

*Where  
but for  
Caravan  
Would  
I?*

**INTERVIEW WITH  
DOUG BOYLE**

# Newsletter

**Issue No.11**

**May 2000**



# FOREWORD

Welcome to this, 'Where But For Caravan Would I?' Number 11. As you will see this is once again a period of intense activity which is likely to continue well into the Autumn. It is ironic therefore that this particular edition is shorter than many, for which I apologise. It does however give you all the information you require as well as an interview with the newest member of Caravan - the talented guitarist Doug Boyle.

My excuse for the slimmed down version of this fanzine is that I have been fully occupied working on a web site for Caravan with the help of my son and this should be up and running by the time you receive this magazine. Please be assured that with the help of Jill and Codge Barber I intend to keep the fanzine going as long as you want me to - and there are no plans to put it on the internet yet; you'll have to keep sending the SAE's. The Caravan web site is therefore:- [www.caravan-info.co.uk](http://www.caravan-info.co.uk) and my e-mail address for your news, views etc is [ralph@caravan-info.co.uk](mailto:ralph@caravan-info.co.uk)



# NEWS update

At last caravan look set to undertake a U.K. tour which ventures north of the Midlands! The current line up play Shepherd's Bush Empire, London on October 11th, Wulfrun Hall, Wolverhampton on 12th. The Main Debating Hall at Manchester University on October 13th, followed by Glasgow's 'Renfrew Ferry' on 14th and ending at Cambridge Junction on 15th October. This is excellent news, not only for those starved fans from the North, but also it indicates a confidence that Caravan are beginning to make a real stab at building on their fan base. There are also tentative arrangements for a European tour to take in France and Germany: more details to follow. This does all of course mean that the 'annual' gig at Diss Park Hotel has had to be shelved, but I am sure they'll play there some time in the next year.

The first date to look forward to however is Sunday 30th July. Caravan will be headlining at the Canterbury Sound Festival to be held at Mount Ephraim, with a bill including Gong, Colosseum, Man and Arthur Brown. Tickets are £15 in advance (if you include an S.A.E. there is no booking fee) from the Canterbury Sound Festival Company, P.O. Box 30, Faversham, Kent. ME13 8AA. Tickets on the day will be £20 if available, but I suspect, in view of the limit of 2,500 that they will sell out. Gates open at 11am with an expected close of 10.30pm.

The Canterbury Festival has been promised for the last two years so it is good to know it's actually going to happen. It appears to have come about as the result of Pye Hastings being keen to put on the event, coupled with the necessary sponsorship along with the efforts of Mark Powell and Glenn Povey. Glenn is a promoter who is involved with Porcupine Tree (a great band - buy their albums!) and it is he who is putting on Caravan's Autumn Tour. Mark Powell has been in the music business for a number of years: he has worked for the BBC, has been involved in mastering material

and he is now a music consultant and freelance journalist. It is Mark who gave me the following information which is sure to delight Caravan fans yet further.

Mark contacted me recently to inform me of the above events but also to talk about the re-release of Caravan's back catalogue from the Decca era, including the very first album (which was re-issued by HTD last year). Apparently the record label Universal have acquired the rights to all of those albums. As Mark put it, "They are taking Caravan's back catalogue very seriously and they are very receptive to the idea of doing this thing properly, as indeed they are with a number of other prog related releases in the pipeline."

Apparently he and Pye Hastings have already spent a great deal of time in the archives and have been listening to master tapes. Mark has real enthusiasm for the project, 'we have unearthed some really interesting stuff. For example I was in the archives and on the multi track it said: Track 7

## CONCERT DATES

**Shepherd's Bush Empire, London  
11th October**

**Wulfrun Hall, Wolverhampton  
12th October**

**The Main Debating Hall at Manchester  
University 13th October**

**Glasgow's 'Renfrew Ferry'  
14th October**

**Cambridge Junction 15th October**

**Chiddingfold Club  
17th November**

**Bataclan Theatre, Paris  
25th November**

***The Canterbury Festival***

**Canterbury Sound Festival,  
Mount Ephraim Sunday 30th July**



Vocal Maurice Haylett. I thought, no way could he be on vocals, but they said that was it. When I played the track I realised it was a long lost track called 'The Daily Routine of Maurice Haylett' which apparently was recorded for the First Album but never made it because of lack of space. I personally have a live BBC recording of that track but it is awful quality.

The more I talked to Mark the more I realised that here we had someone in the music business who really cares about the band and is determined to make sure these reissues do the band justice. "The first release will be a 2CD anthology called "Where But For Caravan Would I?" It will be in a slip case with psychedelic art work plus the original full photo from the back of the first album, Daily Routine... will be on it. The proposed issue date is May sometime". I then learned about more interesting goodies up Mark's sleeve. Listening to the master tapes he has also discovered an extended version of 'Love To Love You' plus "Golf Girl" with an extra two minutes of Jimmy Hastings on piccolo. ' I very much hope these and other alternative or fuller versions will be on Land of Grey & Pink, but to be honest I am unearthing stuff which makes me confident other albums will have extra material on after all I haven't heard all the masters yet.

Mark has also uncovered four songs on the Waterloo Lily master tape played acoustically by Pye with his vocals and he hopes these will be put onto the reissue of that album. He's also keeping his fingers crossed that he'll be able to find the full tapes of Caravan and the New Symphonia so that the reissue could end up being the full concert of 75 minutes!

Mark continued, 'There's other avenues I'm pursuing. For example I've got part of a German Beat Club Video: apparently Magic Man and Place of My Own were also part of those sessions so I'm hoping German TV will come up with those so we could put them on the CD reissue of the First Album and you could play them on your computer as a CD Rom and a watch the band play live!

## Late News

Four previously unreleased tracks recorded for Girls Who Grow Plump In The Night have been discovered with Derek Austin and Stu Evans.

Unfortunately The Anthology release date has been delayed

I also believe a 'Colour Me Pop' programme exists with the band playing and in 1973 they did a promo of 'The Dog The Dog'. funded by Decca. This was shown on 'Old Grey Whistle Test' and we believe it is in the BBC TV archives but it actually belongs to Decca, so we may be able to get that back and use it on the Universal reissues."

I expect you like me have really had my appetite wetted and I am confident that if anything exists at all in the archives then Mark Powell will find it - he promised me that every last note he discovers will be put out on one CD or other! I am sure most of you will already have most of the early albums - apart from 'If I Could...' but from what Mark was saying you'll end up forking out again, not only because of different/longer versions of songs and the fact that the albums will be remastered but also because Pye has given Mark access to his vast collection of photos of the band taken over the years .



Geoff Richardson Dominion Theatre 1980



## Doug Boyle interview

*The enthusiasm with which Pye and the rest of Caravan have taken up the 'cause' again is in no small part due to the injection of new blood which has given the band new energy and a new feel with a slightly harder 'up front' edge. While some fans seem disappointed at the direction things have moved they should realise that without this Caravan would be an inactive unit by now. Generally however the fans have been*

*understanding and supportive and many new fans are coming on board.*

*Simon Bentall and Jim Leverton have become regular fixtures now and have played an important part in enthusing Pye and the rest of the band with the desire to continue with Caravan, but I suspect the member who has caused most fans to sit up and take notice has been the 'master axe man' Doug Boyle.*

*The last time a major upheaval in personnel and sound occurred was of course way back in 1970 with the arrival of one Geoffrey Richardson who had to run the gauntlet of fans disgruntled by the departure of Richard Sinclair and the arrival of this young upstart playing an instrument that was considered totally alien to the sound of Caravan, which of course was centred around the keyboard wizardry of Dave Sinclair. As Geoffrey himself admits it was a difficult and painful process, which took time to overcome.*

*The advantage for Doug, Jim and Simon has of course co-incided with the fact that there is an acknowledgement that they are helping hold the band together, encouraging them to look forward to making new music and going out on the road. Doug Boyle has created a wave of interest wherever or whenever the band appear. Incredulous onlookers stare open mouthed and ask,*

*'Who is that?' and state with genuine feeling that he is the best guitarist they have ever seen. Determined to find out more about this man's musical background, I caught up with Doug following a short tour to Poland that he had undertaken with Nigel Kennedy.*



# Doug Boyle

*Q. Doug, tell me about your upbringing: do you come from a musical family?*

A. My parents were both musical and met at music college. My dad was a professional classical musician, playing bassoon with the London Philharmonic Orchestra, although now he does freelance work. My brother Malcolm Boyle dabbles with loads of different things. He plays keyboards, doing ambient stuff and he's also been an actor and playwright. He also produced a programme on Channel 4 about the life of Syd Barrett.

*Q. So did you learn an instrument?*

A. I took up the piano but I really wanted a guitar. My parents didn't force me to learn anything. By 11 I had a guitar and practiced doing Beatles and Stones stuff. I joined my first band at 14: they were mates of my brother so they were older than me. We wrote our own stuff which had a Beatles flavour.

*Q. Did you aim to be a professional musician.*

A. Before I left school at 16 I wanted to be an artist although the music was an area I was keen on. As far as art went I didn't really have what it took. The first gig with the band was at the Queen's Theatre in Hornchurch on Saturday 13th 1976 when we entered an amateur rock group contest. I was at the time and we won, beating the flying Tigers with Billy Bragg as well as Iron Maiden! (see newsletter 9 for more details). From the ages of 16 to 23 I worked in a camera shop

in Bond Street, London and spent the evenings rehearsing and playing with other bands.

*Q. So how on earth, with this relatively low key background did you end up playing with Robert Plant?*

A. Well I had loads of contacts through playing in different bands and I had a friend who was a well respected drummer and he had signed up to play in Robert's band, So I got this phone call from Robert Plant asking me to come along and have a play. I wasn't completely surprised as my friend had said he was looking for a guitarist and that he suggested Robert give me a call. At the rehearsals it went really well. I had to play some riffs and song ideas alongside Robert's co-writer Phil Johnson. I actually felt he wanted something different to my style but in fact he offered me a contract.

*Q. How did you feel at this point?*

A. Well I was really pleased, but the next five years with Robert were nothing but hell. There was constant conflict and I was trying to hold on to my own musical roots. Robert is a very powerful personality and quite honestly I was bullied most of the time .

*Q. So why did you stay if it was so bad?*

A. I don't know really. It was a combination of things. I somehow felt threatened but cornered. I somehow felt I couldn't escape. On the other hand the money was great and



Photos: Richard Aldridge



# Doug Boyle

there was the buzz of playing in arenas seating 20,000 people. We toured endlessly - we went round the states twice, mainly playing Zeppelin material. I also played on his albums 'Manic Nirvana' and 'Fate of Nations'.

*Q. What happened next?*

A. We finished the tours and I more or less had a nervous breakdown, although I have to say in the long run it has helped me to stand up for myself and be a stronger person. I spent a year doing nothing at all. Then I got some work playing acoustically with Alannah Miles who is Canadian: it was just me and a mate backing her. The link came because when I was touring with Robert Plant she had been the support act. We did a two week tour around Europe, playing in places like Italy.

*Q. Did work keep coming in?*

A. It was difficult keeping active although I did some dates playing with Paul Young for a couple of weeks and did some T.V. on the continent. The next stop was playing with 'Never The Bride.' They had signed to Atlantic and gigged mainly around London and they made two albums.

*Q. How did the link with Nigel Kennedy come about?*

A. This is a bit complicated but I know a girl called Jackie Turner who had been going out with Roy Harper (yes him) and she started dating Nigel Kennedy. He was

looking for someone to work with him on an album called Kafka. The band, which consisted of Nigel, myself, John Etheridge and Rory McFarland on bass put down some tracks at Rockfield Studios. It was out of these sessions that the 'Hendrix' band evolved.

*Q. Do you enjoy working with Nigel?*

A. Well he pays good money! It's also a learning experience and the band which is the nucleus described above plus changes here and there is really exciting to play with. Our most recent gigs - we did a couple in Poland were in February and we played Hendrix stuff and Kafta material plus some Bartok.

*Q. What else do you do to sustain yourself financially.*

A. I do session work and actually I've done some writing for T.V. programmes, for example I wrote the theme for a cookery programme all about self sufficiency called, 'Return to River Cottage'.

*Q. What do you do when you're not working? I suppose one of the things is to hone your superb skills on the guitar.*

A. Actually I don't, I prefer to be a dad when I'm at home and I do housework! It is a struggle to make ends meet and I really ought to be out doing something else to bring the money in.

*Q. Do your parents wish you'd taken up another profession?*



# Doug Boyle

A. It's hard to tell what their views are but they are happy that I am working and playing music. I know my dad always wanted me to be a jazz guitarist. It's a weird vibe, but in fact my dad has also worked with Nigel Kennedy!

*Q. What's life like on the road as a musician?*

A. It's a mad life and I must admit I took to alcohol in a serious way which led to real problems although I can now drink moderately. Fortunately I never got into the drugs scene. The strange thing is when you finish touring you just can't stop, you're mentally still on the road. One thing that is a turn off is all the women! it's just too easy to have what you want, but they only want to be with you because they've seen you on stage, not because of who you are. My wife accepts all these sorts of things as part of being out on the road.

*Q. How did the connection with Caravan come about?*

A. Julian - Pye's son - used to engineer for Never the Bride and Pye came to one of the gigs, looking for someone to replace Geoffrey Richardson who at the time was unavailable to play with Caravan. Backstage afterwards we got talking and Pye asked me if I'd like to come along and try some ideas out with the band. I was happy about that because I'm an old fan from way back.

*Q. Having spent quite a time now with Caravan, what are your views on Caravan musically as well as its members as individuals?*

A. They are such a unique band. My take is that there are lots of elements which give it the vibe. Everyone contributes and brings something in. There's the poignant



Photo: Simon Hughes - Astoria 97

# Doug Boyle

songwriting, the riffing, the long instrumental passages and the solos. There's an ambient feel, a feeling of space and light. Its a nice gig to be in on - you get the chance to stretch musically. The band members are such great blokes and socially we get on they are a lovely bunch.

*Q. You are becoming central to the bands current musical exploits and you are, as you yourself say, getting the chance to stretch out musically. Do you see any possibility of conflict with someone like Dave Sinclair who has tended to be the main instrumentalist in the past?*

*A. I don't see any problem. Dave was quite happy to take a bit of a back seat on A.O.Y. 2. Actually I don't think he's got a problem at all: he's certainly fine about the contribution he and I make at gigs (having spoken to Dave I can confirm that all is well - Ralph) Actually Dave has got to be one of the best keyboard players there is and of course, particularly in the 1970's, he was held in high esteem. I know Dave Stewart (not the Eurythmics guy) who is of course a great keyboard player himself says that Dave Sinclair was one of his biggest influences.*

*Q. Pye sees you as a very important band member: what are your views on that?*

*A. Well the thing is the guys had known each other so long that there's a danger that things can get stale. New faces change the dynamics and help make it fresh. I know there was a little bit of hostility when I started to play a greater role in the band but you just can't go on the same for ever. Actually I've got a friend who's a Caravan fan and I still remember how upset he was when Geoffrey Richardson came in.*

*Q. Do you see yourself remaining with Caravan?*

*A. I really want to stay with them, unless of course Sting or someone calls me up for some gigs! I play for a living with whoever it is at the time and Caravan are a great band to play with. I certainly expect to be on the*

*new album and to play gigs. Obviously you can get conflict because you can say yes to Caravan for one gig when you might be putting at risk a major tour with someone else, but that's what the music business is like.*

*Q. What's your favourite Caravan album and track?*

*A. I'm going to be so imaginative here! It's got to be Grey & Pink, with Nine Feet Underground as the song. It's a killer track: it's the sound track to my teenage years, a magic piece of music and it still works.*

*Q. Do you think you'll contribute a song at some point?*

*A. It's not occurred to me to write for them, although I'm sure I'll contribute parts, riffs, or sections to songs. I'm not a songwriter as such, I'm much better at adding ideas.*

*Q. Do you enjoy playing the Park Hotel gig in Diss - you're done that twice now?*

*A. I've always enjoyed playing pub gigs just as much as the biggest venues. The Park is a really special gig: an intimate venue. You feel the audience are there with you - it's great. All the band find it a special place to play.*

*Q. You mentioned Roy Harper earlier and you mentioned his name with a feeling of admiration.*

*A. I'm glad you picked that up. I've met, loads of musicians in my time but he is really special: he's a great guy; laid back, mellow, absolutely genuine.*

*Throughout the interview Doug made every effort to answer questions as fully as possible, back tracking if necessary to add any additional information. Nothing seemed too much trouble and his modesty shone through: he is without any sense of ego with regard to his skills as a guitarist. You can therefore begin to see why he fits in so well with the band socially as well as musically. These are all guys who let the music do the talking.*



*I'd be surprised if anyone saw the article in the Scotsman in February this year on the above subject, but Eric Gray has been kind enough to send me it and we have included a section of it as it gives a mention to our heroes, even if they do not allude to the first that Caravan are back on the road.*

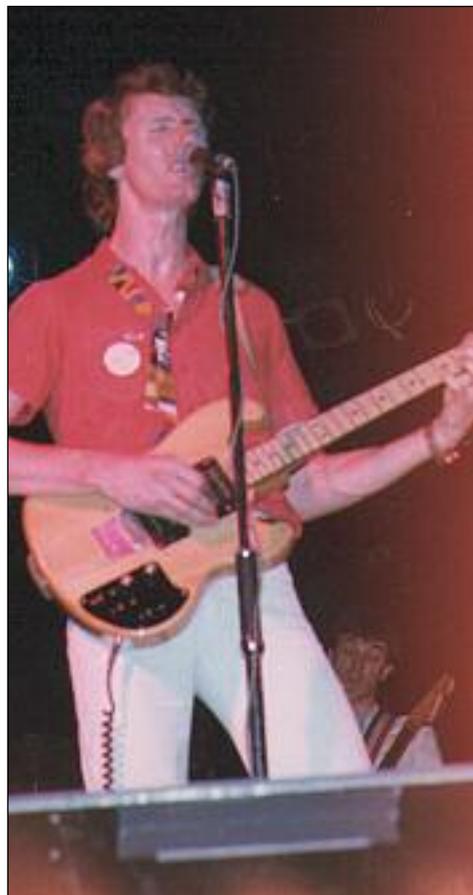
## When rock cracked up

...The late Chris Welch probably did more than anyone else to establish the notion of "progressive rock" (in the pages of *Melody Maker*). As early as 1966 he suggested that the pop world could be divided up like the jazz world into the traditional, the mainstream, the modern and the avant-garde. There was already "progressive pop that is valuable by any standard."

The term got taken up by record companies and was soon being used in two ways. On the one hand, pop music was evolving from the naive to the sophisticated. On the other hand, the barriers were breaking down between rock and jazz and classical music. In 1968 Welch described Keith Emmerson as "a classically trained musician who also plays jazz piano. Combining these influences in a progressive pop mould results in a singularly exciting and novel music."

The same year the debut Caravan album had these liner notes: "**Caravan belong to a new breed of progressive rock groups - freeing themselves from the restricting conventions of pop music by using unusual time signatures and sophisticated harmonies. Their arrangements involve variations of tempo and dynamics of almost symphonic complexities.**"

The new breed - Yes, King Crimson, Jethro Tull, Gentle Giant, Camel, Soft Machine, Pink Floyd etc. - didn't necessarily sound much like each other but they were similarly ambitious. They were deliberately electric (combining electronic and acoustic instruments, for example).



Dominion Theatre 1980

# PROG ROCK

They wrote long, long numbers in which individual virtuosity could be displayed - all those endless guitar solos - and a variety of rhythmic and sonic textures developed. Lyrical themes were not personal but grandly metaphysical or mythical (progressive rock lyrics were indeed, without exception, naff); the albums came kitted out in portentous sleeves usually designed by a hippy-trippy outfit called Hipgnosis.

This wasn't pop music as we knew it. As *Rolling Stone* wrote of King Crimson's 1973 album, *Larks' Tongues in Aspic*: "You can't dance to it, can't keep a beat to it, and it doesn't make good background music for washing the dishes. To fully appreciate the album, you have to sit right up there with your head wedged between the speakers."

What seems surprising now is that in the early 1970s there were plenty of people happy to do just that. The musicians' ambition to be artists, to take their place alongside jazz and classical musicians, to make literary and classical allusions, was matched by the fans' need to take themselves similarly seriously or, at least, to justify the cost of their hi-fi systems by playing music with the maximum dynamic

## Where are they now?

**Fred Frith** (Henry Cow) is Professor of Music at Mills College, Oakland, California.

**Mike Ratledge** (Soft Machine) makes music for advertisements.

**Steve Upton** (Wishbone Ash's long-time drummer) manages a chateau in the south of France.

**Sonja Kristina** (Curved Air) is doing an MA in the Performing Arts.

**Pye Hastings** (Caravan) runs his own plant hire company.

**Richard Coughlan** (Caravan) runs the Sun Inn in Faversham.

**Greg Lake** is heavily involved in charity work for missing and exploited children. **Keith Emerson** is writing his autobiography, *Pictures of an Exhibitionist*.

**Ray, Derek and Phil Shulman** (Gentle Giant) are, respectively making music for computer games, working in A&R in New York, and running a gift shop in Gosport.

But sadly, most of them are still out there, continuing to record and tour. This includes **Yes**, **Moody Blues**, **Pink Floyd**, and **Jethro Tull**. **Barclay James Harvest** remain in Germany, while **Camel** now release a flow of material on their own label.



**Jethro Tull's Ian Anderson in the days before fish farming**

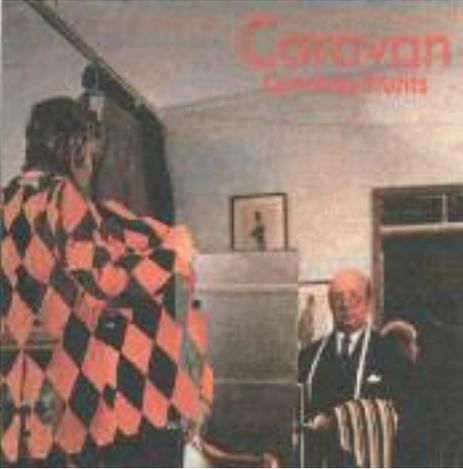
Still rockin', **Wishbone Ash** are planning their 30th anniversary shows, while **Robert Fripp** is always involved in musical projects.

As with old soul groups, though, the same band name can conceal a ruthless turnover of personnel (**Wishbone Ash**, for example, appear to have only **Andy Powell** left from the original line-up). And like jazz musicians, progressive rockers seem to spend most of their time working on each others' side ventures.

and sonic range (there was always something nerd like to progressive rock fandom).

By the end of the 1970s, though, this audience had shrunk. Today it can only be found among the diehard subscribers to the web's various progressive rock pages. Talk to the musicians today and they blame their demise on punk. For **Gentle Giant**, punk meant a shift of taste which reduces their audience almost overnight. For **Caravan** the gigs started falling off when the college circuit on which they had relied started booking punk bands instead.

# YOUR LETTERS



*And first a plea from Mick Peters, Hartlepool* - Could anybody tell me why the UK cover for *Cunning Stunts* differs from the USA cover in that if you look at the tailor's reflection in the mirror his head on the USA cover is a true reflection but the reflection on the UK cover is not a true reflection as the tailor's head is turned to the side in the mirror.

*John Emmerson, London* - Whilst I still enjoy the music by the various Canterbury bands and loyally bought every release, my main musical interest these days is jazz. Not having been to a "rock" concert for probably 20 years, it was with some trepidation that I decided to attend the Astoria concert in October. However, as soon as the band took to the stage, I was transported back to circa 1970 when I first saw them at Cleethorpes Winter Gardens and to many subsequent occasions. I thoroughly enjoyed the evening, apart from the dismal curfew arrangements and felt there was a genuine rapport between the band and the audience. I suppose most of them have been on the same long road together.

*Matthew Evans, Coventry* - I can only say on behalf of myself and my friends from Coventry we are hoping that Caravan will continue to play at Park Hotel in Diss, which is always *amazing*. We are truly grateful to Ron and Caron Keenes and cannot thank them enough. They are the best gigs ever.

We hope the band are still enjoying playing and would like to thank them the most, they are absolutely amazing.

*Matthew and his mates travelled to Diss in 1998 and 1999 in a hired mini-bus.*

*Stuart Cottam, Worcester* - Just thought that I would write and thank you for the name check in the last issue of the newsletter. I'm still enjoying both the fanzine and the music thoroughly, and you have to make it to issue 20, mate. Caravan's resurgence is as much down to you as it is to their utter wonderfulness. I know it must be difficult at times juggling job, family, hobbies, fun and lack of contribution from us out here but you have a heartfelt thanks from me and I'm sure that goes for everyone else who still loves the band.

# YOUR LETTERS

I've been meaning to write since I saw you on my way out of the Astoria last year, but have finally been spurred by issue 10 and the fact it is 26 years ago today (10/11/99) that Pat and I had our first date at our first Caravan gig at UEA. Concerts didn't get curtailed for gay nights in those days.

I never, ever dreamed that Caravan would make it to the millennium. I think it's marvellous.

**Peter Lubyckij, NSW, Australia** - If I had to choose my favourite albums it would have to be **1. Battle of Hastings, 2. All Over You, 3. Cunning Stunts, 4. If I Could Do It..., and 5. Blind Dog at St. Dunstans.**

As far as song writing goes, Pye's words are so original: he has a unique way of putting them together. I also like the Sinclair/Murphy songs. Not every song is great but the vast

majority are! I have to say I think Geoffrey Richardson is a really talented musician.

**Christopher Shield, Colchester** - Thanks to Ralph Cross for the warm welcome; glad to see that someone makes the effort, and the newsletter is informative and well appreciated. I saw Caravan at Diss earlier in the year, which was very impressive, but if anything, last month's performance at the Astoria was even better: the sound quality was clearer, well engineered and better balanced; for me the highlight was Dave Sinclair's solo on "The Dog, The Dog," the entire audience were awe-struck!

Because of my musical interests, I have also become a vintage keyboard enthusiast; any chance of an article of the gear Caravan have used over the years? For example the



Photos: Mike Sampson - Old Buckenham 1990

# YOUR LETTERS

rare Davoli synthesiser, and Dave's Hammond (which appears to be a "split" A100) - please don't retire it, because the Hammond organ is very much associated with the Caravan sound...

Thank you again for keeping us informed, and I hope that Caravan release some more records and continue to play their classic material. Looking forward to seeing them again.

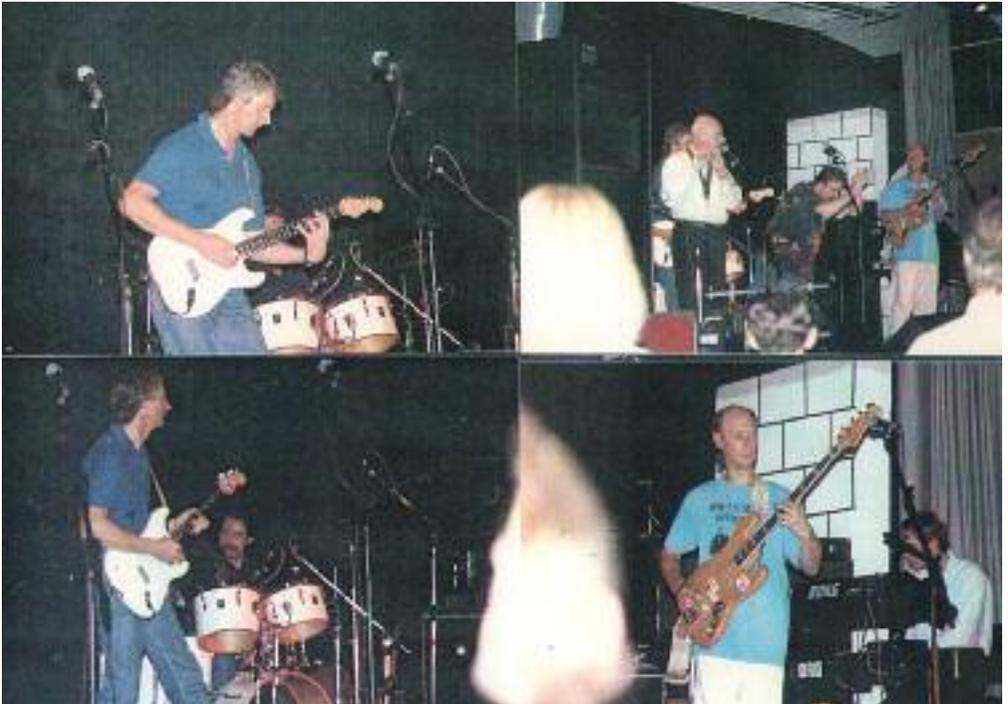
**Richard Clifton, Bristol** - Many thanks for the latest newsletter. As I wasn't able to get to see Caravan this year (house to renovate/young child to keep me busy) it was a real shot in the arm to get some up to date news. It's also good to see so many new Caravan CDs knocking around. I picked up a copy of Surprise Supplies recently and was instantly transported back to my youth when I

scoured the music press for info about the band and went to see them at all the great old haunts (Hammersmith Odeon, The Rainbow etc). I'm really not surprised that this great band continue to supply the sound track to my life. Where, but for Caravan etc?

**Graham Witcher, Cheltenham** - The latest newsletter is amazing and a fantastic source of information. My five year old son has become a fan and liked reading it too!

Caravan are simply one of the World's greatest bands. They were brilliant at the Astoria on 1 October. I have been a fan for over twenty-five years but this was the first time I have had the opportunity of seeing them in all that time.

I still regard Pye Hastings as one of the most underrated songwriters of our time. Add to



Photos: Mike Sampson - Old Buckenham 1990

# YOUR LETTERS

this, Richard Coughlan's unique drumming, the brilliant keyboards/writing of Dave Sinclair, the sheer talent of Geoff Richardson - who in my opinion despite the many line up changes has really made Caravan complete, for the past twenty seven years - and you have one sensational band. Of course we must not forget Richard Sinclair and hope that he too can grace the band once again like he has done since those early days.

It was a shame that the band did not do an encore on the night. After "Nine Feet Underground" I was hoping that "For Richard" and maybe "Hoedown" were looming! Was the Astoria being awkward as they did seem a little keen to usher us out as

soon as the band had left the stage? One fan I was talking to felt that another venue should be found for any future Caravan gigs. How did the band feel about this were they told they could not do any encores?

Are there any plans for a Caravan event, one where we can meet the band and maybe get our CD's and records signed! I would also, along with many others I am sure, like to see an "All Over You... Vol 3!" My requests here would be "Piano Player", "Show Of Our Lives," "A Hunting We Shall Go," "Virgin On The Ridiculous," "Heartbreaker" and a bit of the "Dabsong Conshirtoe" to name but a few. Maybe I am dreaming but then I never thought I would ever see Caravan play live!

## TRIVIA

*This bit of trivia was supplied by Colin Coates of Old Buckenham, Norfolk. Personally I'd describe Caravans album titles as some of the cleverest: I'm confident that considered overall they'd be way ahead of their rivals.*

### **These might just be the worst record titles ever**

*Arena Magazine has nominated the worst album titles in music history. Our thoughts go out to readers who had to ask for these in Woolworths.*

- If We Could Do It Again, I'd Do It All Over You (Caravan)
- Supposed Former Infatuation Junkie (Alanis Morissette)
- Time Considered As A Helix Of Semi-Precious Stones (Comstat Angels)
- Stereopathic Soul Manure (Beck)
- Post-Gasmic Chill (Skunk Anansie)

- Music For The Amorphous Body Study (Stereolab)
- Do You Like My Tight Sweater? (Moloko)
- Rubber Soul (Beatles)
- A Huge Ever Growing Pulsating Brain That Rules From The Centre Of The Ultraworld (The Orb)
- Beethoven Was Deaf (Morrissey)
- See Jungle! See Jungle! Go Join Your Gang! Year, City All Over! Go Ape Crazy! (Bow Wow Wow)
- Superfuz Bigmuff (Mudhoney)
- Rust Never Sleeps (Neil Young)
- Live Ethereal Cereal (Ozric Tentacles)
- Funkentelechy Vs The Placebo (Parliament)

*From Arena, April 1999 (subscriptions £23, tel: 01858 435 315)*



# FINALLY

**Jasper Smit** Continental Caravan Campaign\* and European Information Services. Kleingoun 34A, 1619 CB Andijk Tel: 0031-228 59 35 25 - Fax: 0031-299 42 99 85 (copies



of the double CD Back On The Tracks - Live in Holland are available by contacting Jasper)

**Manfred Bress** publishes 'Canterbury Nachrichten' which covers the whole Canterbury scene. This can be obtained from Nikolaistr. 90, D-47055, Duisburg, Germany.

*I get lots of people saying how difficult it is to find Caravan's material in the shops. The fact is that you can get almost every album on CD (Better By Far will be available eventually) but only through specialist mail order outlets (HTD are hoping to get the rights to 'Back To Front' shortly). Try the following:*

**Piccadilly Records** of Manchester. Tel: 0161 839 8008

**GFT** of Surbiton Tel: 0181 339 9965

**CDX** of Wales Tel: 01222 843604

**Compact Disc Services** of Dundee Tel: 01382 736702

**Terrapin Records** of London Tel: 0181 292 0085

**Mike Lloyd Mail Order** of Hanley Tel: 01782 269012

Many thanks to Jill and Codge Barber who are now helping compile their 8th Issue of the Fanzine - I couldn't do this mag. without you.

The latest Newsletter remains FREE i.e. all that is required is an S.A.E. in a decent sized envelope or International Reply Coupon for Europe and The World (*any donations are welcome however, simply to defray costs of production which are down to Codge and myself*).

*Back copies i.e. combined issues 1/2 and issues 3-10 as well as the booklets for the 1990 and 1991 concerts at Old Buckenham can be obtained for 2 x 1st class stamps per issue as well as a stamped addressed envelope (2 x 1st).*

## RALPH CROSS

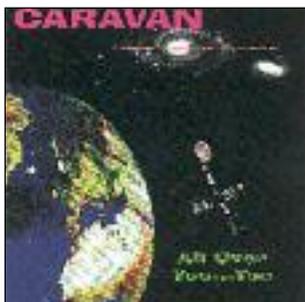
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