

Rosemary Lane

the pentangle magazine

Special Feature: Bert Jansch
talks about the making of
his new highly-acclaimed
album

2 classic pieces of
guitar tablature
from Bert and
John

Latest news
and gig dates

SPRING 1996 Issue No 9

Editorial...

Welcome back to *Rosemary Lane!*

After a year out of production the magazine not to mention the musicians of Pentangle are back with a vengeance. A lot's been going on since the early months of 1995 so we've a lot to catch up on. To those of you who, like me, subscribed to the first eight issues all I can say is that we owe a tremendous debt to Colin Harper for getting the project off the ground and battling against the odds to find time to keep the whole thing running. Sadly, after two years he had to throw in the towel as editor, writer, producer and researcher(!) of the whole enterprise, but let's hope he finds time to go on contributing articles to the re-launched title.. After all, I think it's fair to say that he is *the* authority on all matters related to Pentangle and we wish him well with his book and look forward to including the fruits of his Pentangle archive in future editions of the magazine.

To new and old subscribers alike let me say that I was tempted to take over the reins because of all the good things and people that *Rosemary Lane* brought to me. As a result of just those eight initial issues I have been engaged in correspondence all over Europe and the UK and have met some charming people who have become good friends. The focus of the new magazine will be very much on the music of those musicians who are in one way or another associated with the name *Pentangle* and appreciation of what is now in total a huge body of work that has not only given enormous pleasure over the last 30 years but also made a massive contribution to the folk field in a quite unique and fascinating way.

But we are not talking just of the past of course. In the last 18 months John Renbourn, Jacqui McShee and Bert Jansch have each released outstanding

albums and certainly one of the roles of this magazine will be to keep you updated on their new projects as they develop. Because we've got a lot to catch up on and can't do it all at once! - this edition is largely devoted to Bert and his recent album *When The Circus Comes To Town* that has been highly acclaimed since its release last August. We've interviewed Bert - and you'll find the fruits of that conversation in this new edition. I've also included comments made about Bert's music in *Reviewing the Reviews* and in *Pentangle Re-Visited* you are freely invited to make known your thoughts and feelings about the music of the members of the band these days.

Everyone else is busily devoting themselves to re-appraisals so why shouldn't you? For guitarists I've introduced a couple of tablature slots - *Black Balloon* and *Rosemary Lane* this time around - so hope these are of interest. If so, say so: then there'll be more! But, apart from the occasional interview, we who produce *Rosemary Lane* are only as privileged as you who read it - i.e. by having access to the music of the Pentangle that we know and love. That's what we want to share: and we want to know what you think about it. So let's have some letters on the music and opinions that are discussed here and we promise to print them in the summer edition of the magazine. And any other contributions of diverse kinds would be very welcome too to spread the editorial load!

Like what's the *Pentangle* scene outside of London? Help me out!

Good reading!

Ed



Contents

Rosemary Lane

Spring 1996

Issue No 9

	Page		Page
Editorial	2	Guitar Tab 2: <i>Rosemary Lane</i>	24-25
Contents/Next Month	3	Album Review:	
News	4-5	<i>When The Circus Comes to Town</i>	26-27
	6	Pentangle Re-Visited	28
Reviewing the Reviews	8 & 23	Concert Review:	
Tour Dates - John & Jacqui	9	<i>Valentine's Night at the 12 Bar</i>	29-30
Tab 1 - Black Balloon	10-11	Album Review:	
Tablature Buffs&Cyber-angles	12	<i>Pentangle Live at the BBC</i>	31-32
Interview with Bert Jansch	13-14	Discography: Original Pentangle	33
	& 16-17	Subscription Information	34
	& 21-22	Information:	
Tour Dates - Bert	15	<i>About Thyme</i>	35
12-Bar Club	18-20	<i>When The Circus Comes To Town</i>	BC

COMING IN THE NEXT ISSUE!

Right, well if you don't know the connection between Danny Thompson, sausages and Willy o' Winsbury then you haven't studied your lyric sheets! Or maybe you don't own that rarest of commodities - a copy of *Solomon's Seal!* This and other vital Pentangular pickings will be tossed on your plate this glorious summer.

Who put the Whistler in Wapping and when is the Elephant north of the river? Answers on a postcard please!



How did Jacqui and Gerry and Spencer organise a cast of thousands for their first album together and who did the cooking? All will be revealed in the next issue.

And finally, what do you do when a Sicilian says he doesn't love you any more? Find out the Gerry Con-way! And, of course, more tabs!



Tuning Up

Latest news, gigs, recordings and gossip

So there's news galore! 12 months since the last edition of *Rosemary Lane* in Spring 95 and loads to report! At about that very time Bert Jansch was recording his latest album *When The Circus Comes To Town* and Jacqui McShee had already completed the studio sessions on her collaborative venture with Spencer Cozens and Gerry Conway, *About Thyme*. Jacqui's CD came out in June and Bert's in August of last year - both of them to critical acclaim - further details available in this edition. Bert embarked on a series of 30th anniversary concerts across the autumn with guests such as Christine Colliston, Maggie Boyle and Steve Tilston, Isaac Guillory, Wizz Jones and others, though one billed name was notably absent from the stage - John Renbourn whose hand had been wounded by a vicious bread-knife in an incident that repeatedly deprived audiences of his rippling strings. [Sorry to remind you about that Pierre! who'd come over from France specially for the occasion!] 1995 also saw the reformed line-up of *Pentangle* perform their last tour for the foreseeable future since Bert, Jacqui, Gerry and Peter are all currently busy on their various alternative projects. In particular Jacqui delivered a tour of Ireland, Wales, mostly northern England and later Italy to promote her new album with a five-piece band that aside from the central trio included also Jerry Underwood on soprano sax and either Matt Pegg or Alan Thompson on bass. If this line-up seems somehow familiar, then maybe you're a John Martyn fan too and recognise his roadshow of recent times.

Live at the BBC

Pentangle may be resting at present but there's continued activity in respect of past glories. The BBC has finally raided its archives in respect of the original *Pentangle* line-up and come up with a compilation of three sessions recorded between 1969 and 1972. If you want to know more about this, there's a special feature on it included elsewhere in this edition. It is entitled inevitably - *Pentangle Live at the BBC* and is available on the BBC's label, *Band of Joy*.

Ornaments and Moonshine

Good news continues to flow on the matter of re-issues. Bert's 1972 classic *Moonshine* has been re-issued on CD. Anyone unfamiliar with this album should snap it up: the highlights for me (practically the whole album!) are the title song, *Yarrow*, Ewan Maccoll's *The First Time Ever I Saw Your Face*, *Rambleaway*, *Twa Corbies* and Bert's original version of Dave Goulder's *January Man*. The latter song, of course, also features in a smoother, more obviously cyclical version on Bert's recent *Ornament Tree* CD which is about to be re-mixed. Bert found some of the original tapes recorded with Steve Tilston and Maggie Boyle before the reverb effect was applied and in his words: "*the difference was unbelievable. It really made you wake up!*" There's no date yet for the release of the re-mixed version, but watch this space! No news, I'm afraid, for those equally eager to get their hands on a re-issue of *Solomon's Seal*, though if you've never heard it or your



vinyl's worn out, you'll find some of the tracks on the above-mentioned BBC release. See the review for details.

The Return of JR

John Renbourn fans will be pleased to know that the hand injury was in no way terminal and that John has just recently been touring in the US and is about to embark on an extensive tour of the UK frequently in the company of either Jacqui McShee or Isaac Guillory. Since John is, I believe, still in the process of putting an album together in Ireland, living in Scotland and touring in the States, you'll appreciate why his work is maybe a little under-represented here - I simply haven't been able to catch up with him yet! So to balance things up I've included a guitar tab for *Black Balloon* from John's excellent album of that name.

The Cyber-Angle

Another development that's come of age since early 1995 is the Internet. For those of you who are linked up, there are web pages to be found on both Bert and John and you can find their tour dates, biographies, discographies and reviews simply by turning the attention of your web browser to *Jansch* or *Renbourn* respectively. Locations are listed separately in this magazine. There are also extracts - images and sound if your technology can handle it - from the *Acoustic Routes* documentary on Bert's background and development. [Thanks to Luis for finally supplying me with the last 20 minutes on Brownie McGhee - I was on holiday in Virginia when this programme was originally broadcast and lost the end of it when the video-tape ran out!]

Bert Re-Born at the 12-Bar

Undoubtedly the highest profile event of 1994 has been Bert's startling renaissance both as writer and performer. In addition to the sheer quality of the new album and the impressive reviews that it has received, Bert himself has

In the Bleak Mid-Winter

No, not the ubiquitous Kenneth Branagh movie(!) but Bert's excellent setting of the seasonal poem by Christina Rossetti. Those of you who attended his Christmas concerts will have had the pleasure of hearing this one delivered in Bert's classic tones of moving understatement. He has selected the first and last verses which lifts the poem out of a specifically Christian context to give it a more universal field of reference and accompanied it with a gently melancholic arrangement on the guitar punctuated by a periodic bend high up the fret-board to suggest the pain of sacrifice. An excellent piece of work.

Also for the festive season came a short song of seasonal protest against the annual commercial hype that sets a quiet country walk through frosty fields against the oppressive clamour of the high street. This song struck me as particularly unusual in making reference to the Church as an institution - something I cannot recall in any of Bert's previous work. Perhaps someone will put me right on this?

been the subject of major features in the *Standard*, *Scotsman* and *Rock & Reeler*. Bert is definitely back in town - and you'll find an extensive interview with Bert about the new album here in *Rosemary Jane*. For me the new momentum began back in the spring of 1995 when I heard Bert perform just at the time he was recording the *Circus* album. The clarity of sound achieved by Bert's sound-man and left-handed guitar partner Bobby Barton was striking from the start and when that was coupled with a re-energized and more sharply focused delivery by Bert himself the combination was truly amazing. It was

[contd on page 7]



Never Too Late!

late-breaking news and other grumblings from the editor

This page is what I politely call the buffer zone because as so long as it remains an empty space it signals that there's absolutely no possibility of going to print and it cushions me against the reality of deadlines. Once the deadline is near or past, though, and the white space still stubbornly refuses to be filled with anything at all, then it gets called all manner of other things. And so it is now as around the midnight hour I tap out a solitary paragraph to console myself that a few more and the job will be done.

In this particular case the buffer has long been empty, mainly due to the fact that having put together the magazine once, my hard disk went down with such speed that I did not have a chance to rescue anything and lost the entire issue amidst crumbling data compressions! Although I had not had time to create a backup, fortunately I had printed out some hard copy so was able slowly to scan all the text files back into the machine. But as you can imagine this is a laborious process and accounts for the fact that the magazine is about 10 days behind my original schedule. Still it's here now!

But help is at hand in the form of late-breaking news. Bert, of course, is off to the United States in April. But in the meantime Demon have released a new compilation of *John Renbourn Group* tracks under the title *John Barleycorn*. These are all tracks taken from the earlier albums, *A Maid in Bedlam* and *The Enchanted Garden*. A welcome call from Colin tells me that Demon also intend to go ahead with the release of John's "lost" album

of 1973 - *Just Like Me*, but when exactly this will be coming out in the shops I don't know. The *John Barleycorn* compilation is already there. John's current album continues to make progress, but I've no more detail on that.

No movement has been detected on the Virgin front as regards their intentions to re-issue the Charisma albums by Bert - *LA Turnaround* [1974] and *Santa Barbara Honeymoon* [1975] are the two US-flavoured mixes, whilst *A Rare Conundrum* [1977] and *Avocet* [1979] were also recorded for Charisma and carry a more traditional British tone.

Aside from touring with John, Jacqui is researching new material for a follow-up album with Spencer Cozens and Gerry Conway - more about their activities in the next issue. Peter Kirtley too has just completed recording a new album. I haven't got on Danny's trail yet but I hear that he is, as always, extremely busy: has anyone got any comments to make on his studio collaboration with Peter Knight?

And that's just about it for the moment - the editor wipes his weary brow, the buffer zone is no more and the magazine just has to be transferred onto floppies - now where are those disks?

Quick, get on the phone to get a ticket for John and Jacqui at Blackheath on Sunday. See you there!

Ed.



Bert & Dave

As a preliminary to the main interview with Bert on his new album (see elsewhere in this issue) we asked him about the process of selecting traditional material for performance and recording. Bert emphasised very strongly that whilst it is most often the melody that attracts him to songs in the first place, most of his traditional material has come to him through other singers - usually friends - with whom he always identifies the song. Regular concert-goers will know that whilst most of Bert's on-stage intros are famously brief, the one thing he is inclined to do is to identify the singer - Len Partridge, Ann Briggs, Owen Hand, Dave Goulder etc - from whom he first heard the song.

Just recently Bert has been working on a whaling ballad from the Owen Hand stable called *My Donald* and has also struck up a positive relationship in London with Dave Sutherland. Some of you will know Dave from your local



Dave Sutherland at the 12-Bar Club

folk club or from the 12-Bar Club where he has played support to Bert from time to time. He has a lively on-stage act, a warm, seemingly effortless voice and is fond of closing with a boisterous self-penned ballad entitled *Three Days in Ireland* which if you haven't heard I won't spoil because Dave himself delivers it with a faultless wit and charm of his own. Bert says that he is working on some of Dave's songs at the moment so it looks like being a productive partnership.

[contd from page 5]

undoubtedly the best concert I'd heard since the classic years of the 1970's and perhaps fittingly it was indeed Bert's performance of *Rosemary Lane* itself that was one of the highlights of that evening in Dulwich. Guitar buffs will find the tablature for that here too.



Since then Bert has taken up the challenge of a weekly residency at the 12-Bar Club in Denmark Street on Wednesday nights and this has become such a notable event that we've devoted a special feature to it. Bert himself has been looking lean and if not exactly mean, then certainly aggressive and edgy in what are a series of quite powerful songs of protest on the new album. Despite his regular appearances at the 12-Bar Bert has been out and about in a big way, travelling to every corner of the country - down in Plymouth, up in Glasgow and Edinburgh and then typically back down to Lancashire, Oxford and Sussex. The album has been played regularly on radio shows and has sold steadily. It's an impressive renaissance for a singer and musician to whom the 1980's were not kind but who surely has the bit between his teeth now. It's really good to see Bert back on such excellent form.



Reviewing the Reviews

Bert and the *Circus* Album

The release of Bert's album and his return to the heart of Soho has spawned a number of prominent interviews in the press. Pick of the bunch - perhaps not surprisingly - is an article for the *Scotsman* magazine by James Campbell, (author apparently of the *Picador Book of Blues and Jazz*) which devotes the whole of the front page to Bert including a picture of him with his old dog Banjo.

This account dwells considerably on Bert's (possibly) Austrian origins and Scottish roots. It sketches in the familiar biography - his early encounter with the guitar - "it was as if he'd made a pact with the devil", the move to London, the first album followed by collaboration with John Renbourn and later *Pentangle*. It touches on Bert's retreat to Wales as a farmer in the mid-1970's, the broken marriages and Bert's return to public attention with the new album. In this case the *Circus* album is curiously described as Bert's first for six years, though I make it the third recorded over that period - *Sketches* and *Ornament Tree* being the other two, leaving aside *Acoustic Routes*, the re-issue of *From the Outside* (originally 1984) and the BBC live album. The writer has some provocative comments to make on Bert's style and leads with Bert's own characteristically modest, almost throw-away assessment of his guitar-work: "*I have dabbled in the guitar. I'm mainly a song-writer and my guitar-playing is the accompaniment.*" Bert is apt, one feels,

to give the wrong impression! Whilst no doubt there are many more guitar virtuosos around these days in terms of technique and facility, Bert has developed a rare unity of guitar and voice that creates a unique and haunting beauty of its own that to my mind offers an articulate integrity one is hard put to encounter in these days of performance without poetry. I loved James Campbell's description of Bert's grammar as "wobbly" - pity he didn't realise that Bert's meanings are mostly extremely "wobbly" and that's what makes them challenging in their studied ambiguity.

His following is singled out as more Beat Generation than finger-in-the-ear and James Campbell writes:

"He brings a blues-based delivery to the heroic, cruel drama of the Scottish and Irish (and occasionally English) ballads. The mournful Jansch vocal drone is here lit up by fill-ins, pull-offs, slurs and bent notes learned from Big Bill Broonzy and Snooks Eaglin. The result is a Caledonian rag piped through the Mississippi." Putting the finishing touch to this line of evolution is the quoted fond description of Bert's voice as being like "*dirty water going down the drain*". Quite.

Comments on his live performance focus on the hesitant intros, loose variations in Jansch's playing - "*I've just forgotten how to play them*" - and the *Circus* album

[cont on page 23]



John Renbourn Tour

with

Jacqui McShee & Isaac Guillory

JM denotes concerts with Jacqui McShee and **IG** those with Isaac Guillory

MARCH

Fri.1.	EDINBURGH	Tapsters	JM
Sun.3.	LEYBURN	Elite Cinema	JM
Thu.7.	SOUTHPORT	Venue TBC	JM
Fri.8.	GOOLE	Arts Centre	JM
Mon.11.	NETTLEBED	The Village Club	JM
Thu.14.	ASHBURTON	The Lanterns	JM
Fri.15.	TORRINGTON	The Plough Arts Centre	JM
Sat.16.	ALDERSHOT	The West End Centre	JM
Sun.17.	LONDON	Blackheath Concert Hall	JM
Wed.20.	SPAIN	Cadiz	
Thu.21.	SPAIN	Bilbao	
Fri.22.	SPAIN	Zaragoza	
Sat.23.	SPAIN	Sevilla	JM
Wed.27.	FARNHAM	The Pit	JM
Thu.28.	LEICESTER	The Y Theatre	JM
Fri.29.	WITNEY	The Corn Exchange	JM
Sat.30.	AYLESBURY	The Limelight Theatre	JM
Sun.31.	BUILTH WELLS	Wyeside Arts Centre	JM

APRIL

6-12	ITALY		IG
Sun.21.	SPAIN	Cadiz University	JM

MAY

Fri.3.	LINCOLN	Folk Festival	
Sun.5.	WINDSOR	The Arts Centre	
Sat.18.	ALLENDALE	The Kings Head	

JUNE

Sat.15.	BETHLEHEM	Godfrey Daniels	
Sun.16.	COLUMBIA	Folk Festival	



10	12	8	0	0	0	0	7	8	10	7	0
10		9	7		1		7		7		

1	0	0	0	1	0	3	0	3	0	1	0	2	
	2			2		0		4		2		2	
		0		0		3		0		0		2	3

			12H	8		8		8		12		12
4	2	0	12H	10		10		10		9		9
				9		9		9		9		9
		7		0		7		0		9		0

		7	5	7	0		12H		0	0	0	
4	2	0				7H	10	12	8		7	1
						5H				9		7
		7					10					

Note on the Tablature

This is standard guitar tablature where each line represents a string of the guitar in descending order.

H= Harmonic

↗ = Slide

Good luck learning this one! Ed.

The tablature is intended only as a guide to fingering and cannot represent other aspects of the music so you may wish to listen to John's original recording of *Black Balloon* which can be found on his album of the same name: *Black Balloon*, 1979 [Tra 348].

The album has also been re-issued on a CD of the same title.



TABLATURE BUFFS

I am reprinting here the original list of folk interested in Pentangle-related guitar tablature as compiled by Colin Harper in Issue 6 of Rosemary Lane. As Colin wrote at the time, we can update the list from time to time if you'd like to write in and state your interest! If anyone definitely wants to be taken off this list, please let me know too!

Mark Almond, 4 Fernhill Drive, Stacksteads, Bacup, Lancs, OL13 8JS, England.

Kenneth Zwick, 2840 Serang Place, Costa Mesa, California 92626-4827, USA.

Arnold Radunz, Maumkerstrasse 1, 57368 Lennestadt, Germany.

Hugo De Troyer, Naarstigheidsd 6, 9300 Aalst, Belgium

Dave Wicks, 28 Chestnut Close, Hampton, Evesham, Worcs, WR11 6PA, England.

Clive Pearce, 35 Broadlands Avenue, Chesham, Bucks, HP5 1AJ, England.

Pierre Le Bras, 6 Rue de Truyer, 83560, Rians, France.

**Luis Gomez,
c/ Mila i Fontandis 11 1 1
088330 Premià de Mar,
Barcelona, Spain.**

THE CYBER-ANGLE

If communication by mere mortal hand and eye is just a touch too tame for you, chances are by now you're hooked up to the internet and your favourite kind of letter is a W, in fact W after W after W.

For the uninitiated this signifies the World Wide Web where amidst the flotsam and jetsam of electronic pages can be found fascinating files and intriguing info on none other than our own Bert and John.

You can turn these up easily enough by performing standard searches for Jansch or Renbourn, but to save you the trouble here are a couple of starter addresses that you can zap straight through to providing your modem's behaving itself and there isn't a queue of like-minded surfers cluttering up these musical waters. So here goes:

<http://www.ibmpcug.co.uk/~tvc15/acr/info.htm>
<http://www.demon.co.uk/andys/bjindex.html>
<http://www/roots.world.com/folklore/renbourn.html>

It's all there: tour dates, reviews, profile, album info etc. Bert's manager Alan King has worked particularly hard on this, contriving a circus-themed set of pages with the occasional visual surprise awaiting you.

You can even sample the delights of the *Acoustic Routes* video on Bert if you've got all the multimedia kit for electronic ears! Get to it!



"Right through the whole period of doing that album it was a question of juggling personalities and my music was in the middle of it all....."

Bert talks at length to Rosemary Jane about the tribulations of recording his music, his latest album and his new sense of direction after hard times...

I think there's quite a lot of interest in your choice of musicians on the new album - Bobby Barton, Mark Ramsden and Janie Romer. Personally I hadn't come across Mark or Bobby before. Would you like to say a few words about them?

Bobby I met through a personal friend who got me interested in Bobby because I wanted some help with recording.



Bobby Barton finger-tangling with Bert



*"When the circus comes to town,
I'll be there...."*

So it started out with Bobby helping out on sound?

My friend said: "Well I know someone who can do all that," and then well we just got together musically. He's a real rock-and-roller; not even a rock-and-roller. Well he's everything to do with pop. Everything. He knows it backwards. He's almost like an AL Lloyd of the pop world.

Is that because of his work in sound?

No, it's who he is.

The slide guitar was your idea or did it just emerge?

No, I asked him if we would play some slide guitar. But he plays normally as well - electric guitar. He's a songwriter basically - in the pop field. Beckett is the band, goes back to the seventies - a Northumbrian band.

There's a long history then...

His involvement in folk music.. well, he's been

Rosemary Jane

aware of folk music all the way through but he's never crossed over to it. Alan Hull - that side of it - is the closest he's got to real folk music... Lindisfarne and all that...

You've worked together on a few other arrangements.. Is it likely that you'll continue working together on a new project?

Well, yeah, I mean it's personalities. Right through the whole period of doing that album it was a question of juggling personalities and my music was in the middle of it all. Some of the personalities did not quite at all match and it was only through my dogged determination that Bobby should actually be on that album. And since then he's actually developed - both of us have developed - a style which is really good now. If that style had been there at the very first start then we'd be much further up the road than we are now.

Are you saying you'd have preferred Bobby to be on more tracks on the album?

No, no. It's about right on the album, but if this style had been there six months previously...

And Mark Ramsden? He's obviously from a very different musical background.

Oh, Mark is a friend of Alan's [Alan King - Bert's manager], someone he's known for a long long



Mark and Bert shake on it at a Blackheath concert

time. He's a great guy. Obviously he wants to get me involved in the jazz side of things. He got a little trio which either I could do some writing for or somehow get involved with it.

So it's an interesting new cross-over for him into folk then?

Well, no. He was a Pentangle fan.

And Janie Romer?

Oh Janie, yes. That goes back a long time. My ex-wife introduced me to her. She brought round Janie and Jay, her husband, for dinner one night four or five years ago. Since then it's just developed. She wanted originally to do an album of re-hashed children's songs which never actually got off the ground. But her husband is an engineer at Boundary Road studios where we recorded the album. Over the years he said to me: "Would you want to do an album?" And then it just fell into place and he engineered it. Janie is a good writer as well and I think she will write whatever you tell her to write. You tell her I want this and she goes away and writes it in that style.. that's her approach I think.

So she's semi-professional?

Yes, I think she'd like it to be professional but she's busy bringing up her own family.

So she only performs occasionally with you?

No, with various others too, but I'm not sure what she gets up to in her own time!

You had been singing two or three of her things. Is there any particular reason why you chose *No-One Around* for the album?

[cont on page 16]



Bert Jansch Tours of the UK and US

Every Wednesday at The 12 Bar Club, Denmark St, London WC2. Box Office: 0171 916 6989

UK Tour Dates

1st March	PRESS CLUB	94 West Regent Street, Glasgow Box Office: 0141 332 1674
5th March	JIM'S CAFE	Newmarket St, Colne Box Office: 01282 886 317
7th March	CAFE ROYAL	17 West Register Street, Edinburgh Box Office: 0131 556 1884
8th March	THE BUDDLE ARTS CENTRE	Wallsend, Station Rd, Tyne & Wear Box Office: 0191 262 4276
6th March	THE PIT	Itchel Lane, Crondall, near Farnham Box Office: 01252 850 789

U.S. Tour Dates

07th April	IRON HORSE	20 Center Street Northampton, Massachusetts, 01060 Box Office: 617 776 7450
09th April	JOHNNY D'S	17 Holland Street, Somerville, Massachusetts, 02144 Box Office: 0131 556 1884
10th April	ROSIE'S CABARET	Long Valley, New Jersey Box Office: 908 876 9310
11th April	BARNES AT WOLF TRAP WITH DAVE VAN RONK	1635 Trap Road, Vienna, Virginia 22180 Box Office: 703 255 1902
12th April	GODFREY DANIELS	7 East 4th Street, Bethlehem, Pennsylvania, 18015. Box Office: 610 867 2390
13th April	MEMPHIS COLLEGE OF ART	Callicott Auditorium, Memphis, Tennessee.
14th April	CEDAR CULTURAL CENTER	Box Office: 612 338 2674
16th April	ARK	Ann Arbor, Michigan Box Office: 313 761 1800
18th April	FREIGHT & SALVAGE	1111 Addison Street, Berkeley, California, 94702. Box Office: 510 548 7603
19th April	PAL	Davis, California. MS
20th April	MCCABE'S	3101 Pico, Santa Monica, California, 90405 Box Office: 310 828 8037
21st April	ALADDIN THEATER	3116 SE 11th Avenue, Portland, Oregon, 97213. Box Office: 313 761 1800
23rd April	BACKSTAGE	2208 NW Market Street, Ballard, Washington, 98107. Box Office: 206 789 1184
26th April	COMMON FENCE POINT COMMUNITY HALL	933 Anthony Road, Portsmouth, Rhode Island, 02871. Box Office: 313 761 1800



It was a picture of Sarajevo. It was just of a bridge in the centre of the town. On one side there was one faction and on the other the other with snipers shooting across.....

Well as a blues it has a good structure to it. That was my quirkiness in playing the guitar to it. This was for her to sing originally. And then I asked her if I could do it on the album. That's just how it worked out.

The other thing about the album is that there are two or three songs that have quite specific social or political contexts: *Living in the Shadows*, *Step Back* and *Just Like A Dream*. I wondered if any of those were born out of a general atmosphere of what Britain has become or whether any of them has a much more specific origin.

On Living in the Shadows. That was just from watching the television four years ago now... It was a picture of Sarajevo. It was just of a bridge in the centre of the town. On one side there was one faction and on the other the other with snipers shooting across. But actually in the picture there was no-one at all; you saw this bridge and an empty vastness. It was too dangerous during the day to be seen. If you were living in the cellars and you had to get water to stay alive, to survive you had to run through the shadows and everything to a point where you could get water and then come back again and try not to be seen at all or these snipers would have you. So I mean every two days or so they had to do this run to get to the water supply: hence the title Living in the Shadows. The other songs are just generally what I've been picking over. Normally I do not say anything or complain but.....

The album's been reviewed so well and in

particular more than one person has said that it's the best for 20 years or so. Is that how you feel about it?

No, I think it's just the beginning.. that's how I think about it. Whether it's a good thing or not, it's the approach to the music. Now I can sit here and record quite happily. It's always been a fight in the studio: you enjoyed doing it but it was traumatic. Sometimes the nerves of it all just got too much and you always ended up coming out of the studio with something you half-liked. There were so many other people involved, their time and there were watches and all that kind of thing and you really had to have an extremely patient engineer to get the best out of you. And most studios are totally the wrong atmosphere in terms of furniture or whatever.

Your policy now is to record material here and then take it into the studio?

Yeah, if you know that a song's going to have drums on then you can get a demo version of it here and then take that in and play the basics of the drums of bass. Most songs won't actually use drums at all but percussion which you can get an idea of on various machines.

You said you enjoy being free from the restriction of a band...

Well I don't think I've ever been in a position to sit at home quite comfortably with the right equipment to do it with. The restriction of a band is much more of a physical restriction not a musical one and that would apply to any band. I mean it's as easy for me now to do a demo here and if they were for the group it wouldn't matter: I'd just say well here is a track do you like it? Whereas before it was such a tedious thing to go to rehearsals. And most time you



"I literally spend all of my waking time writing songs....If I'm on a bus I'll be thinking of writing a song. I often get on the wrong buses....."

were rehearsing to do two gigs in Spain and when you got there the sounds were not... you know... and they couldn't speak English anyway, so did it matter? Did it matter at all that you'd spent two days rehearsing? Now that I'm playing the 12-bar there's no rehearsals regardless of whom I playing with - Bobby, Mark, Maggie... They would rehearse any spontaneity right out of the window a band would. Bass and drums, yes, you've got to rehearse that because they've got to be together, so you've got to rehearse that but most things should be allowed to develop fairly naturally.

Is there a contradiction here that you think it's not the best thing in 20 years but it is the start of something different. Do you have any sense of personal peaks or pattern of work you most admire?

No, you see I stop listening to the albums as soon as they are recorded and published. I cease listening to it and get moving on. To me it's history. At no point do I think I should be playing things from this album.

So you are happy with the present arrangements, playing less restrictively at the 12-Bar and going out round the country?

No, the 12-Bar is only this; I mean what it is: I'm now able to get back to what I originally was pre-Pentangle which is exactly as I am now.

That's something you feel strongly.

Yeah, 'cause it is me, To have to change to a band's way of doing things is totally restrictive. I don't know, it's just like a straitjacket.

What do you see as the future?

I don't. There's no set plan. You understand what I'm saying. I literally spend all of my waking time writing songs. There's no point in the day when I'm distracted doing other things. If I'm on a bus I'll be thinking of writing a song. I often get on the wrong buses.

You're very happy with the way things have worked out?

I enjoy the freedom at the moment that I have. I know I won't have it for ever. I enjoy the method of recording which I knew was possible but did not actually realise I could do it at home quite as easily.

Your sense is that because you've got the extra time to spend on the songs that this is likely to produce a new momentum quite quickly?

Yeah, probably. When you're writing anything it seems as though you can do it in just two minutes but it takes just as long. But all the machinery in the world's no substitute for just you and the guitar. I mean it's... I've got various... I'd like to get the next album done at least in a similar fashion to the last one. I'd like to use Jay again. He had a similar approach. The first thing we did last time was just sit with a guitar and record everything, then pick out the best we'd done at that point and then go on to the band's stuff.

On the matter of studio-recording *The Ornament Tree* is going to be re-mixed. Is that something you look forward to?





There's just about enough room for Bert and his Yamaha!

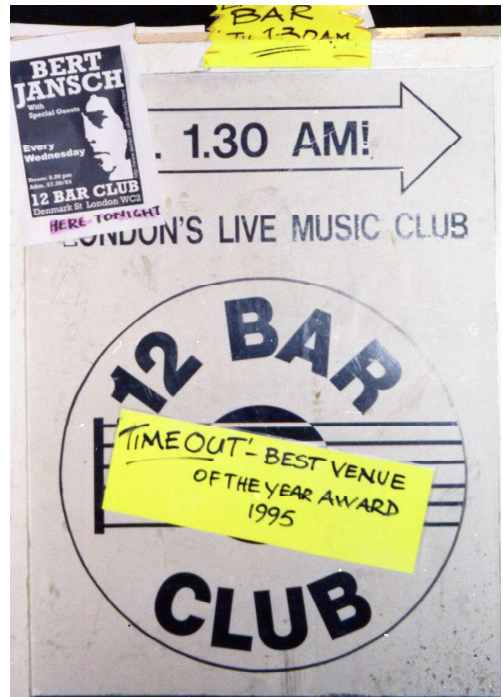
Those of you within striking distance of the metropolis may have taken the opportunity to see Bert performing at the 12-Bar Club in Denmark Street on Wednesday evenings. If you can and haven't yet it's certainly worth a visit; but you'll need to get there early (7.30) if you want a seat and earlier still if you want a table where you can wine and dine to a modest menu in an extraordinary environment. Candlelit it is; sophisticated it ain't. But what you'll hear is a treat. The 12-Bar was voted No1 live music venue by *Time Out* last year and for good reason.

Mark Ramsden drops in



Denmark Street, of course, is the home of the guitar in London and you can find the 12-Bar Club at the end furthest from the Charing Cross Road, just past Hank's on the left hand side with its enticing collection of

12 Bar Queues!



acoustics - including a fair number of left-handers for those like me who insist on playing the instrument about-face. Just before Andy's guitar shop you'll find an unpromising alleyway festooned with gig posters and music notice boards and at the end of that you'll find the secret entrance to this guitar cavern. The small window into the club is currently graced by a copy of the recent feature on Bert in the *Standard*.





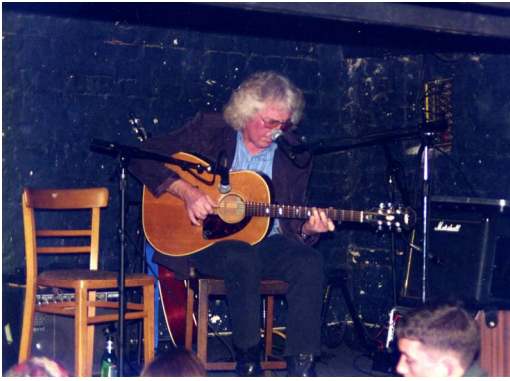
One step inside the door is about all you can take before you encounter the visitors' book - a truly international document of growing proportions - and pay desk. Once you've slipped past here you pass the L-shaped bar on your left and step down into the music room proper. This is an intimate affair with a small stage front left just about big enough to seat two performers amidst the clutter of monitors, amps, cables, guitar stands and speakers. There are three or four tables and about thirty-odd seats in the centre with further stools around the side areas. Soon after 8pm this downstairs room with exposed brick walls and fireplace is invariably full and you'll have to make your way upstairs to the gallery if you want a seat or

simply more room (though not much!) to stretch your elbows. Up there are several enticing nooks and crannies, easier to sink into than get out of again and for real contortionists there is the small room at the end that nicely overlooks the stage and seats about six at a pinch but for which there is a physical price to be paid. Last time I reckon I bashed my head on the low beams at least three or four times! However, if you don't want to move you don't have to as the 12-Bar enterprisingly employs a team of waitresses to negotiate the stairs and confined spaces. To my mind the bottled Edson's cider is a pleasant tipple! but obviously a lot of other people think so too as this seems always to be the first brew to run dry early on in the evening. But if you're out of luck there the House Red is drinkable and certainly slips away swiftly with the cheese platter and warms you to the music.

And the music after all is what you're there for. I say this because if you're looking for somewhere to reminisce with your long lost pals, the 12-Bar is not really the place to do it. Or if you do, you'll be doing it at everybody else's expense. The focus



Bobby Barton slips delicately alongside Bert - Candyman? Back Home?



in an intimate club like this really has to be the musical performances and these are rarely less than engaging. A huge variety of musicians pass through the doors and not just to take the stage - the *Standard* made a point of observing that for those who aren't old enough to recall the famed folk-clubs of the 60's in the 90's, the 12-Bar's about as close as you'll get! Bert usually takes to the stage at about 9.30 after one or two support

slots. And who's supporting Bert these days? Well, so far I've seen Dave Sutherland, Wizz Jones, Beverley Martyn, Nick Harper as well as lesser-known guitarists and singers. Bert's own sets at the 12-Bar have seen him variously playing with Jacqui McShee, Janie Romer, Mark Ramsden and Bobby Barton. Bert himself says he's been trying to entice Davey Graham down too. It's that kind of place - unpredictable for the audience and spontaneous for the musicians, especially for those like Bert who are currently regulars.

Who knows how long such a good thing can continue? If you haven't been you should check it out soon and if you think the 12 Bar is tight for space just take a stroll down to Bunjie's where you can find Bert playing the occasional evening completely unplugged - the reason being there's just no room for an amplifier! And mind your head!

Another of Bert's guests has been Beverley Martyn. Remember the girl on the front of Bert's 1965 album, *It Don't Bother Me?* Or on John and Beverley Martyn's *Stormbringer*

album from 1970? Well, here she is again at the 12 Bar Club, 1996. [right] *Sweet Honesty!*

Another early song still in her repertoire is *I'd Rather Be The Devil*.



[contd from page 17]

Yes. It's good that the rights for that particular album came back because I was looking through some tapes and came across a pre-production tape, a mix of songs, a demo that I'd done and it was just with Peter and Maggie and a bit of Steve but it was the whole album. And the difference was unbelievable. It really made you wake up: what's that? It had all been killed off by the reverbs and various stuff. I'm not against reverbs but this was way over the top: sixties' stuff

So when it comes out again it will be quite significantly different.

Yeah, I know Jay is pretty good at doing that kind of thing - post-production.

Last thing is you travel around a lot and go out to the clubs a lot. I wonder what your sense of an audience is now. Who do you write the songs for or perform them for?

I write hopefully with a younger audience in mind than the ones that actually come to the gigs.

You mean because you're conscious of the fact they deal with contemporary issues?

The approach. I do write the songs with them in mind but then again it ends up sounding the same; unless I use an electric guitar or something, will I really get a younger audience? Most of the audiences who do come are of my age and I know why they're there. It's because of their children - like my children - are grown up and they've got nothing to do and they see a name in the paper they used to go to see and they come out. Because they do not have to worry about the kids anymore. And that's who

I think I'm fairly critical of all music not just my own but everyone else!... There's a set standard that I will gauge anything by.... No music is ruled out at all. But there are stages where I think something is rubbish and something has merit.....

I'm playing to... not necessarily who I would like to be playing to. Well I'd like to playing to a mixture. Sometimes they bring their children along. You're talking about marketing. That's exactly why they come out. The 30's generation might have heard of me but not enough to draw them out and also they've got their baby-sitters... It's the generation slightly behind me - their children have gone and they can come out to see me.

Do you think of yourself, Bert, as a very harsh critic of your own work? I mean for example when you are doing a session in a studio and you have a very clear feeling about what you like and what you don't.

Well, yeah. I think I'm fairly critical of all music not just my own but everyone else! Why I particularly like a particular person. There's a set standard that I will gauge anything by. Funnily enough it is a broad spectrum. No music is ruled out at all. But there are stages where I think something is rubbish and something has merit. But that's very hard for me to actually pinpoint for other people.

You like music to grow out of the situation but have frustrations in the studio. When you're recording are you trying to capture some spontaneity on the album or trying to achieve an idea you had previously?

You do both approaches. Because in the process you are actually teaching someone the song.



Rosemary Jane

You've got to remember that they themselves are hearing it for the first time and for them it is spontaneous and fresh. Whereas you yourself are probably a bit tired of it by then so therefore you'll let them get to know the song and then leave it a while and then come back to it again because you forget things - tempo variations, things like that. But I mean there are also drummers who need preciseness. Particularly a rock drummer. This is why I it's so nice not to have the restriction of that on you because if you have a jazz drummer he does not think in bars at all. He thinks as I think, which is playing whatever's there: it grows and becomes organic. It's not a measurement: 4 in 4 or something else. He's not consciously thinking of it...

Of the album you did in the late 1980's and early 1990's one that stood out in my mind is *Sketches* that you recorded in Germany. It seemed to me the sheer recording quality of that was very high. Are there any albums from that period that you particularly fond of yourself?

That was the only album. That was a period when I'd just come out of hospital. Prior to that I'd done virtually nothing.

What about *Leather Launderette*?

*Well, I was going to say apart from that one. It all happened in two years for me. One the drinking and then I had a by-pass. The drinking one I was on the road with Rod Clements and I ended up in Ashington hospital for two weeks. My pancreas gave up and I nearly died. Coming out of hospital that time Rod said: "Let's do that album: it'll be something for you to do rather than do gigs" so that's how *Leather Launderette* came. And a year after that I ended up with a by-pass that killed the smoking: in one year I'd stopped smoking and stopped drinking - you'd never believe it! - and*

then, thanks to Peter, ended up living here. I left my wife... we split up six years ago and I'm still here. Peter and I were doing a lot of gigs and we got involved with Christian Thiel in Germany so he asked me if I wanted to do a resume of previous work and I got together with Danny.

So the *Lady Doctor* from Ashington goes back to that time...

She was just a doctor in the studio. She had nothing to do with me but she knew my name and she used to come every day and asked how I was. She did come to one gig after that: I felt primarily to check me out.. to make sure I wasn't drinking But I never did find her name out.

But you're feeling in good shape now...

Yeah, well apart from getting old!



Bert was interviewed at his home on Tuesday, 23rd January 1996.



[cont from page 8]

is thumbnailled as follows: “*A miscellany of country soft rock and blues*” of which Bert says: “*I’m happy with it. Musically it’s where I want to be.*” James Campbell notes the absence of traditional material on the new album and identifies the blues tracks as the best, something which I judge to be perverse indeed. Each to their own. Do we have any opinions on this out there?

The *Rock and Reeler* interview by Robb Johnson delves into different territory and elicits an interesting comment from Bert on guitars: “*For years my favourite guitar-maker has been Rob Armstrong from Coventry. I’ve had many of his guitars over the years...But over the years I’ve sold them.. If I get a guitar from him I really couldn’t take it on the road, I would either use it in the studio or play it at home.*”

On the art of song-writing Bert says that his songs are designed “*To provoke emotions... conjure up gentle thoughts*” and he demonstrates this by reference to *Walk Quietly By*. Robb Johnson leads Bert on naturally into a political discussion in which Bert speaks of the need for a strong Labour, socialist government to protect “*things we used to be proud of, like the National Health Service*”

When it comes to considering the future Bert is customarily circumspect: “*I have faith in people...I still defend my right to accept somebody as they are..*”

All of which leads the writer to recall Bert as “*a player and a gentleman*”.

By contrast to these two substantial re-evaluations of Bert’s music and person, *The Standard’s* article reads rather superficially,

focusing heavily on his work at the 12-Bar and on the scene there. It makes reference to the “*simple songs*” at the centre of it all and notes the number of feted visitors to the establishment.

STOP PRESS

Well, I’ve just been on the telephone to Demon Records who say that the *John Barleycorn* compilation mentioned on page 6 is actually the first of two such projects this year. A second CD also compiled from *The Enchanted Garden* and *Maid in Bedlam* will be issued in the autumn. Still a blank though on the 1973 recording. For anyone who would like the *John Barleycorn* CD it’s on Edsel – ED CD 472



John Barleycorn?



Rosemary Lane
Traditional
arranged by Bert Jansch

Tablature
courtesy of Pierre Le Bras

Intro	0	3	2	0	Verses	0	0				
	5	0				5	5				
	2	2	2	0	0	2	2	2	2	2	0
		2		5	4		2			5	
	0					0			0		

	3					0			3	2	0
	0					5			3		
	4	4				2	2	2	2	0	0
	2		0	0	0	0		2	5		4
		5			5	0					
			3								

	0					0			3	2	0
	5					5			3		
	2	2	2			2	2	2	2	0	0
		2		0	0	0		2	5		4
	0				2	0					
			3								

	0					2			0		
	5			3	0	1	0		3		
	2	2	2		0		0	0	4	4	4
		2		0	0				4		4
	0							2			0
			3			3					5

	3					0			3	2	0
	0					5			3		
	4	4				2	2	2	2	0	0
	2		0	0	0	0		2	5		4
		5			5	0					
			3								

	0			3	2	0	end	0			
	5			3				5	2	5	2
	2	2	2	0	0			2	2	2	2
		2		5	4				2		0
	0							0		2	0
										3	0
										3	

	0	1	0	1	0	1	0				
	2										
	0										





Bert Jansch:
When The Circus Comes To Town

Rosemary Lane
takes a look at the lyrics of Bert's new album



Some critics have rated Bert's latest album as his best since the classic collections of the 1970's. For various reasons Bert doesn't share this perspective (see interview). But whatever the merits of that debate, what is certain is that it is in fact Bert's *first* album of new, original and mostly self-penned songs since the belated release of his early 1980's collection, *From The Outside*. Whilst for Bert personally it may represent the product of at least the temporary freedom gained from not touring or recording with a band, for his listeners it's no less than Bert's considered response to the decade-and-a-half of change that intervenes between contemporary Britain lurching uncertainly towards the millennium and the early days of Thatcherism.

No wonder then that the central themes of the album are the social bonds that bind us (or don't) to our fellow human-beings, a strong sense of the discontinuity between the past promise and present realities of life in Britain and a series of lyrical reflections upon ways in which the individual can deal with the turmoil that results from a loss of collective moral and ethical direction.

And the whole is situated within an international media context provided on the one hand by television and on the other by Hollywood films. Hence the circus: and for Bert the circus of the title track is a place of humiliation, cruelty, false identities and a spectacle either willfully or unconsciously misunderstood by a mass audience whipped up to a frenzy of voyeuristic excitement. But this is the environment within which we (and

especially he) now have to live our lives and we can't just turn our backs:

"Now when the circus comes to town *I'll be round*"

Bert's vision of Britain flows most explicitly from two songs: *Just a Dream*, that laments the apparent passing of ethical certainties:

"*There was a time*

When it was right or wrong, it was black or white" and *Step Back*, which appeals to the listener to judge the state we're in from the perspective of the out-of-work and the young homeless whilst noting the selling-off of the nationalized industries that once offered more stable employment prospects within a concept of public service.

As you might expect of a troubadour who continues to travel the length and breadth of the nation, Bert's sympathies are those of a man deeply concerned at the fragmentation of a country that he *loves and cherishes*" and strongly echo the analysis and frustrations outlined in Will Hutton's best-selling book *The State We're In*. These songs take in the plight of the family, the confusion in education and cultural values:

"*Well we don't know what we should learn What books to keep what books to bum*"

and the dearth of strongly-focused collective action:

There was time

When we would stand and fight"

Perhaps the most classic line of Bert's characteristic understatement is his pungently

ironic comment on the chronic short-termism that has overtaken us all:

“What a funny old world this is, changing from day to day”

So that’s the social side of the album. But anyone who has seen or heard Bert knows that the beauty of his work lies in the melancholy music of a solitary man haunted by his inner visions. And so it is with *Circus*: just a glance through the titles reveals his pre-occupation with quiet, dreams, shadows, the mind, spells, solitariness, the blues and the need to be understood. The more personal and lyrical side of the album explores sensitively the avenues of escape and survival that we adopt in struggling on with our lives. One place we can run is home and in *Back Home* Bert offers us an urgently nostalgic and enchanting vision of his home town (Edinburgh) with its *“friendly comer a/e-houses”* and *“women sweetly talking”*. He is gathering strength from his roots and invoking a sense of community as an antidote to the metropolitan discord and isolation (of his actual London home) in *Walk Quietly By*. But Bert does not long indulge fond sentiment for the sake of it and in the next track he’s off down *The Open Road*, following his instincts uncompromisingly wherever they might take him in facing up to the challenges of the future. *Summer Heat* inspired by last summer’s hot and sultry weather - atmospherically records an oppressive moment of great intensity when time appears to stand still, whilst *Morning Brings Peace of Mind* is a delicate and beautiful expression of the relief and refreshment offered by feelings of hope as a new day dawns. These four more personal lyrics together set up a series of emotional tensions that vividly convey a sense of Bert wrestling with contradictory cross-currents in the context of our lives today.

Three of the four bluesy numbers - *No-One Around*, *Stealing The Night Away*, and *Honey*

Don’t You Understand - focus directly on the frustrated fantasies of desire, hallmark of the outsider who is reduced to the jealousy and voyeurism of the unrequited lover:

“And the night-time moonshines, steals/s a kiss while she sleeps

And all I can do is just watch, while you walk on by”;

while the last of these - *Born With The Blues* - speaks for itself as a fatalistic reflection on the down side of life as a corrupter of innocence:

“Sweet child you gotta live with the blues”!

WALK QUIETLY BY

Walk quietly by, he won’t bother you
For he’s a busy man, he’s got things to do
All day long he is happy in his world
Picking up the leaves, cleaning up his own back yard.

Through summer heat and the winter snow
You’ll find him picking up the papers that people throw
All day long he is happy in his world
Picking up the leaves cleaning up his own back yard.

There’s no rhyme no reason
Walking the streets of this big wide world
Can’t find the answer to my restless troubled mind

Please help I keep asking
Everybody’s so busy, now they won’t stop
I got to keep on moving to ease my troubled mind

He doesn’t care, nor does he know
Of the outside world that comes and goes
All day long he is happy in his world
Picking up the leaves, cleaning up his own back yard.

Walk quietly by, he won’t bother you
For he’s a busy man, he’s got things to do
All day long he is happy in his world
Picking up the leaves, cleaning up his own back yard.



The Pentangle Re-Visited

or

this is your chance to get a word in edgeways

Since the release of *When The Circus Comes To Town* music journalists have been busy re-discovering Bert telling bits of his story, making a few arbitrary stabs at estimating his status in the folk field and just occasionally offering a few (actually very few) points of reference across the body of his work. The man has received more attention than his music and maybe this is not surprising in view of Bert's temporary disappearance from the stage for all but the most dedicated across part of the 1980's. Although Bert himself plays down the significance of his new album (see interview), even he acknowledges that it represents "a new beginning...a return to what he was pre-Pentangle" Whatever that might mean for him personally, for those who have followed the development of his music over the last 30 years there's no turning back the clock: through both lean and successful years alike Bert has blazed a consistently impressive and moving trail in his recorded output. To hear some people talk about his work, you'd think his reputation rested upon a handful of albums, so it might come as a surprise for some to note that in fact Bert has recorded no fewer than 18 solo albums, 3 joint ones and 14 with the various combinations of *Pentangle* of which he has never been less than a leading member. 35 albums in 30 years. That is an impressive body of work by any standards.

Although the range of his musical enterprises includes highly idiosyncratic touches of blues and jazz, most listeners would readily recognise his roots in folk music - a tradition for which Bert happily declares his love and allegiance without apology. But Bert's is a subtle and elusive art and it's hard even for those of us who know his work

well to convey the essence of his music. This is self-evident at concerts where his reputation as an innovative guitarist of sixties' baroque jostles alongside his once-famous arrangements of traditional ballads and again alongside his repertoire with *Pentangle* and again alongside a deep affection for the better known of his own haunting compositions. Is it the voice? Is it the guitar? Is it the lyrics? As I recall Colin was a bit reluctant to get involved in commenting on the qualities of the music itself. I am not going to venture any opinions here but if you've read your way through the rest of this magazine you'll probably have a pretty good idea of where I'm coming from! But why should I have all the fun?! Why not drop me a line and have a go at telling me what you think draws you to Bert's music or the music of the rest of the *Pentangle*? Next month we'll be focusing more on Jacqui and I'm sure there must be a few opinions around about her new album. What do you like and is there anything you don't? And who are you?! - it will be fascinating to get a better impression of exactly who *Pentangle*'s audience and admirers are these days. Just enough space left for picture of one such admirer from Spain - thanks Luis!



Valentine's Night at the 12 Bar Club

Maybe it wasn't what a lot of people might think of as Valentine's Night fare, but this was



*Dave Sutherland
performed a warm and spirited opening set*

an exceptionally fine evening of music even by the standards of the 12-Bar. Dave Sutherland performed a warm and spirited opening set revealing for me a new side to his music when he delivered what was (I assume) a self-penned romantic ballad in a 1940's Battle of Britain context. Aspects of this song certainly seemed reminiscent of master story-teller, Ralph McTell, which I deem to be praise rather than criticism. And McTell received further homage from that veteran of infectious acoustic rhythms, Wizz Jones, who concluded his contribution to the evening with a rendering of Ralph's *Bentley and Craig*, tale of miscarried justice in the 1950's from their mutual home-town of

Croydon. I must say here that I owe a particular debt to Wizz because he was the very first folk-guitarist I ever saw - down in what was (is?) the Three Tuns in Beckenham, Kent. Anyone else remember that? Must have been about 1968. Wizz really took the club by storm with a string of blues numbers including *Mississippi John* and was rapturously received as ever for a really driving performance in that unique style of his that has his guitar dancing furiously on his knee and those bass-lines resonating wildly around the room. And both the downstairs and the gallery, I should say, were absolutely packed by this time. Bert came on after the break and launched straight into the series of numbers he regularly performs with Mark Ramsden - *Living in the Shadows*,



Wizz Jones gets shakin' that guitar!



*Living in the Shadows?
Mark and Bert hover in the dark!*

Summer Heat and the more recent arrangement of the Owen Hand song, *My Donald*. It may be a cliché but I'll say it again: it's so refreshing to hear Bert playing his unpredictable quirky rhythms in a jazz context where the music overflows designated limits and seems to wander freely and expressively off the fingers and tongue. I've heard the *My Donald* arrangement a few times now and though I'm not sure that this approach finally works with what is, after all, a whaling ballad with a more conventional rhythm and structure, it's certainly challenging and good to hear Bert experimenting in public, pushing the limits with his musical partners. That's what the 12-Bar is all about. Enter Jacqui. Modest, unobtrusive presence. Almost hidden again behind the hair but she starts with some solo numbers. Familiar as they are, nonetheless her confident, precise and ice-clear delivery stops the daily business of the 12-Bar in its tracks. You could hear a crisp snap - but you don't! *Down By The Bonny Green Woodside*, *When I Was in My Prime* and what she describes as the pre-Christian melody of *Westron Wynde*. Her duets with Bert kick off with *Bruton Town* and progress through *What Is True Love?* to *Chasing Love* (which Jacqui somehow fails to recognise

as Bert launches into the opening bars!) Bert himself goes on to perform *Morning Brings Peace of Mind*, *Blackwaterside*, *A Woman Like You*, *When The Circus Comes To Town*, *Running From Home*, *Sally Free and Easy*, *Come Back Baby*, *Walk Quietly By* and Davey Graham's *Anji*. His final set is with Bobby Barton with whom he is developing a wider repertoire: *Candyman*, *Back Home*, *Stealing The Night Away*, *She Moves Through The Fair* and *Step Back*.



*Jacqui and Bert at the 12 Bar
on
Valentine's Night*

From the Editor....

If you've now read through this edition of *Rosemary Jane* please write and let me know what you thought..I'll publish the printable comments!

And any suggestions or offers of future items on *Pentangle* would be most gratefully received... Thanks

Review

Pentangle Live at The BBC

What's this then? Yes, the BBC's been busy raiding its archives again for magical music from the past. We've already had *Radio 1 Live in Concert* CD's for John Martyn (1992) and the Bert Jansch Conundrum (1993). Now, at last (and long overdue) it's Pentangle's turn. Sadly the riches are less than they might be. Unlike the other two radio-based CD's mentioned above the six concluding tracks on this one (there are 14 in all) are drawn from a televised *In Concert* performance dating from 1970. Avid readers of *Rosemary Lane* will know that video-taped copies of this performance have remarkably survived and that these were doing the rounds 18 months or so ago. By curious coincidence on the same day that I bought a copy of the new CD, I received back from Spain by means of the Pentangle grapevine a much degenerated copy of a copy of this same concert made I presume from one that I had originally sent off to France many months previously!



All good things return to you! And all of which perhaps confirms that there is a grateful market for original Pentangle recordings out there: thanks, then, to the BBC for providing us with this new release which has a superior soundtrack to my video-recording...so maybe now I just have to synchronize the two! The rest of the CD is made up of two separate session recordings dating from 1969 and 1972 respectively. The earlier session duplicates two of the numbers - *Hunting Song* and *Light Flight* - from the televised concert but with some noticeable variants in performance as well



Danny and Jacqui performing in that 1970 BBC session

Tracks from the 3 Sessions

Cuckoo Song Hunting Song Light Flight 17/8/69	People on the Highway No Love Is Sorrow Cherry Tree Carol Jump Baby Jump Lady of Carlisle 20/6/70	Train Song Hunting Song Light Flight In Time House Carpenter I've Got A Feeling 19/6/72
--	--	---



as *Cuckoo Song*, whilst the later session offers four tracks recorded on the last of the original Pentangle albums, *Solomon's Seal - People on the Highway*, *No Love is Sorrow*, *Cherry Tree Carol* and *Jump Baby Jump*. As *Solomon's Seal* on vinyl is about as rare as vinyl gets - I seem to remember Colin Harper asserting that even John Renbourn has not got a copy - and since it is the one remaining Pentangle album not currently

available on CD (for the simple reason, I believe, that the master-tapes have been lost), there are no doubt a lot of people ready to snap up these long-unavailable tracks of classic Pentangle material. If you've never heard them, now is your chance and if, like me, you've jealousy guarded your early Pentangle albums across the years, there are still new things to be heard on this CD. All of which, I have to say, does not placate my anger at the BBC for apparently not having preserved the excellent Pentangle concert broadcast on Christmas Day 1970 under the title *Songs From a Country Church*, the church in question, I believe, being on the Trumpington Road in Cambridge, and the whole programme being quite memorable.

NB For anyone not familiar with the original Pentangle albums, this edition of Rosemary Lane includes an early vinyl discography. The next edition will include a CD and later Pentangle recordings update.



Is it my eyes or just the psychedelic set?! Pentangle in Concert for the BBC, 1970.

Ye Olde Original and Unique

Pentangle Discography

Strictly Vinyl Only This Time

1968	PENTANGLE, THE	TRA 162	
A1	Let No Man Steal YourThyme	B1	Mirage
A2	Bells	B2	Way Behind The Sun
A3	Hear My Call	B3	Bruton Town
A4	Pentangling	B4	Waltz
1968	SWEET CHILD	TRA 178	
1A1	Market Song	1B1	Three Dances
1A2	No More My Lord	1B2	Watch The Stars
1A3	Turn your Money Green	1B3	So Early in the Spring
1A4	Haitian Fight Song	1B4	No Exit
1A5	Woman Like You, A	1B5	The Time Has Come
1A6	Goodbye Pork-Pie Hat	1B6	Bruton Town
2A1	Sweet Child	2B1	In Your Mind
2A2	I Loved A Lass	2B2	I've Got A Feeling
2A3	Three Part Thing	2B3	Trees They Do Grow High, The
2A4	Sovay	2B4	Moon Dog
2A5	In Time	2B5	Hole in the Coal
1969	BASKET OF LIGHT*	TRA 205	
A1	Light Flight	B1	Hunting Song
A2	Once I Had A Sweetheart	B2	Sally Go Round The Roses
A3	Springtime Promises	B3	Cuckoo, The
A4	Lyke-Wake Dirge	B4	House Carpenter
A5	Train Song		
1970	CRUEL SISTER	TRA 228	
A1	Maid That's Deep In Love	B1	Jack Orion
A2	When I Was In My Prime		
A3	Lord Franklin		
A4	Cruel Sister		
1971	REFLECTION	TRA 240	
A1	Wedding Dress	B1	Helping Hand
A2	OmieWise	B2	So Clear
A3	Will The Circle Be Unbroken?	B3	Reflection
A4	When I Get Home		
A5	Rain and Snow		
1972	SOLOMON'S SEAL	REPRISE	
		K44197	
A1	Sally Free and Easy	B1	Willy O'Winsbury
A2	Cherry Tree Carol, The	B2	No Love Is Sorrow
A3	Snows, The	B3	Jump Baby Jump
A4	High Germany	B4	Lady of Carlisle

**Basket of Light* was digitally re-cut on vinyl and re-issued by Demon in 1989 under licence from Transatlantic, hence the label, Trandem 7.



SUBSCRIPTIONS

to

Rosemary Jane

If you've caught sight of a copy of *Rosemary Jane* I hope you've enjoyed the read. Next issue you'll get the inside story on the making of Jacqui McShee's album with Spencer Cozens and Gerry Conway (and what an extraordinary story that is!), more classic items of guitar tablature, further details on the internet, discographies, concert reviews, readers' letters (I hope!) and more... If you'd like a subscription to the magazine, then here's what you should do. Write to:

**John Higgins,
17 Deerhurst Road,
Streatham,
London SW16 2AN.**

Rosemary Jane is a quarterly event and the subscription rates are as follows:

UK: £2.00 per 1 issue; £8 for 4 issues.

EUROPE/IRELAND: £2.50 for 1 issue; £10 for 4 issues.

USA/CANADA: \$6 for 1 issue; \$22 for 4 issues.

JAPAN: £3.00 for 1 issue; £12 for 4 issues.

Payment can only be accepted by the following methods:

1. UK currency or UK cheques* (Sterling)
2. Eurocheques* and International Money Orders in Sterling
3. For US/CANADA only, US dollars are fine but please no checks!

*Cheques payable to John Higgins please.



About Thyme

Jacqui McShee

Gerry Conway & Spencer Cozens



featuring

Ralph McTell, Albert Lee, Mike Manieri, John Martyn, Tony Roberts,
John Giblin, Jerry Underwood, Scott Firth, Miles Bould, Peter Lockett,
Dave Heath, Mike Piggott, Ravi, Jim Riley

Available from:

GJS Records

PO Box 155, Reigate, Surrey, RH2 0YN, England



Bert Jansch
*When The Circus
Comes To Town*



Cooking Vinyl
COOK CD 092

Bert's album features also Christine Collister, Liam Glenockey, Mike Piggott, Colin Gibson, Tony Hinnegan, Maggie Boyle and Bob Barton