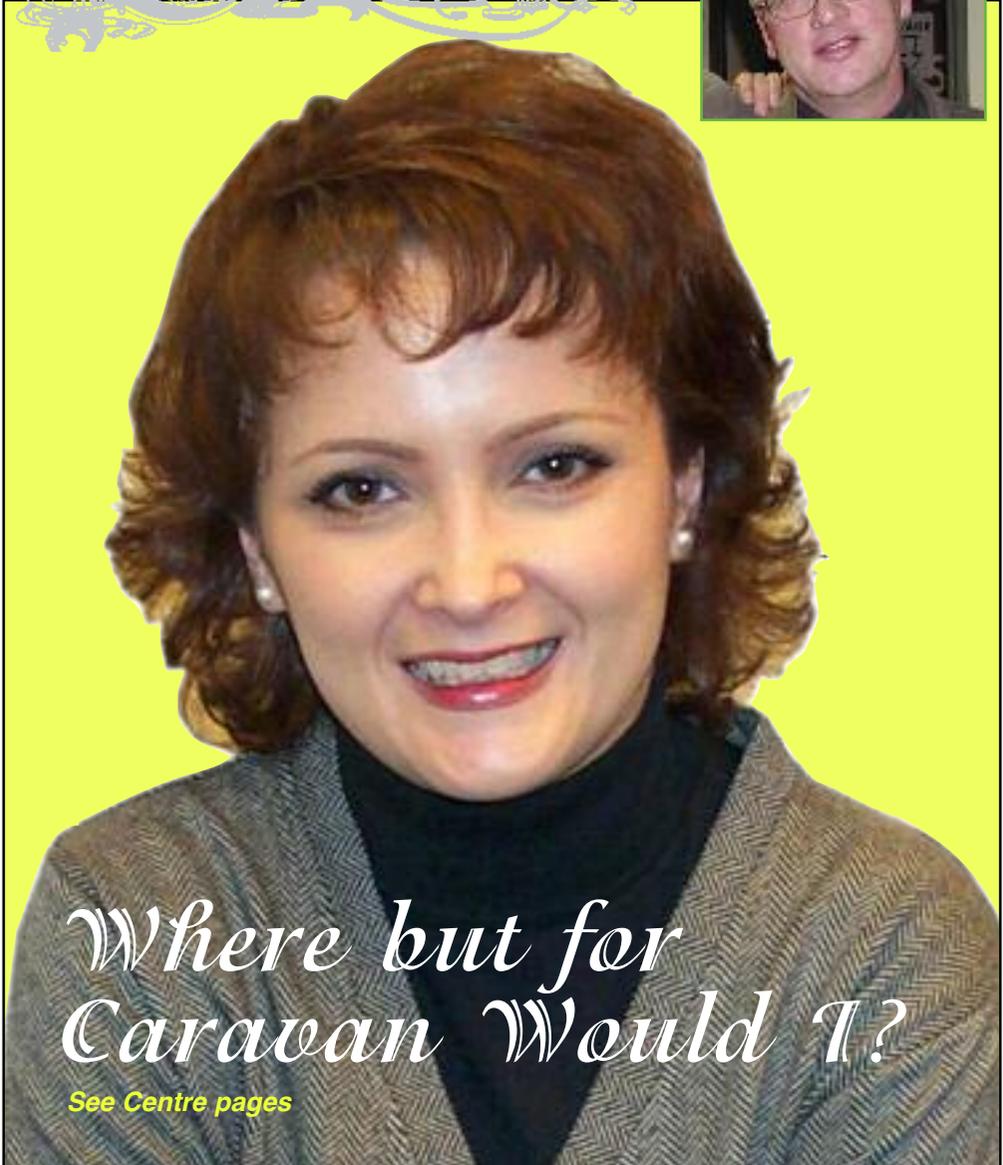


+ 8 pull out on  
Martyn Ford



*Where but for  
Caravan Would I?*

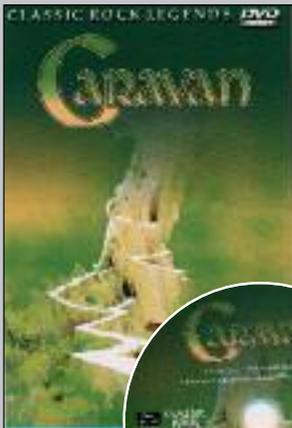
*See Centre pages*



# FOREWORD

It gives me great pleasure to welcome you to this edition of the newsletter. First, congratulations to Ralph Cross for achieving over 120,000 hits on his Caravan website. This is a first class resource which will be developed further in the coming months to link with the new Caravan merchandise site (see page 14).

The current edition has an international flavour: details of the Japan visit, which was a great success and a very sensitive piece from a fan in the USA. The first album and Fairfield Hall concert CDs have now been released and Mark Powell again takes much credit for the excellent package which has been produced. It is encouraging that there is so much interest in the band at present, which I am sure will increase further when the new album is completed and released. My own ambition is to see the band on Jules Holland's "Later" programme!! Many thanks to the various contributors and to those of you who kindly forwarded photographs; and to Codge and Jill Barber for their input to the newsletter. Happy reading.



## Classic Rock Legends

PAL CRL0747

Approx 80mins

Featuring

- Headloss
- Videos of Hollywood
- Nine Feet Underground
- Winter Wine
- For Richard

## TIMES GONE BY!

*I am very grateful for the following insight on the band from Geoffrey Tyrell, Harlow, who writes: "*

I first encountered Caravan back in late 1969, when I was working as a technician in the art department of a local college. I was mainly responsible for photography there as well as screen printing etc. One of the art students mentioned that he was giving a light show for a band and said he could get me in on the guest list – so I went. That band turned out to be Caravan who I had not heard of before, but certainly took note of that night and before long bought "If I could do it again..." What a revelation it was, I nearly wore that vinyl copy out – I still have it. I found that they had made the one on MGM and tracked that down as well.

After that well, LGP of course and all the rest. I remember one Saturday afternoon when John Peel played the whole of "Nine Feet Underground" on the week of its release. I was stunned as it was the first time I had heard it and it kept getting better throughout 22.40 secs. I am still amazed that this was made in 1971, even now after hearing it hundreds of times, when the final chord has crashed down I still think it's brilliant. Comparing it to the dross that passes for music these days – need I say more?

I agree with Richard Cory's letter in issue 14 when he says "he felt pissed off that Decca have been sitting on I Don't know its name (Alias the Word) for the past thirty years". It is just so good that when I bought the updated LGP I put the CD player on repeat for that track several times. Also the humm along instrumental version of "Winter Wine" a classic track in its original form and my favourite of all Caravan tracks in fact. But the demo version is still good as the final mix is much tighter and punchier, but you can hear where it came from...and you wonder whether some of those little touches on the demo should have been left in...but then...

Mention has been made of Richard Sinclair and Camel, but not of Hatfield and the North who took that humour found in Caravan music and stage shows and used it to their own level on their self titled first album and later on Rotters Club, via tracks like "Share it", "Lounging there Trying", "Fitter Stoker has a Bath" (even better

lyrics on the Afters album) and the wistful but brilliant "Didn't Matter Anyway" which I always have to play at least twice...

With all this re-mixing of previous Decca tracks it is a pity that there cannot be a longer version of "Limits" which is perfect after "For Richard" but at 1.32secs much too short, it fades away and I always wished that it could have been longer – but then it might not be possible for lots of reasons including the fact that the band don't want it that way.

I spent over 20 years taking pictures for weekly newspapers in different places, one of which was Aylesbury, Bucks. I was friendly with the local music gig promoter, Dave Stopps who put bands on at a venue called Friars. I was interested in the music and had an agreement that I took pictures there for him and they could also be used in the paper I worked for. He knew of my interest in Caravan and said that he was putting on a support band which included Dave Sinclair. This was I think in either 1976 or 77, he did not tell me this until the night of the gig and I was unable to take a picture of Dave as I only used available light for the live pictures and did not carry a flash. Support bands only had what you might call "circumstantial" lighting, which really means none at all! I cannot even remember who they were supporting or what they were called, but I think that one of the others in this band was "J Murphy" who is credited on some Caravan songs. I have checked through my archives, but cannot find any trace of it. As they were going on stage I stopped Dave and shook his hand and thanked him for everything he had done with Caravan – he was a bit surprised!"



Photo: William Hayter

# The Show of Our Lives - at the Mean Fiddler, London

photos  
Cadge

*I'm very grateful to Fernando Gallo who has given us permission to use the following review appeared in the US Progression magazine. The references to "Mike" Powell I should of course read "Mark".*

It was early 1975, when our A&R friend from Atlantic Records in New York City, Raymond Sylva gave my childhood buddy Fernando Arteaga and I a call for us to fly up to the Big Apple, as Fairport Convention and Caravan were co-headlining the upcoming weekend at the uptown Broadway Beacon Theatre on the West Side. Even with our complimentary reserved front-row seats, we still arrived early, as Caravan was the opening act. A band from Canterbury, Kent we very much wanted see as true fans from America, and which had captivated us earlier with their previous releases and with such a recording masterpiece as their legendary, "In The Land Of Grey and Pink" album release.

That night at the Beacon, the hall was completely sold-out. Caravan was promoting their newly released 7th. album in America, titled "Cunning Stunts" distributed by WEA in those days. This was the first time I was seeing Caravan live. They simply blew me away, Fernando and his wife Rita, and the entire audience there. After performing the tune "No Backstage Pass", with Geoff Richardson inspired with his viola and Pye Hastings and Mike Wedgwood in vocals, somewhere in the audience, somebody yelled out loud "Superior Music", and surely enough it was, for the legendary Caravan is still around touring and recording for over 30 years in the progressive music scene. And not many bands in the music industry can say that.

So this past November 3rd. we wanted to repeat history, but this time around we flew to London to again see them live at Mean Fiddler's Astoria Theatre (see [www.meanfiddler.com](http://www.meanfiddler.com)). And what a special treat that was, with Colin Bass from Camel fame as the opening act and doing his acoustic live performance album release (see [www.colinbass.com](http://www.colinbass.com)), and Caravan as the headliner at the lower underground levels of the Astoria. For the American audiences, I am

certainly glad that Rob LaDuca signed them up to perform at next years NearFest in June 29/30 at the Patriots Theatre in Trenton, New Jersey, for they haven't been back to perform in the US in over 20 years!

The Mean Fiddler operations in London is located in Charing Cross Road, just 25 yards from Oxford Street, in the Covent Garden sector in central London. A showcase, the Astoria performance theatre that has been around for over two-and-a-half decades, and where a lot of today's top performers started their careers when they were relatively unknown in America or anywhere else, for that matter. Since then, this venue has been slightly refurbished, with excellent sound and view from anywhere in the two venue two level hall. Caravan has a 1997 CD release titled "Live At The Astoria" (HTD Records #79), which is truly a highly recommended release. Now was the time to compare this past performance of four years ago with this night's event.

The bands manager, Mike Powell, and his lovely wife, Vicky were so kind to greet us for the bands sound check, sharply at 4:00PM that cool and sunny afternoon in London. And we are certainly glad with their warm hospitality, since he put us up-to-date with Caravan's new affairs within the recording industry. For one, Mike Powell has written all of the historical liner notes in all of the bands newly released re-mastered digital releases on the old Deram label, which was owned by Decca, and now presently owned by Universal. Such classics include previously unreleased material, and of course, their original material digitally. The new releases include such album classics as: "If I Could Do It All Over Again", "For Girls Who Grow Plump In The Night", "Waterloo Lilly", "In The Land Of Grey And Pink", "Caravan & The New Symphonia", and "Cunning Stunts". As of this writing, Mike Powell, which was commissioned also by Universal to re-write all the re-issued CD's new liner notes and the bands history, and their three decade of longevity in the world of

## The Show of Our Lives - at the Mean Fiddler, London

progressive music, wasn't sure whether Universal would also release these re-masters in the US market. But after hearing them again, it was certainly worth the money for the pleasure of enjoying these recording treasures once again, even if you purchase them as imports. They have done a superb job in re-mixing and re-mastering these albums, and all include previously unreleased material by the band that sound as fresh as if they were recorded today.

So before the night's event, I ran into Barry Riddington at the Wishbone Ash concert the night before at the Astoria, and who had presided over Caravan's recording ventures in the 90's with his HTD label, which he now recently sold with his partner Malcom Holmes to Sanctuary Records ([www.sanctuaryrecordsgroup.co.uk](http://www.sanctuaryrecordsgroup.co.uk)) And like Universal, Sanctuary through their HTD records, has reissued and digitally re-mastered the entire Caravan catalogue from the 80's and 90's. A true must for all die-hard Caravan fans and new twenty-first century audiences, since a rock-and-roll progressive sound like Caravan's truly benchmarks a movement since the band was founded in 1968.

Julian "Pye" Hastings is the driving force behind Caravan's unique and creative sound, just like Andy Latimer's is to Camel, Andy Powell to Wishbone Ash, and Nick Barrett to Pendragon. Today, Pye Hastings is a civil engineer by profession in Kent, while maintaining himself constantly inspired with the resurgence of progressive music throughout the world, and Caravan's new musical revival. Saturday night at the Astoria was certainly a true evidence of that. Caravan's sold-out crowd came from all over the British Isles, Europe, even from the Caribbean island of Puerto Rico, like myself and my

travelling prog-partners in crime.

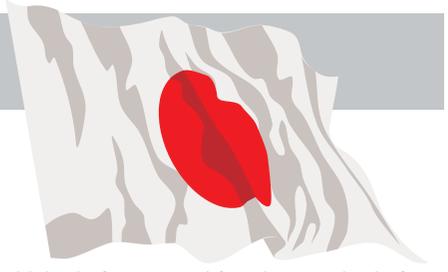
Caravan started with a two-hour set prior to their additional half-hour encore! with such classical luminaries and in the following order: "All The Way", "Oik", "Nowhere To Hide", "Nine Feet Underground", "The Dog The Dog", "Better By Far Medley", "Nightmare", "I Know Why You Are Laughing", and closing with their monumental classic "For Richard". After a surrounding standing room only applause, they came back to the stage to close with "Memory Lain, Hugh / Headloss", and "If I Could Do It Again, I'd Do It All Over You".

As in the last five years, the bands current lineup consists of founding members Pye Hastings in guitars and vocals, David Sinclair in keyboards, Geoffrey Richardson in viola and wind instruments, Richard Coughlan in percussions, and newer members Jim Levertin in bass and vocals, and the prodigious guitar player, Doug Boyle. It was certainly a pleasure hearing Pye's unique vocal feel to his writings, and the creative challenging duo between Geoffrey's violin and Doug's lead guitar. All that combined with the solid bass playing and true percussion timing by Richard, provided a proud audience reaction to the extended musical improvisation that is so unique to Caravan's progressive sound. If you want to appreciate that nights creative musical event, hear "Cthlu Thlu" from Caravan's 1999 CD release "All Over You...Too" (HTD 102). So like the excellent credit card TV commercial production currently aired in this years World Series, I close by borrowing their narrative thought: "Caravan: 30 years of excellent creative writing, pioneering progressive and inspiring music. Caravan : Priceless! After three decades between shows, it was truly the show of our lives!

*By Fernando Gallardo, November 8, 2001*



# INTERVIEW WITH TAKEO MATSUI



*I'm indebted to Takeo Matsui for agreeing to participate in this interview. Takeo must surely be regarded as Caravan's number one fan in Japan and was instrumental in setting up the band's first appearances there in January. I briefly met Takeo and his wife when they made the trip to London especially to attend the awards ceremony. I caught up with Takeo recently to discover the origin of his interest in Caravan and to find out a little more about the band's trip to Japan. I'm sure you will agree that the following makes interesting reading.*

## **How did you become interested in Caravan?**

I heard the first 10 minutes of Dabsong Concerto back in 1975 on a radio show. As far as I remember, it was that entrancing organ melody and Pye's unique voice that captured my attention, and I must have fallen in love with the sound because I immediately went out and bought the Cuning Stunts album so I could listen to it again. Then, when I heard that whole wild B-side – where the music went from hard rock (with that great horn arrangement) to jazzy improvisations with beautiful organ work and cute melodies – I knew that everyone into progressive rock was going to go for it. And, how absolutely beautiful that neat little tune written by Geoffrey was!

## **What did you think of the awards ceremony?**

I really wanted to attend the award ceremony with the band and its fans. I had always thought it a shame that there had been no such honour ever presented to this great band, even though they had produced (what I consider to be) modern masterpieces for years. Personally, I just wanted to be there to thank them for their great work. Since it turned out to have a very "family like" atmosphere, both my wife and I felt close to the band and enjoyed the event very much.

How did you go about arranging to get the band across to Japan?

I had a chance to talk to Mr. Pye Hastings at King's Head, and told him that there were a great many Caravan fans in Japan that have been waiting for the band to come over for a concert for a long time. I asked him to please think about doing one in Japan, and he said that he would indeed like to visit there some day. He asked me if I could find a Japanese promoter, and I promised him that I

would look for one. After I came back from London, I talked to a friend who had recently met the Sony promoter at Peter Hammill's concert in Japan. This gave me the chance to introduce this person to Mr. Mark Powell (via e-mail), and, apparently, their negotiations went along both smoothly and quickly – so, by last August, we knew that Caravan would make its first visit to Japan in January.

## **If possible, could you let me know a bit about the band's stay in Tokyo?**

Since they were there for only four nights, I doubt that they did much sightseeing. Pye told me that they went to Ginza (a famous – and famously expensive – part of Tokyo) by train one night, ordered one glass of beer at a pub, and found that it cost 10 GBP. They stayed in a brand new hotel with the good view of Tokyo Bay – and only about a ten minutes walk from the concert site – so I think they were able to relax a bit after their long trip. However, I do wish I could have found a better promoter, because this one didn't seem to exert himself overly to take care of the band during their stay. Anyway, now I have a bit of experience with these things, so I'm looking forward to the next time.

## **What did you think of the concerts?**

Splendid! They were absolutely fantastic and everyone loved the live performances. I took my wife to Astoria in 1998 to see Caravan for the first time – and I think that was probably the best concert I have ever seen in my life – but this one was nothing short of great. The second night especially; the band seemed more relaxed, and the instrumental volume-balance was certainly better. It was particularly nice because they played a new song, Nowhere To Hide. Indeed, they played all the songs listed in the autumn set except Place Of My Own. I did miss that.

## **What was the audience reaction to the band?**

Since there were only 250 seats in the restaurant-type hall (and two sets were completely sold out), there were many fans who

# INTERVIEW WITH TAKEO MATSUI

couldn't get tickets. I do wish they could have done another set (there should have been one more), because every fan had long dreamt of bringing Caravan to Japan. As near as I could determine, the general feeling seemed to be one of surprise that these were more sophisticated, more mature and accomplished musical artists than they had previously been thought to be. They were magical nights as concert nights go. Personally, I was a little bit sad because there seem to be fewer and fewer solo parts for Dave and Geoffrey – due, I suppose, to Doug's excellent guitar work – but I believe the band will attract even more Japanese fans with the intriguing diversity of their new arrangements.

## **What was your impression of the band's reaction to the concerts?**

I doubt that they understood how popular they are here in Japan until they actually got on the stage. I could tell that Pye – as well as some others in the band – looked a bit nervous until Oik ended, but as soon as Pye's solo-guitar introduction to Liar began, everyone relaxed and they looked like they had been on the stage together for 30 years. Their second night was, I think, probably one of the best live performances seen here in Japan, so they had to be happy with the response they got. At least they promised me that they would come back soon, and with a new album.

## **Were the concerts reviewed in Tokyo?**

Yes, indeed. Four magazines published reviews of their concerts and interviews with the band. All were entirely favourable, appraising both the band and its music in a wholly positive manner. They also reviewed the Caravan discography for those rock fans who have never had a chance to hear every album – but most will have to search around for a second-hand LP of Better By Far, one of their great albums not yet on CD.

## **Given that the band had not played in Japan before, are their albums readily available in the shops?**

While all their CDs were available – even before the remastered editions appeared in the stores – it was often hard to find them. But, last year, the paper-sleeve type CDs were released and, as near as I can determine, have sold well. It was clearly a mistake, however, to issue the paper-sleeve CDs so soon after they released the remastered bonus-track ones, because people are not going to buy a plastic version when they

can find a nicer-looking one right next to it.

*From the above, it's fairly evident that the fans enjoyed Caravan's first trip to Japan. I managed also to speak to both Doug and David to obtain their reflections on the trip. Doug thoroughly enjoyed the experience, particularly the gigs, and would love to return for a longer tour which would provide the opportunity to see more of Tokyo and other parts of the country. He remarked that the tour organisation and logistics had run smoothly. He did mention, however, that the shortness of the stay had resulted in chronic jet lag by the time he returned to London!*

David was very enthusiastic about Japan and remarked that Takeo was nothing short of a star and couldn't do enough for the band during their visit. Because of the short duration of the trip leisure time was at a premium, particularly for original band members Pye, Richard and David who were in constant demand for interviews. On the Sunday morning however, Takeo kindly picked up David from the hotel and drove him around the city so that he had the opportunity to see the sights and the shops. On his own admission, David has an interest in electronic gadgets, particularly keyboards and had the opportunity to see first-hand the latest technological developments. David also agreed with Takeo's description of their visit to the Ginza area, and confirmed that a pint had cost about £12. David, of course, had previously visited Japan when touring with Camel. Like the others, he is very keen to return with Caravan for a more substantial tour when the new album is released. He thoroughly enjoyed the gigs and when I asked about how the equipment had been transported to the gigs he explained that most of the equipment had been provided for the band in Japan with the result that they hadn't required to fly over their own instruments and amplification. His only minor disappointment was that the band had been unable to play for a third night thus extending their stay.

From my own personal view it seems clear from the information I have received from Takeo, David and Doug that there is an untapped market in Japan for Caravan, and there appears to be genuine enthusiasm within the band for a return trip. So, I guess it will not be too long before they are winging their way across the ocean for another possible battle with jet lag!



*We all know how much Caravan have influenced us musically over the years. But the following letter from Barbara Hulse is a solitary example of how the band has had a profound effect on a family's life. I am sincerely grateful to Barbara for allowing us to publish such a sensitive and personal letter.*

"This whole moment of me writing a letter about Caravan to an address called "The Caravan Information Service" is a bit surreal for me but I just had to do this, so I will do my best to continue...

I am actually listening to Caravan – Ether Way as I am typing this at work – gotta get something important done today. Hence, I found in the liner notes this address.

Okay, so what is it that I feel so compelled to write about? Here goes:

Without relaying a very long story, I will keep it short...

I grew up in a very, very, very small town called Nicktown. It is located in western Pennsylvania. If you look for it on a map it might not be listed but if you find Barnesboro or Spangler that is close enough. It was a coal-mining town (until all the mines closed down in the early 80's) with only a couple hundred people living in it. In the town there is only 1 traffic light, 1 gas station, 1 grocery store and Post Office (they share the same building now when I was growing up they were separate) and importantly 1 church.

Anyway as one could easily guess, my father Martin, was a coal miner. Everyone called him "Bun" because when he was a baby my grandmother thought he looked like a bunny

rabbit because of the way he curled up when he slept.

My father loved music and always played it really loud. So loud in fact that my sister and I could hear it the whole way up the street when we were walking home from school. I can still hear it the whole way up the street when we were walking home from school. I can still hear my mother yelling "Bun! Turn that music down, it's driving me crazy!"

One day my father brought home a new album, it was Caravan's For Girls Who Grow Plump In The Night. To this day I still don't recall how my father got a hold of this record because we didn't even have a record store in town. My only guess is that he bought it where he bought all of his records, in Barnesboro, at this record store that was a real tiny Ma and Pa shop, which by the way is still there today. How the store got it...?



I will never forget when he got the album because he played it day and night over and over again. To say that my father absolutely loved this album more than life itself – would be an understatement. He played it for everyone who visited the house. He not only loved the music but the cover of the album and he loved showing it to people (this was a very strict Roman Catholic town so you can imagine the response). I don't think my sister and I were allowed to look at it first – only because of my mother.

I was about 8 and my sister 9 when my father bought the record (which was already a few years old). At first we thought the music was weird and my father would only listen to it at "full blast" which made it that much harder to listen to. He insisted that this was the only true way to appreciate the sound. Through all of this my sister and I still managed to grow to really love the album and we continued to listen to it well into our high school years and even after my father died when I was 15 and my sister 16. When the mines closed down my father got laid off, could not find another job, didn't want to move, suffered from severe depression and ultimately committed suicide.

We moved to a new home in Spangler and I left home at 18. I fell into my own life and didn't think about Caravan for a long time.

At the beginning of this year my mother lost the house we had moved to in Spangler after my father died. My husband and I were helping pack her belongings when I decided to look in my father's old stereo (it is the old fashioned type – huge console – that is more like a cabinet than anything else). In the stereo cabinet there is room in each

side used for record storage. I found many of my father's old records but was surprised that Caravan was not one of them. I asked my mother about it and she said that there were more records up in the attic, which I found, but still no Caravan.

I asked my husband if he had ever heard of Caravan. He had not. I told him how much my father loved the record For Girls...and how I would give anything to find it and listen to it again.

When we got back to Maryland, my husband and I were surprised to find the CD on Amazon.com. Of course we ordered it immediately and when I got it I couldn't listen to it fast enough! I have to admit that I was afraid to at first because I didn't want it to sound dated or different or not as good as I remembered. I put it in the CD player, put on my earphones and turned it up "full blast". I needn't have worried because it sounded even better than ever!

When my older sister was visiting recently I told her I had a surprise for her...I put on "Surprise, Surprise" and she about shit herself. Anyway, she loved hearing it.

My father's favourite song was "C'thlu Thlu". Mine will always be "The Dog, The Dog, He's At It Again".

I have since purchased Waterloo Lily (too bad for fans that just didn't get it), In the Land of Grey and Pink and Ether Way (as you already know). I love them all but will always love For Girls...the best.

The enclosed picture is one of my favourite pictures of my sister and I (I am on the right) with my father. He loved X-mas and always made it special for us. In the background (underneath the clock on the wall) you can



## Where but for Caravan Would I?

see the stereo I mention in this letter. As you can see it was a large piece of furniture! And I guarantee that if you could step inside of the picture and open the lid to the stereo console you would find For Girls...

At first I was disappointed not to find the album when looking through my father's things earlier this year but now it comforts me to think that maybe he took the record with him since he loved it so much!

Why did I feel the need to write this and send it off?

Because if there was some way that I could let the band or someone in the band or someone who knows the band or someone who appreciates the band know that they touched some lives in a profound way, I wanted to do it.

Caravan is one of the best bands to ever exist. Sometimes I wish they would have made it really big, but sometimes I think – if everyone really loves something – is it really that good? Without a doubt Caravan was and is that good and that is why most people don't/didn't get it. In America, that is.

Thanks for taking the time to read this – whoever you are."

*Much Love, Barbara Hulse, Glen Burnie, USA*

**Postscript.** In following-up the letter with Barbara, I was delighted to learn that she has tickets to attend Nearfest on 30 June. She said that it was a dream come true getting to see Caravan live for the first time. I'm sure she will not be disappointed. And some more good news – Barbara's sister found her father's copy of For Girls.....! "A few weeks ago we were talking about it again and trying to think if someone in the



family might have taken it when my father died (my father had sooooo many records). I knew that my father's sister, my Aunt Judy had asked for all of his Buddy Holly records because she knew how much he loved them. My mother let her have them and I was thinking maybe she took the Caravan also for the same reason. My sister has kept a box of the records that we loved just as much as my father (the one's we used to sneak from his collection when we were kids) in storage for many years. When I was looking for For Girls... at my mother's and couldn't find it I thought Debi (my sister) might have it but she kept insisting that she didn't. So when I was talking to her again a few weeks ago I told her that I was going to contact Aunt Judy as she was my last hope in finding the record. Since Debi hadn't looked through this box of records in ages she agreed to go through it to make sure it wasn't there - and there it was! She wanted to hang on to it but agreed that I should have it in lieu of my letter getting published and all...which she is very happy about also...so now I have it! The whole thing doesn't surprise me as my father was a real prankster and was always playing tricks on us kids...and death has not stopped him..."

# The 'Blind Dug' of Lenzie

News reaches me that the on-going success of Caravan has resulted in the formation of a Caravan tribute band from Lenzie, Glasgow. The following is an extract from a letter I have received from the "Glasgow Boys" who attended the Canterbury Festival and Renfrew Ferry gigs: "Great review in the newsletter and thanks for introducing us to Doug Boyle – it just added to an already fantastic day. We have all gone a bit Caravan mad since Canterbury and since they didn't play in Glasgow this year we had to do something to get our live Caravan fix! So we started a band – not just any band but a Caravan tribute! We are called "Blind Dug" after 1) the album 2) a Scottish dog 3) "Dug" Boyle!

The line up consists of Michael on drums, Chris on keyboards, organ, synth and vocals, Peg (Gregor) on electric guitar, penny whistle and vocals and me (Malcolm) on bass/vocals. We are trying to get the hang of Waterloo Lily, Memory Lain/Headloss and a Hunting. We are thinking of playing some gigs in the near future and will keep you posted"

The lads also sent me a tape of their third rehearsal which comprised nine feet underground and golf girl. It's not bad and the boys can evidently play a bit. I'll keep you posted of developments.

Whilst on the Scottish theme, I also received a note from Jean McLellan in Tomintoul (which I am sure Pye will appreciate) correcting an inaccuracy which appeared in the review of the Renfrew Ferry gig. In the review Pye was described incorrectly as a "Tomintoul". The correct description should have

been "Tomintouler" or more colloquially "Touler". Thanks Jean.

I also received the following from Graham Cotterill from Pagharn " I was very lucky this year to be able to see the Lads perform on 5 occasions, namely Putney, Mount Ephraim, Chiddingfold, London and Southampton. Although I really enjoyed all the gigs and they were all great nights out, it was quite a surprise to see how different the gigs were, not in relation to play lists etc, but I found that Putney, Chiddingfold and Southampton were all very light-hearted concerts and the band looked to be having a great time, although when it came to London the bad seemed much more subdued and far less chatty.

I must admit Putney was the highlight of the Caravan year for me especially as I and my mates got to stay for the party afterwards, although I don't think we should have done so!

Apart from this I thought the Chiddingfold gig was my next favourite and I really hope they play this venue on the next tour. I must say the Lads were great as usual but Geoffrey Richardson's excellent viola, flute and spoons contribution along with his dry sense of humour make watching Caravan a truly memorable occasion. Long may it continue.

Steve Suddens, Earlsdon (a fan from 1969) writes "Keep up the good work, I think the Mark Powell interview was fantastic – a real insight. Has anyone else three worn out copies of "Grey and Pink" on vinyl?"

*I'm very grateful to David Sinclair for sharing with us details of his musical influences and providing details of the equipment he uses on stage.*

**What were the first and last records you purchased?**

Polovkian Dances - Borodin (I've boringly only bought about 6 records in my life! Argh!)

**Which five albums would be your desert island discs?**

John Mayall's Bluesbreakers, Brian Auger, Grieg Piano Concerto, Wes Montgomery, Paul Brady, Jenson Button plays the blues (released on 6 cylinder record label)

**Who would be with you in your ultimate supergroup?**

Paul Carrick - vocals, Me, Doug and a black

rhythm section

**Most memorable incident from your time in Caravan**

They do tend to be the bad ones e.g. possibly saving Pye's life when he was electrocuted at the Marquee club over 30 years ago!

**Details of equipment used on stage**

Korg M1 & module, Roland RD 500, Hammond A100 & Leslie (when size of stage permits), Marshall 200 watt stereo amp, 2 Carlsboro speakers, 8 into 2 mixer, Stool & Gaffa tape!



Photo: Nick Granger

## YOUR LETTERS and Emails

**Paul Flackett** - Saw Caravan at Bar Cuba this week and can honestly say it was an absolute privilege. Seldom have I seen musicians enjoying themselves so much. Best gig I've been to in many years. Please, please, please play Macclesfield again soon and if possible add Last Unicorn to the set.

**Lee** - Just to say that I had a brilliant time at the Deal, Astor show last night. A lot of memories there listening to all that stuff - Has Geoffrey ambitions to becoming a full time spoon player?

**Ron Hodges** - I thought that I would just drop you a line to say, after a gap of over 25 years, I finally managed to see Caravan again, last night at Robin2 in Bilston. I was a bit nervous that I would be disappointed, not due the band but because of me after all this time. Well it was just a brilliant night. I don't know how the band reacted to the venue (there is no reason to visit Bilston for any reason except a Caravan tour) and it looked a bit cramped on stage. But the small venue was why I chose to go there and as a diehard it was brilliant to hear them and get up close.

Where do I start? I guess the rhythm section. Richard doesn't get too many of the spotlights but I was watching him carefully enough to realise that he sets the foundation for the whole band. I hadn't seen Jim line before and he was excellent; it was particularly nice to hear Jim's vocal spot in Nine Feet Underground. Of course Pye leads from the front, his singing is better than ever now that his voice has broken! It was great to hear the tracks that revolved around Dave's keyboard work again - how come he still looks so bloody young? And then Geoffrey - he was the best thing to happen to Caravan after the early years and it just would not have been the same for him not to be with the band now - (even with those rubber gloves)! And you were right about Doug - he is a great asset to the band and fits in like a dream. A great band, a great venue (for me at least), a great night out!

**Tom Butler** - I worked on Caravan's road crew during the 1st U.S. Tour and have not spoken to them since 1976. Just heard about the Nearfest gig in the US and am excited to see them again. Coincidentally, I also worked one Nektar tour with the reformed line-up, who are also playing the festival so this will be like old home week for me.

**Reviron Dominique** - I thank you for the answers to my many questions. I think that your french is better than my english, isn't it? But i'm still trying to write in English, sorry for the mistakes! Well, i'm going to join the Caravan's french fans to keep contact with them, and to talk about this marvellous band. You know, Caravan is not very known in France and it's difficult to talk about the Canterbury Sound with other fans. Everybody knows Yes, Genesis or King Crimson, it's not the same thing for Soft Machine, Robert Wyatt, Hatfield and the North or National Health. In the 70's, I've bought all the LP's of these groups, also for Caravan, but now these analogic discs are too old and I have to change for the digital versions. I still use my old turn table (a very good one) to listening my favourite albums. I was lucky to find the Caravan's first albums at the Bourges Médiathèque (A place where you can rent books and discs). The last

thing i've bought was a CD recorder, one sensational invention, and I taped these albums on CD-R. The sound was really good and I decided to buy all the Caravan's albums in digital edition. In Paris, I've found "Battle of Hastings", "BBC Live", "Cool water", "For penguins who hatch in polar night", "Viola mon amour" (G. Richardson), "Living in grey and pink", "Chemical disease in town", "And the new symphonia", "Canterbury everywhere", "Cunning Stunts". For "Cunning Stunts", I think that the title is a kind of joke (we call that "Contrepèterie" in France), and the title could be "Stunning Cunts"! That's like "Night in the Rusts" of Aerosmith. Do you see what I mean?

**Kevin Pott, Quebec** - Hi, My name is Kevin, just writing to you for our continued Caravan support. I bought a remaster of "If I could do it all over again..." and listened to it with one of my friends. We loved it so much I just had to buy more. Came out of my favourite music store called Colimacon, here in Trois-Rivieres, Quebec, Canada, and had three more albums in my hand. Which I must say are now one of my nest CD's in my collection. Now I'm spreading around your music to some friends and they are all buying Caravan! With all of these people here that LOVE Caravan, we would love to see them live here or near our town. There is a lot of demand for Prog-Rock here, as YES started they're tour here in our town's festival. Well I hope this message gets to the band someday, and please let them know, their music has reached our hearts here in Trois-Rivieres. And the music will keep on travelling from ear to ear as friends discover what good music is all about with Caravan! Well have a nice one, and keep on the good work!

**Steve Cooper** - My name is Steve Cooper, I am from San Diego, California. I think I may have met you at the Astoria show of last year (the one that was foreshortened due to a gay party or some such scheduled for later the same night). Anyway, I was at the Stables show last Friday night in Milton Keynes. Excellent show at a beautiful venue. I plan my business trips to the UK around concerts, and Caravan is at the top of the list of attractions, along with bands like the Strawbs and Camel. I will certainly check the Caravan web site before planning any trips in the coming year, and now I will see also if there is anyone at the Stables during my planned trips. What a nice venue. If the band could find their way to the West Coast, I am sure that many appreciative fans would give them a warm California welcome.

Thanks for sending over the newsletter: I read each one cover to cover, and I promised Codge that I would actually write a letter to the newsletter this time. I will do that in the next week or so.

**Debi, Southampton** - Hi there all you wonderful musicians who have made me feel so enthusiastic and I had just such an amusing time at your gig last night at the Brook, Southampton. The songs were excellent, I enjoyed every minute of it, I along with others at the front row, had a dance and thought the whole night was brilliant. Must see you again soon, keep those tunes rolling and harmonies happening. Have always loved your music, and will see you again as soon as I can, You were all awesome, esp Doug, he



is very dynamic, but you are all great, what a fantastic band. Bye the way I'm Debi, I live in Southampton, I know how busy you guys are, but if I can have a gig guide I would be most grateful.

**Peter Rawlings** - This missive has the dual-disadvantage of being: long and asking for help. I came across your excellent Caravan 'site whilst doing what <sad> folks do when they have way-too-much time on their hands. Doing a search on everyone I recall from good times in the past.

Doug Boyle featured as an intensely 'bright light' when at age 17 he went up to Leicester by train to visit an old mate (Gordon Reid) and his Uni. band, 'Mirage'. I was the bass player in the line-up of 1979-80. At that time, Doug had a Washburn guitar which he brought with him. We were having our usual Saturday rehearsal when Gordon arrived with his young friend, introduced as 'Dougie' (pronounced, "Doogie"). When I heard the Holdsworth-like sustain and phrasing through our regular guitarist's Peavey Classic, I was mesmerised! At that time I knew Dougie was going to be very significant if he chose music (over 'life', in the conventional sense - that I latterly did!). I've even got a lo-fi cassette tape of that 'session', which I recently 'CD mastered'. More 'nostalgic' than musically magical, as far as the audio quality goes. After I left the band and Leicester in 1980.

**Frederick Cilano - See You In Trenton** I have always been a huge Caravan Fan and will be there to see them in New Jersey a 10 hour drive for me. I just bought Ether Way and All Over You Too what a wonderful band. To Pye Thanks for keeping the music alive!!

**John Tizard, Southampton** - Made it to The Brook last Friday - a bit nearer home than usual! The boys as usual showed what a great bunch of musicians they are - they seem to get tighter each time I see them (except when Pye came in a beat early on a number he was singing and you could see Jim and Doug crack up!). The highlights were Doug's fabulous guitar playing and the rejigged medley. Liked the new number (don't know the title) and a brave and correct move to abandon Golf Girl. I also feel that 'The Dog' is past its sell-by date and 'Place of my Own' should come back in as a replacement.

**John Perry, Southampton** - For some years now, I had thought that I was one of a small band of fans hanging on to the memories and music of Caravan. Of course, I had heard of the odd come-back concerts and seen the efforts of HTD to re-release and promote the music but I did not really believe that the band was nothing more than a wonderful piece of music history. Little did I imagine that in 2001 I would be lucky enough to attend a sell-out gig at the Brook in Southampton. It was a truly magnificent performance (two hour set including two encores). I only found out about the gig by chance (my wife picked up the monthly flyer for the Brook), even though my son reads NME every week and knows what an influence Caravan have been in my life. From the flyer, I found the Caravan information web-site and now I am able to write to you about my favourite band of the 70's and early 80's.

**Philip Driscoll** - Being a Design Engineer, I spend all day coming up with, what I hope are good ideas. here maybe another, what do you think? I had just read in my daily paper that Hear'Say were struggling with their new album sales and had only sold 9,000 copies and were due to enter the chart at number 20. Then I thought, right Caravan have a new album out next year, how many people are likely to buy it? over 9,000 probably. What if we all bought it at the same time? would it get in the album chart? possibly. Would we be happy to be at number 20? Of course we would. Would Caravan get more recognition because they have charted? Yes. Am I mad, living in a dream world, or is there a chance of this coming off? With the power of the Internet could we make this happen?

**Ed Finn, NJ** - I have been a long time Caravan fan. I found several cd's in Cambridge, UK while on a business trip there in 1993. I saw the band at the Tower Theatre in Philadelphia somewhere in the 70's. They were the opening act for Wishbone Ash. My friends and I left shortly after Caravan was finished, as we only were interested in Caravan. I may have seen them elsewhere too, but I can't remember. I still blast Caravan albums at every opportunity! I am also trying to get my old buddies together to see them in Trenton. Of all places to play, This is extremely convenient! It is only 20 minutes from my home, and I drive past there everyday on the way to and from work.

**Mario Musto, Italy** - my name is Mario I'm 26 years old and I live in Rome Italy. Recently I've found Caravan and I really really like it! first of all great site and great fanzine. Thanks for your time and really sorry for my english ciao Mario

**Chris Haynes** - Only found the website this past week end. Great work, lots of interesting info. Also looked at the fanzine mag on-line. Good to hear the band are alive and playing again. It's been a long time since I've seen them live, seems I've missed everything over the past couple of years. Off to the shops to at least get a copy of "Battle of Hastings" to go with the other six. The band were always great live. I first saw them in Penzance around 1972, also in Nottingham and Sheffield. Hope they play in the UK again soon, I'll be there, no matter where! Just like to say thanks for all the pleasure I've had listening to the music of Caravan over the years and best regards to all the band members past and present.

**Frank, Glasgow** - Their music is still the closest I have come to hearing love expressed in song - by anyone. I have never seen them live but it would be a dream to do so. Surely, it can't be long now...

**Alan Davenport** - Superb!!! Caught them in Macclesfield and then in Southampton. Inspiring, fun, groovy, sound, excellent. Don't ever stop till they drop. Probably like a lot of people I suppose I'm a Grey and Pink fan mainly. Introduced to it by my art school teacher in the mid 80's. Just thought you'd like some more positive feedback.



## CANTERBURY FAYRE

This year's Canterbury Fayre which will be held on 23, 24 and 25 August at Mount Ephraim Gardens, Hernhill, Faversham, Kent.

In its third year, this year's event will be a 5,000 capacity open-air event with camping facilities. Tickets are not yet on general sale, but you can pre-order tickets by sending a cheque or postal order for £80 per weekend ticket (day tickets available) payable to Brain Wave Festivals Ltd, PO Box 431, Chesham, Bucks HP5 3WG, England. The line up has been confirmed as:

**Friday 23 (from 5pm):** Kevin Ayres, Caravan, and Fish (Day ticket £25).

**Saturday 24:** Mostly Autumn, Muffin Men, Man, Ozric Tentacles, 21st Century Schizoid Band (music of King Crimson featuring Michael & Peter Giles, Ian McDonald, Mel Collins and Jakko Jakszyk), Rick Wakeman, All About Eve. (Day tick £35).

**Sunday 25:** Karnataka, Arthur Brown, Oysterband, Pretty Things, The Damned, Stranglers. (Day ticket £35).

Further information can be found on [canterburysoundfestival@hotmail.com](mailto:canterburysoundfestival@hotmail.com)

## NEW CARAVAN ALBUM

Work continues. The band has been in the legendary Canterbury sound studio and five tracks by David Sinclair have been completed. Pye is busy writing and completing several new tracks and I understand that a track by Doug may be a possibility. Pye's son Julian is again producing and has been adding his technological wizardry to the tracks. David appears to be particularly prolific on the writing front at the moment and has other songs in various stages of preparation/completion.

## TOUR

The successful tour of Italy in April is followed in June by a date at Nearfest, Trenton, USA. The 2,000 seated venue sold out in 45 minutes. This is followed by two dates in Quebec, Canada July 5th and 7th July. Thereafter an appearance in August at the Canterbury festival and hopefully in November a short UK tour to include a London date. I hope this year that the band manages to fit Scotland into their schedule!

## MERCHANDISE

There are plans to sell exclusive items by mail order via a PO box (yet to be set up), the Caravan website and at concerts. The first item will be a CD called "Green Bottles for Marjorie": the lost BBC sessions i.e. those missing from the BBC archives. The release which has been worked on in conjunction with the BBC, will be 62 minutes long, with artwork by Phil Smee and remastering by Paschal Byrne. Only 3,000 copies will be pressed and the CD is likely to cost £12 plus postage and packing. Tracks comprise: Green Bottles for Marjorie, Place of My Own, Feelin', Reelin' and Squealin' and Ride from Top Gear, recorded 31 December 1968, broadcast 5 January 1969; Nine Feet Underground, In the Land of Grey and Pink and Feelin', Reelin' and Squealin' from In Concert, recorded 16 May 1971; and the Love in Your Eye, recorded for John Peel Session on 11 April 1972, Broadcast 2 May 1972. This is hopefully the start of further releases of this sort, if this first release goes well.

Mark Powell informs me that Camels first five albums are due out at the end of April and Barclay James Harvest's EMI catalogue should be out in May. Legend of a Mind, a compilation containing a couple of existing Caravan tracks should also be out in the next couple of months.

It was with great sadness that I heard of the death recently in the USA of Peter Bardens, founder member and ex-keyboard player with Camel. An excellent musician, I understand that Peter had been poor health for a number of months. As many of you will know there is a historical link between Caravan and Camel: David and Richard Sinclair and Jan Schellas all toured with the group; and Pye was involved with Peter in the ill-fated Mirage project. News has also reached me of the death of an ex-member of the Caravan road crew Neil Macklin. Neil, I understand worked with the band during the "For Girls" period when they toured extensively in the UK and Europe. Our sympathies go to their families.



## The Lost BBC Sessions

**LIMITED EDITION**  
ONLY 3000 pressings

# Green Bottles for Marjorie

("If I Could Do It All Over Again, I'd Do It All Over You")	2:36
Place of My Own	4:13
Feelin', Reelin' and Squealin'	5:43
Ride	4:20

### "Top Gear" Session

Recorded 31st December 1968  
First broadcast on January 5th 1969

Nine Feet Underground	19:20
In The Land of Grey and Pink	4:05
Feelin', Reelin' and Squealin'	10:10

### "In Concert"

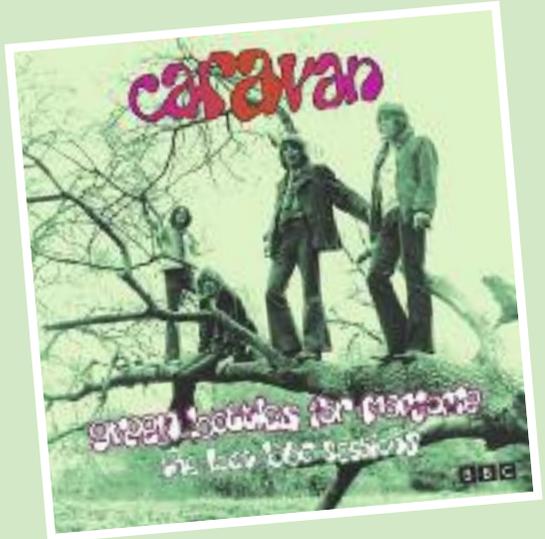
Recorded 16th May 1971

The Love in Your Eye 11:47

### John Peel Session

Recorded 11th April 1972 First broadcast 2nd May 1972

Total Time: 62:14



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Caravan Merchandise, 56 Alexandra Road, St. Albans, Herts. AL1 3AZ

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# FINALLY

**Jasper Smit** Continental Caravan Campaign\* and European Information Services. Kleingouw 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.

**Calyx, Canterbury Website:**  
[calyx@club-international.fr](mailto:calyx@club-international.fr)

*I get lots of people saying how difficult it is to find Caravan's material in the shops. Try the following:*

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

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

**HTD Mail Order** 01322 557355  
[www.htdrecords.com](http://www.htdrecords.com)

[www.kelkoo.com](http://www.kelkoo.com) An excellent source for material supposedly unavailable elsewhere: in addition this web site searches out the cheapest copies from a variety of suppliers.

*Comments and articles written in this magazine are not necessary endorsed by Caravan or their Associates.*

Many thanks to Jill and Codge Barber who are now helping compile their 11th 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 3-14 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).*

**ERIC GRAY**

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