



Nova Lepidoptera

The Barclay James Harvest Magazine

Number 53, June 2001



Nova Lepidoptera



The Barclay James Harvest Magazine

#53, June 2001

Contents

News _____	4
A Message From John and Woolly _____	8
UK Tour Reports and Photos _____	9
Song Lyrics: Untitled Demo _____	17
BJH Memorabilia _____	18
Long Live Rawk & Roll _____	20
Marketplace _____	22

Credits

Cover design: Brian Taylor

Contributors: Rob Price, Pete Noons, Bridget Wright,
Kostas Papakotas, Sotiris Tsamilis,
Stu Berry, Robert Philpott, Spencer
Townsend, James Barry, Andy Long,
Mark Downer, Ricky Nolan, David Simmons,
Peter Brown, Sue Curtis, Lorna Price

Next issue: Last copy date 20th July
Available end of August

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

Fax: 0870 162 9935

e-mail: ibjhfc@bjharvest.co.uk

Web Site: <http://www.bjharvest.co.uk>

LES - RECORDING UNDERWAY

The news for which fans have been waiting since the BJH sabbatical was announced is that recording began on Les Holroyd's solo album in April, with some recording taking place at Les's home, and some at an as yet unnamed studio. No record deal has yet been sought, as Les wants to finish the album before music business influences are brought to bear on it. Probable inclusions on the finished album are:-

January Morning (St. Petersburg) - a change of working title here for the song which Les rates as one of his favourites, and which could possibly be the album opener. An orchestral intro has been written but may not appear on the record due to its length, although could still find a place in live concerts.

Quiero el Sol - translates as "I want the sun", and is a guitar-orientated up-tempo number featuring Les's guitar work on Rickenbacker 12-string, acoustic 6-string and Fender Stratocaster.

Missing You - the arrangement is virtually complete, although some lyrics may still be changed.

That Was Then, This Is Now - an up-tempo song which is almost finished.

Of the other titles mentioned in the last NL, the piece described as "Classical G Minor" may now be entitled "Sleepy Sunday", and has a short classical intro leading into the main song which has a Parisian or Italian feel, "It's My Life" needs a few more lyrics and "End Of The Day" is being reconsidered, but could end up being amalgamated with another song.

Those who attended the 1997 BJH tour will be delighted to hear that it is possible that Les will include a new version of "Life Is For Living" based on the "unplugged" rendition from that tour, and a second back catalogue BJH track is also being considered. Intriguingly, one more new piece, "Marlene", is described as being part of a *Berlin Suite*, although it is uncertain as to whether that will appear on the album.

It's too early to say yet exactly when the album will appear, but given the speed of progress so far and the enthusiasm of those who have heard some of it, you can look forward to hearing it sooner rather than later!

JOHN AND WOOLLY: A New Album ...

John and Woolly plan to start recording an all new studio album in the next few months. Eagle Rock have already offered them a deal for a new album, although nothing has yet been finalised.

Both John and Woolly have been busy writing new material, and hope to release the album later this year or early in 2002. The band line-up will almost certainly be the same as on the recent *Revival* tour, and judging from the way the band spirit has developed on the road, we can expect to see more prominent contributions from Craig, Kevin and Jeff this time around.

As mentioned in a previous NL, amongst the songs which are likely to find a place on the album are "New Song (Old Story)", as premiered on the 1999 *Nexus* tour, "Bryan MacLean", "One Drop In A Dry World", "A Stolen Life" and "Hiraeth". There probably won't be any remakes of old BJH songs this time, but in any case the album will be primarily consist of new songs rather than a mixture of old and new as on *Nexus*. Recording will take place at John's Friarmere studio.

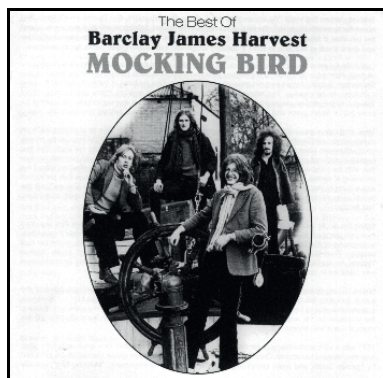
... And More Concerts

There are also some exciting plans afoot for more live shows. We're still waiting on news of more British dates after the success of the three concerts in March [*see reviews elsewhere in this issue*], but there is already talk of live shows not only in the autumn but also running into next year which could take in several European countries such as the UK (including Scotland!), France and anywhere else which will have them! .

Perhaps the best news of all is that negotiations are under way for that tour to include a number of shows in Germany complete with an orchestra! Whilst the budget would probably restrict the scope to something like a twenty or thirty piece ensemble, this would be the first time that fans have had the chance to hear Barclay James Harvest music performed live with an orchestra since 1973 - before most members of the fan club (including us!) were old enough to go to live concerts. John and Woolly have also been asked not only to perform at, but also to write music for, a festival in the Austrian Tirol in the summer of 2002. We'll keep you posted...

Recent CDs

With startling originality, both EMI and Spectrum have released compilation CDs entitled **Mocking Bird!** EMI's offering came out on April 16th and is a "Best Of" the Harvest era from 1968 to 1973.



Mocking Bird - The Best Of BJH
[EMI 529 542 2]

Mother Dear
Taking Some Time On
Early Morning
Brother Thrush
Poor Wages
Mocking Bird
Vanessa Simmons
Galadriel
She Said
Child of Man
Good Love Child
Ursula (The Swansea Song)
Medicine Man (album version)
The Poet
After The Day
Moonwater
Little Lapwing

The Spectrum disc, issued on March 19th, is more interesting, offering twelve tracks covering the entire Polydor output from 1974 to 1997, although sadly no rarities.



Mockingbird
[Spectrum 544 493 2]

Child Of The Universe
Song For You
Suicide?
Hymn
Poor Man's Moody Blues
Mockingbird (live 1974)
Love On The Line (live Glasnost)
Life Is For Living
Just A Day Away
Berlin
Kiev
Back In The Game

Like the rest of the Spectrum range, including the now-deleted *Sorcerers And Keepers* BJH collection, the CD is budget-priced, whereas the EMI disc sells at mid-price. Both are now available from the club by mail order.

Japanese Reissues

Polydor Japan released limited edition CDs of **Everyone Is Everybody Else** [UICY-9047] and **Time Honoured Ghosts** [UICY-9048] on March 28th. Each CD is remastered and comes in a card facsimile of the original sleeve. The sound and presentation of these discs is superb, although that quality comes at a price. With any luck these two discs will mark the beginning of a whole series of Japanese CDs, at least of the Polydor years.

Competition Winners

The winner of the framed cross-stitch reproduction of the *Gone To Earth* owl design (see photograph on p.8 of NL52) was Claire Powell, who correctly said that John and Woolly first met at Oldham Art School and that the name of the first band they played in together was The Sorcerers.

Runners up, who each received a rare original vinyl copy of John's solo album, *A Major Fancy*, were Phil Wood and Robert Philpott. Congratulations to the winners and many thanks to Kate Russell, Alan Coleman and Steve Heap for donating the prizes.

New Badges



The latest item in the club sales list brings back that old favourite, the winged woman logo, this time in the form of a blue and silver shaped enamel "pin" badge, shown approximately actual size above. Please see the order form in the centre pages for ordering details.

_ Other Short Stories _

... Thanks to Ralph Klocke and Stefan Lauer, who spotted that a German novel, *Liegen Lernen* by Frank Goosen, features the LP label of **Gone To Earth** on its cover...

... any club members can now order the **Revival** bonus disc from us ...

... finally, if anyone wants an A5 colour *Revival* leaflet with band biog and ads for the club and Eagle Records, as given out at the recent English concerts, just send us an SAE or IRC ...

A Message from John and Woolly...

Stunning!

Our first UK concerts for (respectively) nine and twenty years, and whilst there have been many great gigs abroad in the intervening time, there's nothing quite like a home audience.

A little nervous in Bristol (A "next big thing" - Woolly); something of the surreal in Manchester due in part to the expanded personnel, and a very rock 'n' roll venue in London where the show ended and everyone was unceremoniously thrown out.

A great response from crowds at all the gigs which not surprisingly lifted the band's spirit and performance considerably.

Our thanks go to Mean Fiddler for giving us the opportunity, Keith and Monika for running "the shop" and of course all those who came and saw.

Where next?!

John & Woolly
pp. Craig, Jeff and Kevin.



Manchester, 28/03/2001

[Photos: Pete Noons]

Tour Reviews

BJH Through the Eyes Of John Lees, March 2001

15/03 ATHENS Rodon
16/03 ATHENS Rodon
17/03 THESSALONIKI Ydrogios
19/03 LARISA Mylos

27/03 BRISTOL Anson Rooms
28/03 MANCHESTER Debating Hall
29/03 LONDON Astoria

LIVE SET:

**She Said; Festival; For No One;
The Iron Maiden; Mockingbird;
Child Of The Universe; In Search
Of England; Harbour; River Of
Dreams; Poor Man's Moody
Blues; Galadriel; Panic (Greece);
Suicide? (England); Brave New
World; Medicine Man; Loving Is
Easy; Cheap the Bullet; Hymn**

Greece

The one concert I was in (Salonica, 17th of the month) was dreamy... people were rock-elders, me being average at 30. A wonderful sight to see 45-year olds up on the bars in front of the stage and singing! In fact we were all singing! The sound was wonderful, the club barman saying that it was one of the 2 best (the other being a recent Camel concert). I was particularly pleased to listen to all the old songs, especially some of my favourites ("She Said"!!!, "For No One"!!!, "Suicide"!!!, "Galadriel"!!!).
Wow!

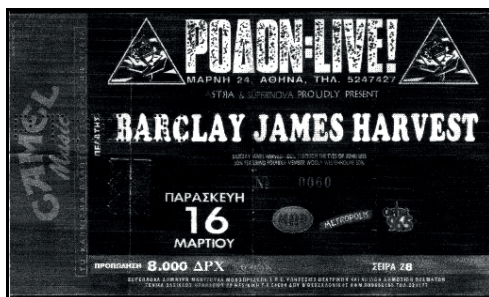
Kostas Papakotas

I believed that I would never have the chance to see BJH live in Greece, since my home country did not seem to be in the band's plans for live appearances. The band was great. John at his best guitar playing, giving less effort in vocals, since Woolly did a great job in that aspect.

I liked the feeling of friendship and cooperation between the members of the band. The other three guys were very good, and added energy in the band, although we miss Les and Mel. Maybe the great personalities of Les, John, Woolly and Mel are difficult to fit on one stage, because they are all leaders and great musicians. Please, guys, try to find a way to be all together!!!

The set was great. The best-played songs were "She Said" (the first and maybe the best), "Loving Is Easy" and "Child Of The Universe". Thank you guys for the great concert. Be back soon!!!

Sotiris Tsamilis



Tour Reviews

England

I hope that the 3 date UK tour has finally laid to rest the misapprehension that no-one in the UK wants to see the band. From the start at Bristol it was evident that here was a band fired up and raring to go! Opening with "She Said", the band then proceeded to roll back the years with a string of classic songs, many of which had not been performed since the '70s.

Song selection was mainly as per *Revival*, being well balanced between rockier numbers, interspersed with more reflective and wistful tunes such as "The Iron Maiden" and "Harbour" which saw Woolly strap on the 12 string and take centre stage. Surprises came in the form of "Child Of The Universe" which went down a storm, and the main set closer, a truly blistering version of "Medicine Man". Second song in the encore was a rearranged (by Woolly?) "Cheap the Bullet", lead vocals courtesy of Craig with Woolly backing. Undisputed highlight for me though was "In Search of England". Words simply cannot do justice to how good this sounded, John's guitar searing over the top of Woolly's keyboards.

If I could level any criticism then it would be the inclusion of "Brave New World". I **do** like this song from *Nexus*, but feel that live it just doesn't cut it, I would far rather

have heard "Float", "The Devil's that I Keep", or "Star Bright", all far stronger songs.

What really sealed it though was the enthusiasm and humour emanating from Woolly. Having now seen this band, one can fully appreciate John's comments about him being "the soul" of BJH. I can see now what we've been missing all these years.

Sound quality at all three gigs was astounding, with each instrument clearly defined in the mix. Whoever was responsible for the sound should be congratulated for such a sterling job. Despite poor promotion, which probably accounted for a fairly low turn out at Bristol, attendance was otherwise excellent. Manchester, one of the best gigs I've ever heard by **ANY** band, was a sell out with London not far behind. Stage lighting was minimal, slightly better at the Astoria, but hey, we didn't come to see the lights, did we!

All in all, a fantastic experience made all the more enjoyable by the opportunity of meeting so many other club members. Let's hope that the success of this short tour allows the band to hit the road again in the not too distant future, with a more lengthy tour itinerary to enable everyone the chance to see a show.

Stuart Berry

Four Reviews

What an opener: "She Said", the start of a great evening, especially as this was the first time I had seen Woolly on stage. Throughout the evening I was impressed by the camaraderie of the guys on stage, and I felt this feeling was transferred to the audience. Most of the songs you would want to hear live were played - "For No One", "Child Of the Universe", "Mockingbird", as well as newer ones like "Brave New World" and "River Of dreams". To hear "In Search Of England" and "Harbour" was a great treat for me, finished off by a cracking "Medicine Man". I would not have missed this night for anything.

Robert Philpott

I wasn't sure what to expect with the absence of Les and Mel, but I needn't have worried. Probably the best I've ever seen from BJH live. John seemed to enjoy himself a lot more than in the past. Not a brilliant turn out for the gig, but hopefully those of us there made enough noise to make it worth it for them.

Spencer Townsend

What can I say.... AWESOME !!! Despite the best efforts of the British weather to dampen the spirits, nothing was going to get in the way of seeing "the boys" back in dear old Blighty for the first time in 9 years, and Woolly's first time in 21 years. This is a band that is supremely comfortable with each

other, and all excellent musicians. The band were tight and together throughout. My overall memory of the gig was how dynamic the band sounded...far better than on the *Revival* CD, where my ears find the production a bit flat and lacking sparkle. This gig wasn't sparkling it was on fire!

James "Old Tom" Barry

The first time I've seen the lads for around ten years proved to be no disappointment, despite the 'new boys' in the line-up. The band played a very safe set, taking in a lot of the classic tracks from the early years, loosely sprinkled with one or two newer numbers from the *Nexus* album and other more recent platters. Boys, you lose a point for the new arrangement of 'Mockingbird' which I still don't like, but apart from that, what a top gig. 9/10

Andy Long

Once there was a four piece band, then they became three, then five and now it's a seven piece. Manchester was something phenomenal. Playing back on home turf to a packed hall of devoted (if somewhat greying) fans was bound to be special. But with two special guest appearances it took on an entirely new dimension, John Joseph Lees playing cornet in "Mockingbird" and Esther Lees singing "Galadriel"! It was a night to be long remembered

Pete Noons

Tour Reviews

What a great night!! I was in 7th heaven when the band started with "She Said", soon followed by "For No One". To then also have "Mockingbird" and "Child of the Universe", all within the first half hour or so, exceeded all my expectations. Many of my all time favourites were played to the limit. It really was a treat to hear those classic BJH songs again, Mellotron and all. I would have preferred John to have sung on "Cheap the Bullet" and "Galadriel", but other than that I could not fault the performance (except for the usual 'Pity they can't play all night' wish I always have as the encores end. Start at 7 and play till 11 is my motto!!!! A bit like a cup match with extra time and penalties and a lap of honour). I was (pleasantly) surprised there were so many there to be honest - surely justification for a longer UK tour later this year? The support for the guys was tremendous.

Mark Downer

What can I say. I thought it went beyond wildest expectations. I hadn't seen the guys since the XII tour and the playing was superb. It's so damn easy to forget why you really liked them in the first place. Highlights (as if there were low points):

- actually doing "Suicide"
- "Medicine Man".
- New way of doing "Hymn".
- Songs that I only thought were okay on the studio versions

such as "Cheap The Bullet" and "Festival" were given a new lease of life.

- Taking a friend who liked them a 'wee bit' and leaving with a convert!

Ricky Nolan

It is 1am. My throat is hoarse and sore. But, strangely, I am not tired. In truth, I am elated. I have just returned home after witnessing one of the best concerts I have ever attended. To see John and Woolly on stage together in London, for the first time since 1978, was so momentous. For me, the highlight of the gig was when they played Poor Man's Moody Blues, followed by Galadriel, followed by Suicide?. At one point in PMMB I had tears in my eyes (and I have never cried at a concert before). The reception the band received from their loyal fans was fantastic.

David Simmons

P.S. Dear John and Woolly - when you tour in the Autumn, please could you include "Early Morning" in the set list?



Coming Soon...

NL54 is due out at the end of August, and the last copy date for contributions or adverts is July 20th.



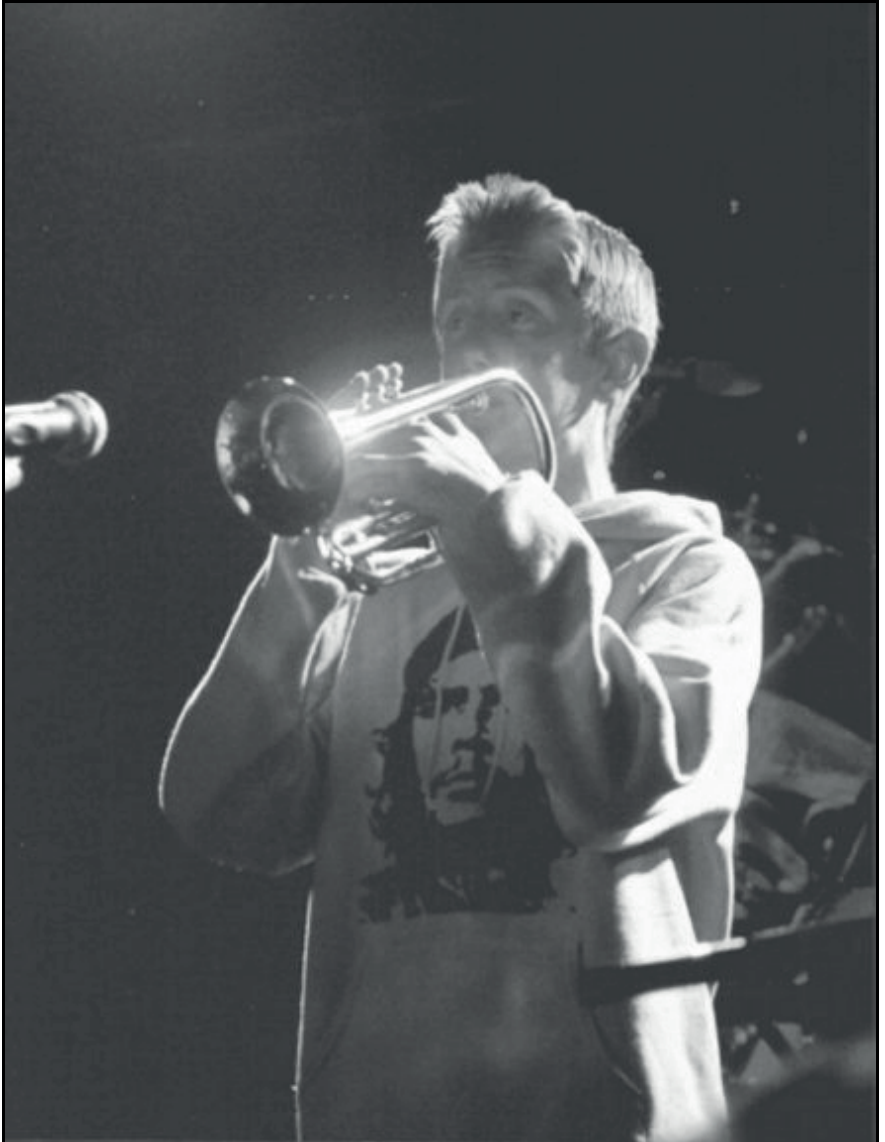
Tour Photos

**Facing page: Esther Lees joins
the band in Manchester
to sing "Galadriel"**

[Photo: Bridget Wright]

**This page: John Joseph Lees on
cornet for "Mockingbird"**

[Photo: Pete Noons]



Tour Reviews

I'd waited an eternity, 3330 days to be precise, to see BJH live, or at least a part of it. 200 miles by road to Berkshire, train to Waterloo then walk - no underground. Walked into a black hole, the London Astoria. At 9 o'clock John and Woolly appeared - absolutely magic. From the first few bars of "She Said" you could sense the rapport between them. A band of the professional quality of the Barclays deserve a better venue than the Astoria, but they surpassed themselves. Whatever the line-up they have learned to fill the venue with sound and hold the audience. My daughter is too young to have seen Woolly live before, only having heard him on CD and vinyl. She thought it was the best BJH concert she had ever been to. All too soon the performance was over. For me the highlights were "For No One", a superb song, Woolly's expressive version of "Loving Is Easy", "Suicide?" and "River Of Dreams" - thoughts back to the often talked of "unplugged" project. I could go on, but I can't wait another 3330 days, it needs to be sooner - nine years is too long! My daughter gate-crashed the stage at Hammersmith in 1987 as a teenager who knew no better. I doubt if her young children will ever see BJH live, but I hope they hear the music and realise how much the most underrated group of the late 20th century have contributed to life's enjoyment. Thank you forever.

Peter Brown

I'm beginning to think I should have gone to the trouble of getting a passport and traipsing around Europe in the last couple of years - if the *European Revival* gigs were half as good as the Astoria on Thursday, I should've have gone long since. It was awesome. The set list was perfect. And, guys, please come back soon!!! Keeping my fingers crossed for a repeat performance soon,

Sue Curtis



Jeff Leach in Manchester
[Photo: Pete Noons]

By popular demand, here are the lyrics for the previously unheard song featured on the free CD in NL51, even though John freely admits that they're not his best!

UNTITLED (DEMO)

*Shadows falling in an empty room
Fading memories hold back the gloom
When I think of the night
Dancin' till morning light.
We were kids back when "Blue Moon" was cool
Tossing and turning and breaking the rules
When the feeling was right
Dancin' till morning light.*

*We were lovers from the day we met
Getting serious in school
Going steady was a joke and we were the fools
All those moments as we learnt to kiss,
To touch, to hold, so new
And the day I said "I'm in love, how about you?"*

*And you said, "Oh, oh oh oh, la la la,
Yeah yeah yeah, sha na na
Shoobedoo, I love you"*

*In the darkness everything remains
Bodies touching, learning the game
Of doing it right,
Loving all through the night.
Hungry love consumed our faithful hearts*

*Jealousy drove us apart
Please don't turn on the light
Leave me my dreams tonight.*

*We were lovers from the day we met
Getting serious in school
Going steady was a joke and we were the fools
All those moments as we learnt to kiss,
To touch, to hold, so new
Only memories now that you are gone
Through the years apart they linger on
Like the day you said
"It's over, find someone new"*

*Well darling, Oh, oh oh oh, la la la,
Yeah yeah yeah, sha na na
Shoobedoo, I love you*

Oh, ... I miss you

*We were lovers from the day we met
Getting serious in school
Going steady was a joke and we were the fools
All those moments as we learnt to kiss,
To touch, to hold, so new
Fading memories now that you are gone
Through the years apart they linger on
Like the day you said
"It's over, find someone new"*

Oh, ... I love you

Words and music by John Lees

BJH Memorabilia

According to Wilde, there is only thing in the world worse than being talked about, and that is not being talked about. The wacky world of the music business took that maxim to heart many years ago, going to ever greater lengths to secure the oxygen of publicity for their artists. Perhaps the ultimate example of that to date is Hear'Say from the Popstars TV series – household names before they had ever released a record.

Barclay James Harvest is definitely not the first name which springs to mind when thinking of great publicity stunts, or indeed any publicity at all, but in fact a surprising amount of effort has been put into "creative" promotion of the band over the years. Here we take a look at one or two of the more unusual items of memorabilia which have been produced to promote the band to the media or the public, or simply as mementoes for those associated with the group.

The standard record company

promotional fare consists of press releases, records marked as not for sale to the public or special promotional pressings such as CD singles which are issued only to the media. "River Of Dreams" and "Back In The Game", for instance, were both pressed as one-track CD singles and distributed to

radio stations in Germany to promote the *River Of Dreams* album, but were not available in the shops as singles. The other most common items publicity plays are posters for use in shops, postcards, badges, stickers and T-shirts.

Occasionally, though, the marketing department applies more imagination, and comes up with something a little different.

Everyone Is Everybody Else beer mats may not be the most sought after collectors' items, but by the time of *Octoberon* the band was becoming successful enough to warrant a bigger marketing budget. MCA (the band's American label at the time) produced cardboard mobiles of the painting of Oberon from the front cover, but Polydor UK came up with something much better – a mirror featuring artwork from the album, presented in a beautiful wooden frame. These seem to have been given out only to the band and those close to them in the business, and so are much sought after on the rare occasions when one comes on the market.



BJH Memorabilia



excerpts from the album, but fewer will have seen the "bullet pen" or bullet-shaped brass keyring which were given out to the media in an attempt to get publicity for the single.

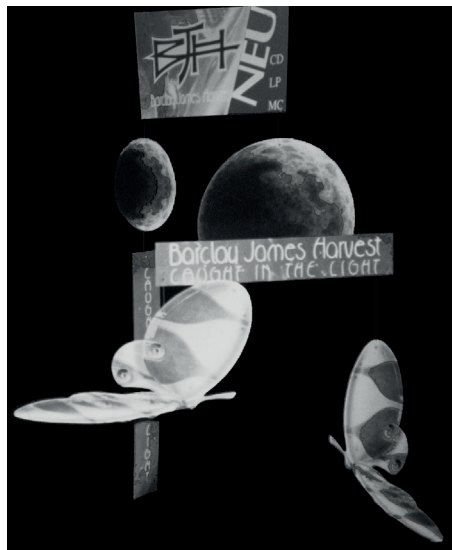
Neither the fans nor the band were very impressed with the amount of promotional effort Polydor put into the subsequent albums, but this *Caught In The Light* cardboard spaceship mobile may have caught a few people's attention in record shops as it poked them in the eye.

Also highly collectable is this metal bust inspired by the *Face To Face* album cover design, one of which was sold at auction recently for a silly amount of money to some collectors who ought to know better. If you want to see it, just come and visit us some time...

Polydor spent a good deal of time and money on the *Welcome To The Show* album and the single which trailed



it, "Cheap The Bullet". Many fans will be aware of the video shot to promote the single, or of the promo-only four-track CD single of



Finally, we would have shown you a picture of the *Niederegger* marzipan cake made for *River Of Dreams*, but it was just too delicious...

Long Live Rawk & Roll

20 years after leaving BJH 'to do his own thing', Woolly Wolstenholme is back!

He had done the 'hard bit': after 12 years of writing, recording and endless touring with Barclay James Harvest, Woolly Wolstenholme's future looked secure. A string of successful albums under their belt, and a loyal fan base built, verging on super stardom, especially in Europe. Woolly could have hung around to reap the benefits of his labours, but no, in the quest to be heard in his own right, he quit to pursue a solo career.

He had sensed all may not be well within the camp as early as 1972 when he was thanked for his arrangement on "Summer Soldier". 'I'm in the bloody band and they're thanking me' was his reaction. For a band whose initial success had been heavily influenced by Woolly's writing and arranging talents his offerings for later albums were becoming increasingly overlooked. In 1974 "Maestoso" was recorded for, but then left off the *Everyone Is Everybody Else* album. Five 'typically Woolly' songs found their way onto the next four studio albums, but none of his songs were included in the live set of this era, and with the band's heavy work schedule (especially in Europe) ruling out any chance of a sojourn to record a solo album Woolly decided the only option was to leave and go it alone.

As his former colleagues went on to achieve great success in Europe, headlining festivals in Germany supported by Dire Straits and The Police, and performing to over 100,000 people on the steps of the Reichstag in Berlin Woolly set about writing and recording his debut solo album. Joined by Steve Broomhead on guitar and Kim Turner on drums, *Maestoso* was recorded at Strawberry studios between January and April 1980 and released by Polydor in October of that year. The title track was 'performed majestically' and joined by the equally impressive "A Prospect of Whitby" and "American Excess" it was a debut album of quality and depth and remained true to his classical (Gustav Mahler a favourite source of inspiration) yet wistful style. It wasn't until Terry Grady joined the line up that the band Maestoso was formed and supporting Judie Tzuke they successfully toured the U.K. in the summer of '81. A less successful and financially disastrous tour of Europe supporting Canadian band Saga was undertaken in 1982. Upon completion Steve Broomhead left the band. Also during this period Woolly collaborated with Davy Rohl to produce a number of scores for T.V. programmes.

Work had already begun on his second album, a project recorded in demo form with the working title of *Songs From The Black Box* when Polydor, citing disappointing sales of *Maestoso*, decided not to take up the option of a second album. It

could be argued that they didn't exactly give it their best shot promoting *Maestoso*, giving preference to his former colleagues instead. Disillusioned Woolly quit the music scene completely, and with his wife Jill moved down to South Wales to run their own organic farm.

Although relations had been restored between Woolly and John Lees, he had otherwise remained detached from the music scene. It was 1994 before he was persuaded by the team at Swallowtail to oversee the re-mastering of *Maestoso* for release on CD, and look into the possibility of salvaging the *Black Box* tapes, that Woolly once again entered a recording studio. Summer of 1994 finally saw a CD coupling the previously unreleased *Songs From The Black Box* and *Maestoso* released on Voiceprint. It is hard to believe that such beautiful pieces as "All Get Burned", "The Will To Fly", "Sunday Bells" and "Open" had been abandoned and left to gather dust, and although the original idea of a concept style theme running through out the work had been lost, a treasure had certainly been unearthed. Within the sleeve notes it was stated that Woolly had absolutely no intention of returning to the music business whatsoever, and so the situation remained until 1998/99.

It would be pure speculation to give any reason for his change of heart, but when John Lees was invited by

Eagle records to re-work some old BJH songs and record a few new songs for a solo project (John had been quoted as saying 'Woolly was the soul of Barclay James Harvest'), he tempted Woolly out of retirement, and so for the first time in 20 years the two of them, together, were back in the studio. Assisted by Craig Fletcher (bass) and Kevin Whitehead (drums), the result was the excellent *Nexus*, a blend of old and new. Woolly's "The Iron Maiden" resurrected from the vaults and no less than seven Lees/Wolstenholme joint compositions. "Festival", "Float" and "Sitting Upon A Shelf" with more than a hint of Woolly's influence. *Nexus* was released in Feb '99 with the intention to promote it on stage later that year. When asked how he felt about going out on the road again Woolly's reply was 'soiled underpants comes to mind'! So along with Jeff Leach (keyboards) in the summer of '99 they toured Europe, working under the title of Barclay James Harvest 'Through the Eyes of John Lees'. Some of the gigs were recorded, and the result is a live album *Revival*, again available on Eagle Records. They have already written several new tracks to take into the studio for a follow up album. For many it was feared any form of BJH featuring Woolly was lost forever, but together with John Lees they have re-kindled the 'spirit of Barclay James Harvest' and taken their work into the 21st century.

Rob Price

Marketplace

FOR SALE:

- Very rare promotional interview album, produced 1984 for the *Victims Of Circumstance* tour. Mint condition.
- "Panic" German CD single. Mint.
- *Early Morning Onwards* original Starline LP. Fair condition.
- "Stand Up" limited edition numbered CD single with butterfly-shaped case.

Victims Of Circumstance Wembley 1984 video, BETAMAX.

Offers invited for the above. Will sell separately, dependent on best offer received.

WANTED:

Concert for the People (Berlin), *Victims Of Circumstance* videos - VHS (PAL) format. Any John Lees / BJH footage on VHS (PAL) except *Best Of BJH* or *Glasnost*. Contact:-

D. Nelson, 14 Warwick Avenue,
Newton-le-Willows, Merseyside,
WA12 8PS.
Tel. 01925 223002 or 0796 059
4382

FOR SALE:

1975 tour programme,
VG, £10
1978 tour programme,
VG, £12
Contact:-

Mike Smith, 32 Montacute
Way, Merley, Wimborne,
Dorset, BH21 1TZ
Tel. 01202 888278

FOR SALE/SWAP

Quad *Once Again* LP (UK),
Weeley festival programme and
many more. Send SAE for long list
to:-

Stewart Renwick, 16 Sunart
Gardens, Bishopbriggs, Glasgow
G64 1HW, Scotland

CONGRATULATIONS to Teresa
and Robert James, whose son
Samuel Robert was born on 11th
April...

... and to **Uwe and Kathrin
Bischoff**, who had a baby girl
called Nele on September 18th

*Cartoon below from Wondrous
Stories magazine, following an
interview and front cover picture
of John and Woolly in their
February issue.*

[thanks to Lorna Price for the
cutting]



