heavier than on the *Nexus* version, but still slower than other live versions of the song. John gave us the best solo of the night and Woolly was really having a ball, rocking behind his keys.

For encores we first had, what I think is the greatest song on *Nexus*; "Star Bright." A great version with solo and complete with this classic ending. John added a very quiet solo to this ending and it couldn't have been better. Next was, to the audience's ovation, "Hymn." This was as good as ever. Everyone in the hall was enjoying this great song. The band as well.

After the concert we talked to Keith and the band. John felt that the sound had been perfect and it really made people listen to the music. Everyone was in very good shape and felt good about the concert. Keith told me that the concerts were getting longer and longer. Starting with 90 minutes we now had had 100 minutes of great music. I was surprised how relaxed

John and Woolly were. It was obvious that they'd enjoyed the concert. And if this wasn't enough, on the day after, when leaving Berlin, as the bus stopped at ZOB to pick up the last passengers, the engine was stopped and out through the loudspeakers came very quietly "Hymn". What a fine farewell from this great city.

So it's thank you Berlin and thank you Barclay James Harvest

JAN CHRISTENSEN



Bad Breisig [photo: Gregor Lellek]

Feedback

BJH: The Past, Present and Future

I've been a fan since 1977 when with my first wage I bought *Time Honoured Ghosts* because I liked the cover, soon to find that the contents of that cover and all the others were to bring me unrivalled listening pleasure and form an oasis of enjoyment in troubled times.

As with all things change catches up with everything and things move on, as in the case of Barclay James Harvest. Over the years the band has come through some pretty awful dramas which I'm sure would have more than tested most of us, and changed our outlook.

I was really upset when Woolly left, since this robbed me of seeing the band as a four piece, but I can still remember the excitement of the concerts that followed and the ritual of the first play of a new album or single.

The current situation with the band, although obviously upsetting to a lot of people, must be seen in the context of the time span of the band and the personal feelings of those directly involved. After all, how many of us "fans" still keep in touch let alone work as a team with people we met up with thirty years ago and still remain friends through all the pressures of life and business? Not many, I think.

The upset caused by the comments made by John and people's interpretation of them, especially by fans of the three piece set-up is understandable,

but we should all stand back a bit and try to understand the emotions involved in being unhappy with the direction you are heading and the difficult decisions that have to be taken to try and get back to where you personally want to go. Unfortunately for the band members the fact that they have been together so long makes this all the harder.

Could you please pass on my best wishes to John and Woolly, since you are in the enviable position of being able to make direct contact, and to wish Les and Mel success in whatever they decide to do.

BRIAN GALLAGHER

To be honest, I had considered not renewing my membership, but after THESE concerts I will stay - after all, it's been a proud fifteen years! Woolly's unexpected return seems to bring a new freshness into the band. I noticed that Woolly sang rather a lot of the songs. Who would have thought that we, the "younger" fans, would ever meet Woolly? He is really nice and very funny.

DAGMAR MÜLLER



Song Lyrics

If you'd like us to print the lyrics of any songs in NL, just ask!

For this issue, we have a brand new song which received its live premiere in Siegen on April 7th:-

NEW SONG

*Like a sinking sun
That goes down on everyone
Love went down on me*

*Even as we speak
The ties that bind begin to creak
Love went down on me*

*And as we go our separate way
There is a price which we must pay
It is the darkness in our day
Falling out of love
Is something I'm not guilty of
Love went down on me*

*Nothing we can do
Not one thing to pull us through
Love went down on me*

*As we go our separate way
There is a price which we must pay
It is the darkness in our day*

*Like a sinking sun
That goes down for everyone
Love went down on me*

Lees/Wolstenholme, © 1999

Quiz Results

Evidently Mr. Hosten-Pils made the questions in the *Nexus* quiz a little difficult, as we only received four entries, whilst many others said they would have liked to have entered, but were totally stumped. Nobody got all the answers right, but we had some valiant efforts, and the winner is Tony Johnson from Chester, who wins a *Nexus* tour T-shirt. And now, the answers:-

1) *Brave New World* - who wrote the book?
Aldous Huxley

2) ...and who recorded *Grave New World*?
The Strawbs

3) The centre instrumental section of "The Iron Maiden" refers to which song on *Maestoso*?
"Patriots"

4) One of the guitar fills on "Festival!" is a recognisable blues standard. What is it?
"Crossroads" (by Cream)

5) This version of "Hymn" shares a figure that first appeared in 1976 and then again in 1994. Where?
"Ra" and "Sunday Bells"

6) A short percussion section in the centre of "Sitting Upon A Shelf" made a first appearance in which early BJH song?
"Brother Thrush"

7) Woolly has played harmonica only twice on record - on the *Nexus* version of "Loving Is Easy" and on which other song?
"The Streets Of San Francisco"

8) John's guitar phrasing on both versions of "Loving Is Easy" doffs a cap to which late great guitarist?
Paul Kossoff (of Free)

9) Not the *Enigma Variations*, but who is GMH?
Gerard Manley Hopkins

10) ...and why the apology?
The line about "a world without event" is borrowed from one of his poems.

11) Finally, how many musical and lyrical references can you find in the new "Titles"?
We're still counting!

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: Laservision (PAL) disc of the *Berlin - A Concert For The People* video. Please contact:

STEVE HINGLEY, 36 Milton Road,
Bath, Somerset, BA2 4QZ

WANTED: Another *Arable Parable* on LP or CD, *The Harvest Years* triple LP, *Twice As Much* on CD, *Berlin* 11-track. Write to:

GERHARD LOGER, Hopfenweg 7 b,
26125 Oldenburg, GERMANY
[e-mail gloger1203@aol.com]

CONGRATULATIONS to Patrick and Anne Cross, whose first son, Tomas Matthew, was born on December 20th, 1998.

A BELATED GREETING also goes to Marlene Kraus, who had a son called Simon on September 4th.

Coming Soon...

The next edition of NL will include all the latest news about Les's solo project and John and Woolly's future plans.

NL46 will be available at the end of August, and the last copy date for contributions and advertisements is July 20th.



[John and Woolly being interviewed for Saar TV in February, photographed by Stefan Lauer]

