

Summer 1996

Issue No 10

Jacqui McShee:
a tale
About Thyme

news, reviews
and tour
dates

classic guitar tabs
from Bert & John

Rosemary Lane

the pentangle magazine

Editorial...

mostly a huge thank you to you readers!

Well there's just no doubt about it - Pentangle fans are simply the best people to know! I've been really bowled over by the tremendously warm and generous response to the re-launch of the magazine and it's certainly made all the hard work worthwhile. This issue's selection of letters will give you some idea of what I mean. And as *Rosemary Jane* moves into its tenth edition you'll also notice that the magazine has lost none of its distinctly international flavour when it comes to readership. Copies go far and wide - from Japan to the USA, from Norway to Turkey. And I must mention a loyal group of followers in the Channel Islands - do the members of Pentangle ever tour there?

The summer edition comes - you might say - About Thyme. Three months, I've discovered gives you just about time to break your ankle and recover again! But all is well now. You'll find the fruits here of a long chat to Jacqui about her new project with Spencer Cozens and Gerry Conway, a review of a one-off concert the band played as part of the Kingston Arts Festival at the end of May together with an article by long-time admirer Peter Noad on the jazz components of Pentangle's music over the years. Several of you have enquired about Jacqui's origins and so I hope the interview throws out some pointers there. If you haven't heard her album yet, you're missing out on an extraordinary folk-jazz cross-over experience! Jacqui, of course, has also been touring in moretime-honoured vein with John Renbourn and no doubt many of you had the pleasure of enjoying those fine concerts. There's news at last of John's lost

Warner Brothers recordings from the 1970's, progress on the new album and re-issues from the start of his recording career. John is off to Japan shortly and Bert's been on tour in America of course but also issued a recent bootleg album from the 12-Bar Club that no doubt some of you have ordered from Alan King. Unfortunately, news of that just missed the last edition but there may be some still available. In the meantime, Bert's future at the 12 Bar now looks uncertain but he's had two television slots for the *Selina Scott Show* and *Jools Holland*.

There's been a lively response to the guitar tabs too so this month I've changed things round: John has kindly sent his arrangement of the traditional title song of the recent John Renbourn Group compilation - *John Barleycorn* - whilst now it's Bert's turn in the instrumental slot - *Per's Hose Pipe* from the excellent *Rare Conundrum* album of the late 1970's. Latest gig dates, of course, more on the Internet and the next instalment of the Pentangle discography.

I'm particularly grateful to those of you who took the trouble to write at some length and, though I can't always include everything, I'll try to do your communications justice! Nor is it possible for me to offer a personal information service on individual queries, but I will take note of your interests and try to provide published answers to your questions.

Hope you like it and keep those letters coming!

Ed



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IN THE AUTUMN ISSUE....

Congratulations to Peter Noad for being the first to unravel the five-star riddles of the Spring edition! All is revealed in Jacqui's interview so read on. Now let's have some more Pentangular fun: who can tell me, I wonder, which are the two most recorded songs in the whole Pentangle/Jansch/Renbourn/McShee repertoire (excluding compilations) and under how many titles does each go? On more strictly musical matters, John has been busy putting together the best part of a new "Irish" album and we'll be discussing that project with him next time



John Renbourn: new album and the lost sessions found

round as well as exploring the story of the lost sessions recordings that are about to be released in August. Bert and Jacqui too are working on new material plus there'll be all the regular features of *Rosemary Lane* and of course your letters....



Your Letters...

From: Mike Jackson, London

Pentangle were the first group that I ever saw. It was spring 1969, the venue was the Lyceum in the Strand and the support group were Magna Carta. I must admit that the original line-up is still my favourite, so I hope you won't forget to mention Terry Cox sometimes.

*I've got some concert programmes from around that period. I sent photographs to Colin Harper so that he could use them in *Rosemary Lane*, eg the cover of *RA* No 3. I would be interested in getting a copy of the *Pentangle* BBC video if that's possible.*

I would also be interested in trading tapes with any of your readers. My special interests are Shirley Collins, Sandy Denny and Richard Thompson, but I cover most folk artists. I am looking for a tape of the John Renbourn/Doris Henderson tour from 1993. Do you know if one exists?

[I'm sure that the playing of Terry Cox is held in deep affection by many followers of the band. I would be delighted to reproduce any early material so if you could send me a good quality photocopy or photograph, I'll do my best... For the BBC concert of Pentangle, Clive Pearce is, I believe, your man - see his letter below. I asked John about his "tour" with Doris, but he pointed out that really it only amounted to a handful of impromptu gigs after Doris appeared out of nowhere in an audience one night. John was delighted to make contact again, but doesn't know of any tapes from those gigs. A pity, I was at one too. However, your question prompted John to remember that in the very early days - way back before his first albums - he had sent some tapes with Doris to EMI. He has tried chasing these up but so far has got nowhere, but who knows..... Ed]

From: **Brian Kenaga, Michigan, USA**

Thanks for re-starting the magazine and for keeping the same format and spirit of Colin's original magazine. One thing I like is your tablature section. This is a welcome addition and I'm sure Pierre will keep you well supplied. Incidentally you might inquire if Clive (Pearce) would like to submit some transcriptions as like Pierre's it is of the highest quality.

*As you can see from the back of this letter (which is a copy of a poster that is regularly mailed to Ark supporters), I caught Bert's act a few weeks ago. A great performance of course and Bert covered a lot of ground from his early songs through *When The Circus Comes To Town*. Afterwards I stopped by to chat to him with a couple minutes. I mentioned that I remember him when Pentangle played Detroit's Grande Ballroom. I might add that back in the late 1960's and early 1970's, the Grande Ballroom was the place for our local Detroit Bands (MC5, SRC, the Stooges, Bob Seeger etc) as well as the major headliners of the time. Bert mentioned the day after Pentangle played there it burnt down. I recall when the Grande burnt down, but didn't realise Pentangle was the last act! One suggestion John is to ask your readers for their memories of very early performances of Bert or John or Pentangle; or perhaps even ask the band. They were at the hub of some exciting times back there and I'm sure have some interesting or amusing stories, anecdotes, etc....*

[Thanks for the support, Brian. So how about it? - are there any readers out there with indelible memories of the early band. Mine go back to stages laden with Orange gear, but I was too young - honest! - to catch the earliest years. Ed]



From: Mark Almond, Lancashire.

The magazine is a gold-mine of information - keeping me up to date on news of Pentangle (latest albums, tour dates etc). I was particularly impressed by the inclusion of guitar tablature which was very nicely set out. Pierre has sent me many of his wonderful guitar transcriptions over the past year or so. In his last letter he mentioned that he had met you in London at one of Bert's 30th anniversary gigs.

Another feature I liked was having the lyrics of Bert's songs printed out. There are quite a few Pentangle songs of which I can't decipher the lyrics. Maybe in a future issue you could "translate" Strolling Down the Highway for me or Poor Mouth. I've been a fan of Pentangle for about 10 years now. I first heard them on a compilation album Pentangling when I was at college in my late teens. The music had a huge effect on me and the guitar-playing (particularly that of John Renbourn) inspired me to learn to play guitar. I have seen numerous concerts by the re-formed Pentangle and ex-Pentanglers ever since. One combination I would love to see sometime is Renbourn and McShee together.

I was impressed by Bert Jansch's latest album, particularly Just a Dream. I would agree with those who say it's his best album for a long time - definitely one of his best....

[More praise for Pierre (!) and thanks for the kind words on the magazine. I hope you caught the recent Renbourn and McShee tour. If not, here's the next best thing: you can read reviews of the London and Spanish legs of the tour in this issue! Ed]

From: John Williams, West Sussex.

I've been a follower of The Pentangle for many years now - introduced to them via the theme to Take Three Girls. I well remember being so knocked out by the single that I bought Basket of Light and then went to my local record shop and ordered a large batch of LP's by Bert and John. I picked up Sweet Child in a second-hand store (!) and managed to find a new copy of The Pentangle. I then bought each new LP as it came out - including Solomon's Seal. Since then I've been building up my collection of CD versions of works by Pentangle and its members so look forward to a comprehensive CD discography soon.

[Pleased to oblige, John, with a discography for the mid-period vinyl and CD's by Pentangle this issue. I imagine many passed the way you describe. For any one still looking for a copy of Solomon's Seal you might want to consider a specialist folk record dealer like Peter Loughran - info elsewhere in this issue: his May catalogue carried both the UK and US issues of it - now both sold, alas! Ed]

From: William Nuttall, Norway

I was very pleased to see some of Pierre Le Bras' excellent tablature in the latest issue. Rosemary Lane has long been a favourite of mine though I have never had any idea how to play it as the master himself, making do with my own tortuous version.

I have also wondered how to write legible tab - can it be done on a PC, or does someone have to type it up? What would be really neat is if Bert could use the machine he demonstrated on the Routes video which prints traditional music from a midi-interface to his guitar, to print tab. That would really be getting it from the horse's mouth..."

[I have also wondered about it, William, and last edition had to find out pronto how to do it. Great minds thinking alike, I also asked Bert if he would be so kind as to download the stuff which he was very willing to do, but alas he has no printer as yet... So the answer is, yes I typed the tab up on a Microsoft Word table grid to ensure correct alignment and positioning, converted the table to text with tabs and then placed the whole thing into Adobe Pagemaker which is the DTP software I use for compiling Rosemary Lane and then equalised the tab spacing across the page... It took me some time to work this out, but the actual procedure is not too complicated.]

From: Andrew Buffon, West Midlands

Would it be possible to give me a brief history on Jacqui McShee, where she was born, how she started to sing and write songs.. well anything in fact as I've looked in a lot of music books and can't find anything....

[I hope the extensive interview with Jacqui in this issue will satisfy some of your thirst for background. I'd be happy to address any particular queries to Jacqui, so let me know.... Ed]



Rosemary Lane

From: **Nick Hamilton, London.**

I picked up the Spring edition at John Renbourn and Jacqui Mcshee's concert in Blackheath and really enjoyed it. I'm particularly interested in Bert Jansch's music which was my introduction to guitar playing about 20 years ago and it's held me ever since. I actually worked out his arrangement to Rosemary Lane many years ago, it was the lyrics I couldn't completely get. So now I know. Do you know any sources of tablature of Jansch's early recordings - I would be very interested to learn of them. I'm only aware of two published books. Meanwhile I look forward to Issue No 10.

From: **Phil Openshaw, 40 Leydon Mansions, Warltersville Road, London N19 3AW.**

Many thanks for the renovated edition of Rosemary Lane. I am especially grateful for the guitar tabs. On that line have you considered publishing retail details concerning commercially available books and tapes teaching Jansch and Renbourn pieces?

I also need help in obtaining a video copy of the Acoustic Routes documentary. Despite the six month warning by Folk Roots magazine, the BBC failed to tell FR the broadcasting schedule and I missed it. The lack of a repeat is infuriating.

Finally if anyone wants someone to go to Pentangle related folk gigs with them in the south-east could they drop this stay-sober driver a line please. I'm tired of going to places solo.

[A tab question, Phil, I asked of Colin myself in the early days of the magazine! Yes, I will set about publishing lists of these. John is more extensively available than Bert as no doubt you realise. I'll try to include Bert's and start a low-down on John's in the Autumn issue which will focus especially on his work. In the meantime see the news of two new publications (book and video) concerning John in this issue. Ed.]

From: **Alan Macdonald, Derbyshire.**

How about RL making overtures to all 5 founder members to do an occasional re-form for a festival a la Fairport Convention? Perhaps some one should point out to them that such as the Beatles would like to get back together - but can't because one of them is dead! They ought to do this before one of them is!!

[Well, rather you than me, but now you've done it! There's a thought for the millennium! Ed]

From: **Bruce Elliott, Belgium.**

I was flabbergasted to see on Page 20 Beverly Martyn (nee Kutnen) as I had a happy and wonderful conversation at her house in Hastings in 1973 and 1974 when the marriage break-up with John was already electrifying the air. Does she often perform in the London region?

[As far as I know she seemed to re-launch her performing career in the early 90's and has performed occasionally around London since that time, doing a support slot for Bert at two or three gigs. Maybe someone out there knows more....? Ed]

From: **Carol-Anne Lennie, Bedfordshire**

Did you spot Danny Thompson on Top of the Pops with Everything But the Girl a couple of weeks ago? Hard to detect a double-bass on the record...!

[No, can't say I did. But I did enjoy watching (and listening) to Danny in his slots on the BBC's Transatlantic Sessions programme, especially the two-hander with John Martyn. (But why Big Muff?) Ed.]

From: **Clive Pearce, 35 Broadlands Avenue, Chesham, Bucks, HP5 1AJ.**

If you need any tab for the magazine or anyone wants videos or tapes done I may be able to help. My tab is accurate and I have a lot of video material: In Concert 1970, Cambridge Festival 1982 and others....

[Thanks very much for the offer, Clive. If anyone out there is interested, please write directly to Clive who will let you know his terms... Ed]

Correction

Luis Gomez Martinez's address is:
c/Mila i Fontanals 11 1:1
08330 Premia de Mar,
Barcelona, Spain.



Tuning Up

Latest news, gigs, recordings and gossip

Ok, here we go on a news round-up: latest news in first. Bert's been playing at the 12 Bar over a year now and that fact is celebrated by the issue of the authorised bootleg - *Bert Jansch live @ the 12 Bar* (see the review of this on page 25). His appearances there on the back of the successful *Circus* album together with his collaborations with Mark Ramsden and Bobby Barton have re-established Bert as a performer for the 1990's. But now all that scene has been thrown up in the air. The US tour with Bobby which should have marked another phase of the renaissance has ended with division and just last week (June 19th), it seems, Bert may have played his last concert at the 12 Bar for the foreseeable future. As far as an alternative regular venue is concerned it may be the Jazz Cafe on a monthly basis. In the meantime Bert has a busy schedule shuttling between London and Scotland this month and between Canada and Scotland in August. He has also recently put in two television appearances on the *Selina Scott Show* (Sky) and on *Jools Holland* (BBC) with another coming up on S4C on July 22nd. *Blackwaterside* featured in both of these sessions as well as *Back Home*, whilst his *Circus* album is amongst the nominations for the Mercury album of the year award. Bert himself seems to be on cracking form if the recent *Cabbage Patch* concert in Twickenham is anything to go by. Not only did he look sharp and lean, but he played his way through no less than 27 numbers, including four encores, with a clar-

ity of attack and phrasing that betrayed not the slightest sense of weariness. Bert has succeeded, I believe, in buying back the rights to the early albums re-issued on Demon, but there's no news of the early un-released recordings from this period identified way back by Colin Harper. Projects peripheral to his work at the 12 Bar seem to be going ahead - Dave Sutherland's first album will be out in August, though whether Bert will be a performing contributor to it is not clear to me.

John's Lost Sessions Found

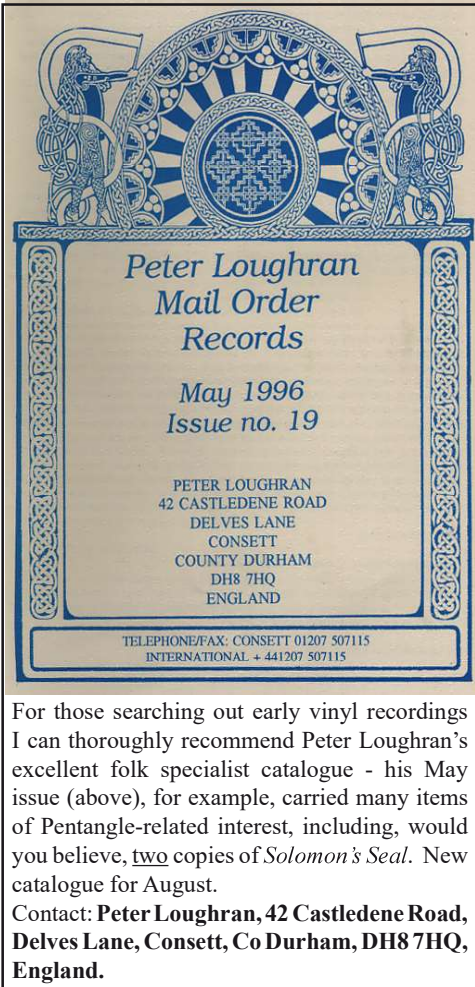
The great news at present is that John Renbourn's "lost sessions" recordings originally for Warner Brothers are about to be issued on CD at last! This too is the work of Demon, will be out in August and bear the title "Lost Sessions" album. Another one of those blinding titles for John to note! John assures me that the CD will be graced with a period shot of him from the Isle of Wight Festival in a suitably festive condition! The track listing is as per extract from John's letter here. One or two people I know have heard this material and comment on its quite distinctive

JUST LIKE ME
SLEEPY JOHN
RIVERBOAT SONG
GREEN WILLOW
SEVEN SLEEPERS
TO GLASTONBURY
FLOATING STONE
O. DEATH
THE YOUNG MAN'S SONG



(American?) style. I have not yet heard the tracks some of which are known to me only from the *John Renbourn Book of Songs* published at the same time as the album did not appear 20 years ago. I wonder if that's due to be re-published too. As regards publications, John has recently contributed an article to the Colorado-based *Fingerstyle Guitar* magazine and has also been responsible for writing the foreword to the new Mel Bay book on Pierre Bensusan or the "little Frenchman" as John affectionately describes him. But this is not all. You may have seen some of the recent *Transatlantic Sessions* programmes on television where Danny Thompson featured quite prominently with John Martyn. Well, you may know that the Transatlantic catalogue has been taken over by Castle which has set about re-issuing aspects of it. Good news for John as this means that his first two albums - *John Renbourn* and *Another Monday* - are to be re-issued on a single CD for which John himself has written the sleeve notes. So far only selective compilations such as Demon's own *Essential John Renbourn* have been available. I recently paid £20 for *Another Monday*, so no doubt this is going to be good news for many who missed out on the earliest recordings. Also noteworthy is a new video of John entitled *Rare Performances 1965-1994* in the Stefan Grossman Guitar Workshop collection - £16.95. (Phone 0181 780 5787)

John himself has been busy touring with Jacqui, of course, but also working on his new album which is being recorded in Dublin. He describes it as still "in pieces", though he has had the reed section of the Dublin Symphony Orchestra into the studio already along with a male harmony trio - the Voice Squad - and on flute and whistle Connor Moore, Christie's sister's son. The material itself is not entirely Irish, but includes English pieces as well though played by traditional Irish musicians. One sticking-point apparently has been finding a suitable guitarist to accompany John and when



Peter Loughran
Mail Order
Records

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Issue no. 19

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For those searching out early vinyl recordings I can thoroughly recommend Peter Loughran's excellent folk specialist catalogue - his May issue (above), for example, carried many items of Pentangle-related interest, including, would you believe, two copies of *Solomon's Seal*. New catalogue for August.

Contact: **Peter Loughran, 42 Castledene Road, Delves Lane, Consett, Co Durham, DH8 7HQ, England.**

I last spoke to John this problem still had not been solved. John has since taken to working on his own guitar parts and recording those locally, so maybe he will end up doing the whole lot himself!

John is about to depart with Jacqui and Wizz Jones to Japan for the first week of July. Jacqui, of course, is looking to get back on the road with her band and has pencilled in a three-week tour of Germany for November....





John Renbourn Tour with Jacqui McShee



JM denotes concerts with Jacqui McShee and **S** solo performances

JULY

2nd-7th	JAPAN		JM
Mon.22.	LOUTH	Festival	JM

AUGUST

Mon.26.	EDINBURGH	The Fringe	S
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SEPTEMBER

Wed.11.	ABERDEEN	The Lemon Tree	JM
Thu.12.	SOUTH SHIELDS	The Customs House	JM
Fri.13.	BURY	The Met	JM
Sat.14.	BIRMINGHAM	Theatre MAC	JM
Mon.16.	DERBY	The Flowerpot	JM
Fri.20.	CAMBRIDGE	The Man in the Moon	JM
Wed.25.	BRISTOL	The Albert Inn	JM
Thu.26.	LONDON	The Purcell Room	JM
Fri.27.	SOUTHAMPTON	The Gantry	JM
Sat.28.	FALMOUTH	The Arts Centre	JM
Sun.29.	PLYMOUTH	The Britannia	JM

OCTOBER

Wed.9.	SCARBOROUGH	En root, The Talbot Inn	JM
Thu.10.	NORWICH	The Arts Centre	JM
Fri.11.	WENTWORTH	The Rockingham Arms	JM
Sat.12.	NEWCASTLE	The Buddle Arts Centre	JM
Sun.13.	LEEDS	The Grove	JM
Mon.14.	CHESHAM	White Hill Centre	JM
Fri.18.	CLAYGATE	The Foley Arms	JM

NOVEMBER

Sat.9.	BURTON	The Brewhouse Arts Centre	S
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Bert Jansch Tours of the UK & Overseas



<http://www.demon.co.uk/andys/bjindex.html>

JULY

3rd	LONDON	Weavers Arms	Islington, N1. 0171 226 6911	DS*
4th	EDINBURGH	Cafe Royal	17 West Register St. 0131 556 1884	DS*
5th	GLASGOW	Press Club	94 West Regent St 0141 332 1674	DS*
6th	BRAWBY	The Shed	Malton, North Yorks 01653 668494	DS*
7th	GLASGOW	Glasgow International Jazz Festival - The Brewhouse	18 Albion St, G1 0141 227 5511	DS*
10th	LONDON	Weavers Arms	Islington, N1. 0171 226 6911	DS*
16th	LONDON	Kings Head	2 Crouch End Hill, N8. 0181 340 1028	DS*
19th	TWICKENHAM	Cabbage Patch	London Road 0181 892 3874	JW*
20th	CROYDON	Croydon Folk & Blues Festival - Braithwaite Hall	Croydon Clocktower, Katharine St. 0181 253 1030	MR/DS* BM/SB*
21st	HASTINGS	George St Hall	10 George St, Old Town. 01424 429837	tba
22nd	NANTGAREDIG	Four Seasons	Nantgaredig. 01267 290238	

BERT ALSO APPEARS ON S4C THIS NIGHT AND ON RADIO WALES DURING THE DAY

23rd	WELSH WALLS	The Walls	Welsh Walls, Oswestry. 01691 670970	
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AUGUST

1st	EDINBURGH	Cafe Royal	17 West Register St. 0131 556 1884	tba
2nd	GLASGOW	Press Club	94 West Regent St 0141 332 1674	tba
8-10th	CANADA	Edmonton Folk Festival		
10th	EDINBURGH	Edinburgh Festival		TP*
24th	CANADA	Ottawa Festival		
25th	CANADA	Harbor Front Festival		

SEPTEMBER

5th	EDINBURGH	Cafe Royal	17 West Register St. 0131 556 1884	
6th	GLASGOW	Press Club	94 West Regent St 0141 332 1674	
7th	EAST KILBRIDE	East Kilbride Arts Centre		
9th	ST IVES	St Ives Festival		
24th	CHANNEL ISLES	Jersey		
27th	AUSTRALIA - NEW ZEALAND - HONG KONG			

*Supporting DS - Dave Sutherland TP - Tom Paxton BM - Beverley Martyn
or Guest artists: MR - Mark Ramsden JW - Jaki Windmill SB - Spoonful Blues Band



A Tale About Thyme -

Jacqui: I've always wanted to do something with keyboards and piano...

About Thyme is a good title for those of us who have been waiting for it, but what actually brought it about at that time (early 1995)

Well, it was Gerry's intention - people have been on at me for years about doing it and I have had offers but I wasn't very happy with them: usually they'd get a producer in and they'd want to tell me what to record and I thought well it's not for me it's got to feel right. And I've always wanted to do something with keyboards and piano; I've worked with guitarists for years and I love them all dearly but I just wanted to get away from that. Bert always said if you want to do something on your own and you want any help...and John was the same...But there was no point in me doing anything with either of them because it was going to be the same all over again. And then Gerry said in summer 1994 how do you feel about doing something with Spencer - Spencer Cozens. I said yes instantly because I knew Spencer's work with John Martyn - I love his playing and he's a very inventive musician and a nice guy - you know we all get on. So it all happened in about 15 minutes: Gerry rang Spencer who said yes. So Gerry rang back and said: "Yes, Spencer's up for it when do you fancy doing it?" I said "As you like", so Spencer said: "Wednesday of next week alright? And that was it!"

At that stage you hadn't chosen any material or anything - just a concept?

We didn't really know where to start. There were three songs I had in mind that I quite fancied doing - one was the *Factory Girl* of which I have an old recording by the Bothie Band. The other one was a song by Dave Goulder *From Sandwood Down to Kyle* which John's been doing for along time- it's a lovely song and I love Dave Goulder's song-writing - he writes beautiful things and this one caught my



imagination; and there was also an old standard, a jazz-influenced standard that my parents had on record. I can remember it from a little girl: I love this song and it's always stayed with me. Well, I managed to get hold of the sheet music and I couldn't believe it - I had remembered it exactly even though I hadn't heard it for years. We went round to Spencer's place: I sang *From Sandwood Down to Kyle* and showed him the music of *Indiscretion* and he was straight on his grand piano going "Oh great!" and he goes: "I can hear this one now".... we could almost do it live in the studio because he was so keen. We just sort of enthused each other. At least once a week we would get together for two days apart from having September off because we were touring with Pentangle to Germany.

Gerry: Yeah, Spencer would keep popping up on various dates with information...

Jacqui: It was very hard work: there were time that I felt I was going mad: we'd spend two days here (at Jacqui's house) say we'd be going through to two o'clock in the morning and then I'd be getting up at seven o'clock to get my daughter ready for school and they'd be getting up at ten or half past ten and I'd think...

Gerry: Bastards!





We just walked around the corner and there was this NBC news crew - there was a guy who just plonked his hat on my head.

Jacqui: Spencer's really dedicated. Once he gets the bit between his teeth there's no letting up. I mean it's good that one of us is like that. We were ready by December to go into the studio so he said, "Right, January!" and because we actually had the dates in mind when we were going to record we started asking friends. Ralph (McTell) had been asking me and Ralph had sat me down and said "It's about time you did something and we really must - I'll do anything: play harmonica guitar... anything. Bear it in mind and I'll be there: just ask." So we asked him to sing...

On Factory Girl...

Gerry: Yes, it's a nice song

Jacqui: That was Gerry's idea as well - with Ralph, as a duet this would be great.

Gerry: Yes, he was very supportive.

Jacqui: Yeah, he gets involved in quite a lot of local stuff. He lives in Barnes and he does a lot of stuff round Kingston through a guitar player called Alun Davies. He used to work with Gerry with Cat Stevens. And he has his own band - *Good Men in the Jungle* - and they do a lot of charity stuff.



Jacqui: And he's been really good since... very supportive, hasn't he?

Gerry: Yeah, including stuff in his own fan magazine and so on. Wants to give lots of advice, you know.

So actually the range of the album was established right from the start.

One of the questions I was going to ask you was about the fact that I couldn't think of anyone else who would record Lovely Joan alongside Indiscretion

Jacqui: It was Gerry and Spencer who wanted to do Lovely Joan. I said, "But everybody's recorded this!" and I played them the Vaughan Williams and Gerry knew it just as a beautiful melody: "I love it I wish we could do it." But the version I heard first and the one I liked the best was Martin Carthy's. And Spencer heard it and he's never been involved in folk music or traditional music, but when he started to hear some of the melodies he got swept away; so it was him coming in with really fresh ears and also you see he did not have any preconceptions, not knowing anyone in the folk world - cause you couldn't really call John Martyn folk so he didn't have any of the inhibitions that someone else might have had so he just came in with his own head...

Gerry: And with a sort of innocence - you know I like that - which is nice.

Jacqui: Actually in the mean time between meeting up at Spencer's place he sent me a tape of three things he'd been working on which were just loops that he'd put down yet with no melodies to them and said if you can make something of these great, so one of those is *Jabalpur*. So that's something that Gerry was involved in with Spencer: working at it and then I just sat for several weeks listening to it and it caught my imagination and I could hear a tune, a melody almost immediately. It happened quite quickly. But there was so much enthusiasm we fired off of each other and it was so different for me and Spencer has quite a few friends who he'd been involved with musically and he says: "Oh Miles (Bould) will come and do the percussion on this..." and everybody said yes. Though there was one person who did not appear on the album and that was because we changed from

"But there was so much enthusiasm we fired off of each other and it was so different for me..."

December to January and he suddenly couldn't do it and that was another bass player, Alan Thompson, who you'll know from the John Martyn band

Yes, you seem to have imported the entire John Martyn road show!

Jacqui: Well, we knew I wanted Tony Roberts to do *Indiscretion* because I just knew he is from the same era as me. Jerry Underwood could have done it too, but there was just something nostalgic about getting Tony to do it. We all brought in people...

Gerry: Yes, it was an open thing: we left it all open to every suggestion and we passed it through the committee! But I suppose picking the time we did small miracles happened. Things like Mike Manieri just happened to be at Ronnie's in those two weeks and came down. Well, actually Spencer had to go and audition so he took the tapes to his hotel because Mike said, "Well if I like it, you know I'll play..." and so Spencer came over all nervous but at the end of it he said, "Yes, I love it. I'll do it!" and came down the next day. We had to go out in the middle of the night and borrow some vibes which we'd never set up before.. The three of us just sat there and tried to work it out all the bits so he'd come in and could just play...

The album must have been put together pretty fast in the studio?

Jacqui: We knew what we were doing, the three of us. We asked people. Spencer's so good at organising things: the backing track's here and we've got to get these people in on this day and that day and it was just fitting everyone in. I wanted to use Mike Piggot because I'd worked with him before and know he's a great fiddle-player and when I mentioned it to him, he said: "I'd love to do it!" And the people that we brought in we could hear them playing on various tracks and they all came up trumps. It was fantastic!

So your musicians performed on a range of tracks on the album and then you selected from there?

Jacqui: We already knew who was going to be on what - knowing the players we could hear who was going to be best on what. Spencer works with Ravi quite a lot and Miles Bould the percussionist he'd been involved

in a group called Peoplespeak with Spencer and Miles and that's how they heard Mike Manieri, so we didn't just ring up Mike Manieri and say come and do it because Spencer has collaborated with him on a piece of his own. There was already a connection.

I suppose Albert Lee just happened to be in the UK?

Jacqui: He did! He did! He arrived the night before! We'd heard he was over, playing. So Gerry rang him up and spoke to his mum who said: "Oh he's just flown in... he's a bit jet-lagged. He's in bed." So we left a message and he rang late that night. We were still in the studio and he said, "Yeah I'll come down tomorrow!" He was so kind. He was lovely. He came in and did it. It was very cheeky but they could have said no but they didn't: everybody was so kind. It was a lovely feeling - we were all completely knackered in the studio. And John Giblin - we sent him the tapes and said, "Do you fancy playing?" because he'd said he'd like to be involved and he came and did... I can't remember what the first one was...

Gerry: I think it was *Little Voices*. And he did four tracks in two days and then he went away. We did *Jabalpur* to the best that we could get it - a lot of it was playing by ear: people weren't around when we wanted them and I was sort of pacing about the studio because we didn't have any bass on *Jabalpur* and I didn't know what to do. I knew what I wanted to hear but there was no-one there and that evening he just called up and said, "That other track, can I come and play on it?" And he just turned up and we had an instant session, put bass and drums on *Jabalpur* - things like, that it was amazing... Jacqui, Spencer and I were in the control room going yes, yes! They went out: John went into the little booth and you went into the studio and they started playing and it worked - it was magic! We were jumping up and down! We did have a great engineer...

This was at Wapping - The Elephant - how did you choose that as the place?

Jacqui: Spencer knew the bloke who owned it - it's not the flashiest studio, in fact it's quite grim, but it's got a nice atmosphere. We were cooking everyday, feeding

everyone from a little stove with two rings... We fed everybody with pasta. We had rice one day with different sauces and it was fun... We knew we really did not have time to get up and eat and we could not afford to pay for everybody at a restaurant, so we'd go out shopping every morning at Safeway's... Gerry: It had a nice atmosphere and was great. I suppose that we made it. It was great all the guests who came down - it was that ongoing thing of seeing people who we had not worked with for years and they were contributing to the album. It was a new feeling, a nice feeling. You know I'd worked for Ralph for years and suddenly here he was.

Were there tracks you discarded along the way or did everything get on the album?

Jacqui: There was one track that was not quite finished. It was one that Spencer had been working on for a long time and I put some words to it. We decided it was too sombre - all doom and gloom. If we try to resurrect it we'd have to have a completely different approach to it. It did actually make us all feel a bit miserable.

Gerry: There was an African

one too with great potential..

Jacqui: But we did not have time to do it. It had a lovely beat. At the moment we're messing about with time signatures. We've just started working on some new stuff because we haven't done any for ages...

Would you like to tell me about the tours?

Jacqui: Yeah, well the thing is none of us had done this before. It's quite difficult to get us out on the road because we're a five-piece on the road.

Jacqui: Yeah, Jerry Underwood comes out with us - he's been great, hasn't he? He's been lovely and he's such a marvellous player. The first time we went out we had Matt Pegg playing bass with us. And he really put himself into it. We were saying: "We want you to play upright!" and he'd say, "Oh, alright then. OK!" and it would not have been his choice but he went for it in a big way...

[contd on page 17]



The Jazz Angle by Peter Noad

Jazz has always been an important element of Pentangle's music. The most obvious examples are the instrumental pieces *Haitian Fight Song* and *Goodbye Pork Pie Hat* which were written by the jazz composer and bass-player Charlie Mingus. (*Pork Pie Hat* incidentally, was Mingus's tribute to the tenor-sax player Lester Young). *Waltz* on Pentangle's first album was inspired by another Mingus composition: *Better Git It In Your Soul*.

Then there's *I've Got A Feeling* which is based on the Miles Davis tune, *All Blues*, which can be found on the album *Kind Of Blue* (better known now than it was in 1968). *Way Behind The Sun* (traditional, arranged by Pentangle) has some similarities with *Louisiana Blues* recorded by Muddy Waters.

Moving on to Pentangle's recordings of the 1980's, we find some seriously jazzy violin by Mike Piggott on *Open The Door* and Nigel's piano riffs on *Chase That Devil Away* could have come from McCoy Tyner. It is not just Tony Roberts' flute solo but the entire feel of the 1989 recording of *So Early In The Spring* which puts it firmly into jazz territory.

In the beginning, the jazz-angle of Pentangle came as no surprise: both Terry and Danny were established jazz musicians before they joined Pentangle. Bert and John certainly did not shy away from jazz and, in fact, it was John who introduced the Mingus pieces to Pentangle's repertoire.

The one member of the five whom you might

think had the least affinity with jazz is Jacqui but you would be wrong. Jacqui is very definitely a jazzier: her favourites include John Coltrane, Miles Davis, Bill Evans, Keith Jarrett, Michael Brecker and Herbie Hancock, to name but a few.

So, the undiluted jazz content of Jacqui's album *About Thyme* is perfectly natural. Spencer and Gerry are no strangers to jazz - Gerry says his early musical appreciation was listening to Count Basie and Duke Ellington and the drummer he most admires now is Steve Gadd. Jerry Underwood, together with some of the guests, Mike Mainieri, Tony Roberts and Mike Piggott all add weight to the jazz side of the equation.

Another important element is the Indian flavour provided by Ravi's kora (an extraordinary instrument with about 71 strings, a sort of Indian harp) and Peter Lockett's tabla. This brings to mind John Renbourn's group, with Jacqui, from *The Enchanted Garden* era and, of course, the Indian angle that John gave Pentangle when he introduced the sitar. Renbourn was playing 'world music' long before that phrase came into common usage!

Jacqui is not really a jazz singer - she's certainly no Cleo Laine or Billie Holiday. If she were, then *About Thyme* would probably have been merely a good jazz album. Jacqui's vocal talent is unique - not only in her ability to sing unaccompanied and to reach, and hold, all the right notes, but also in the way she uses her voice like a musical instrument and adds many subtleties of expression and accent. It is the unlikely, but magical, juxtaposition of



Jacqui's voice against saxophone, keyboards, percussion and Eastern sounds which makes *About Thyme* a brilliantly original and enjoyable album. Mostly, it's folk music, but not as we know it. *About Thyme* extends the boundaries and refuses to be pigeon-holed; but then so did *Basket of Light* and *Reflection* and practically everything else created by the members of Pentangle.

When I first played the CD, last summer, and the sounds of *Jabalpur* entered my head, I just thought, 'Wow, this is the best music I've ever heard!' Even that feeling was surpassed when I heard the band do it live, segue-ing *Jabalpur* after an atmospheric version of *She Moved Through The Fair* which Jacqui sang semi-unaccompanied against some mysterious drum and keyboard effects! The two pieces fitted together seamlessly and it was an inspired arrangement,

Lovely Joan and *About Thyme* make effective use of Spen's sequencer. Like most jazz fans, I tend to be anti-anything that's pre-programmed, samplers, drum machines, etc, but Spen's synths are OK. He uses them creatively and his acoustic piano solo on *Thyme* proves that, like Herbie Hancock, he can make great music with or without electronics.

Jacqui's voice is like a lead instrument, defining the melody, while all manner of variations bubble away beneath. The instrumental quality of her vocal is particularly effective towards the end of the title track when her final 'stars shine so bright in the sky' flows into Jerry's soprano sax solo without any break. It brought to mind John Coltrane's recording of *Ole* (one of my favourites and I'm sure Jacqui knows it well). There's a bowed bass solo by Reggie Workman followed by Coltrane's saxophone and, for many years when

I played the record, I couldn't tell where the bass ended and the sax started.

The Wife Of Usher's Well is another inspired arrangement, in which Jacqui's voice shares the lead with Jim Riley's bluesy harmonica. Mike Mainieri's vibes ripple away beneath the surface while ever-present (without intruding) are Spen's keyboards providing an orchestral texture (which sounds like mellotrons, but no doubt nowadays it's all done by synthesizers!).

Indiscretion is pure after-hours jazz - it should have been on Jazz FM's playlist for the Dinner Jazz slot: Jacqui's tender (almost Peggy Lee-ish?) vocal is perfectly complemented by Tony Roberts' more robust tenor sax

I've dwelt mainly on the musical aspects: others have (or perhaps will) say more about the lyrical content of the songs. But, in case it's not mentioned elsewhere I will put on record that *Leah's Song* is about Jacqui's daughter who when she was young was troubled by the voice

of her conscience, and *Don't Turn On The Light* came from a conversation Jacqui had with someone who was living in a war zone. The title *Jabalpur* is not very significant - they stuck a pin in a map of India and that's where it landed! *Would You* is just a simple love song, but without the simple clichés usually found in this genre. The lyrics are much more original and imaginative than that:

"Would you hear a whispered

hello?/Too much peripheral sound/Too many holes in the ground/Hell bent - no Heaven sent/ Would you listen?"

File under jazz? Yes. File under folk? Yes.

File under great music? Absolutely.

Peter Noad.



Spencer Cozens



[contd from page 14]

Gerry: Yeah, well he had a bass at home but he said it wasn't good enough to bring out. Danny helped put him in the right direction, told him where to go and went along with him.

Jacqui: They went to a shop, got the pick-up fixed. After one night you'd look at him - you know it's such a physical thing - he'd be "Phew!" but you know he did a good job. We started in Italy - two warm-up gigs, I suppose, for a promoter we worked with for years and we've just been out recently. A guy called Gigi Bresciani. OK a week before you're going you don't have a list of venues but he really came up trumps. So I'd leave a message on his answer phone about any chance of knowing how many gigs we'll be playing and he'd get back to me and say: "Don't worry don't worry!" And it was fantastic. Sell-out shows! The audiences were great - they always are in Italy, very enthusiastic.

Yeah, well I just wonder what the audience was expecting to hear...

Jacqui: Well, basically I suppose they were Pentangle fans who wondered what I am doing now because Gigi put it out as the Jacqui Mcshee band featuring... and then mentioned all the musicians. When we went to Italy we went with Alan Thompson because Alan had been trying to get in with us for ages, but whenever we were doing something he was doing something else. So this time he was available.

Gerry: It was lovely because Alan plays acoustic guitar as well.

Jacqui: A really nice guitar player.

Gerry: So we were able to change the set and do old stuff and new stuff - it changed the whole feel of the band. We did some songs with acoustic guitar and I've got this old box, but it still works...

Jacqui: Gerry wanted to do some old Pentangle songs: it's true the audience comes out and if they see a whole load of new material it's difficult for them. I mean I'd find it difficult to sit there for a

whole evening without anything to hang on to; you need something familiar...

Where did you go then?

Jacqui: We started off in Bergamo which is Gigi's home-town. Gigi worked really hard for us and it was a great gig, but we'd had a terrible day... just the worst day ever. Spen likes all his own equipment so said, "I'll drive and I'll pick up Jerry [Underwood] in Lyon which is where he's living and we'll take our own sound man" - we've got a great sound man - a guy called Michael Meldru; so 3 flew and 3 went by road: Alan was to fly with Gerry and myself because he was coming down from Glasgow. And we had a day's rehearsal and most of that was spent with Alan going to hire a bass...

Jacqui: It took two days for them to drive down; what happened was that Michael had a gig the night before so we had to change all the flights over - Michael flew and Alan had to go in the van and the three of us we had a really early flight on the day of the gig, 7.30; so we were there just before 6.30 and we were told that the Italian firemen who service the airport all over Italy

were on strike, so no flying in, so we thought what shall we do now? So we're trying to ring Gigi from a payphone to say we think we're going to be late, but in the end they put a bigger plane on at lunch-time that left two hours late and when we arrived there was thick fog. We had to go straight to the gig and had only had four hours sleep the night before so that we could get up at some unearthly hour to get to the airport, but it was great, wasn't it? - the gig was great. Gigi took us round the corner for a meal - though I prefer not to eat before we play because I find it harder to breathe - but when you're that tired whatever nerves you would have dissolve... We were all so tired...



Alan Thompson

How many gigs did you do?

Gerry: It was nine. Two in Sicily which were wonderful. Warm with orange and lemon groves everywhere.

Jacqui: I just love Italy. I could live...no, I couldn't live there but I love the idea of going to stay. That drive through the mountains, through Umbria.. it was so inspiring.

[contd on page 21]



Thyme-Honoured Success - Jacqui's band stirs it up at the Kingston Arts Festival

Grey Horse, Friday, 24th May



new lady of late-night Indiscretion

Driving down to Kingston through thick commuter traffic on a Friday night after another hard week's work doesn't strike me as the time when I'm most likely to feel the pulse racing! But despite it all, there was no mistaking that refreshing sense of anticipation and excitement at the prospect of seeing Jacqui's band on the road for the first time (I missed last autumn's tour). Turning up at the Grey Horse in Kingston at 7pm I stumbled upon the band amid a very late soundcheck and sandwiches and for some reason the thought "how come?" suddenly entered my head. I suppose that was because Jacqui had talked about the difficulties of getting a five-piece band on the road, especially one where at any given time the musicians are heavily committed to a multiplicity of projects. So it seemed almost miraculous to see them all assembled in none too large a room in the Grey Horse with Alan Thompson having come down from Glasgow and Jerry Underwood across from Lyon. Maybe the John Martyn tour happening around this time oiled the wheels a bit, since Spencer, Jerry and Alan were all engaged on this too. Whatever the logistics may have been it seems that this trio had only managed to set up about 6pm - somewhat nerve-wracking no doubt for Jacqui who likes to have things well-prepared.

However all fears were extinguished as the opening bars of *She Moved Through The Fair* rolled off the platform to a full room and Jacqui, now slipped into a black dress, slid with seemingly effortless ease into the vocals. The potentially vast wall of sound (the folk-jazz racket as *Time Out* once described such fusion sounds!) was in fact controlled with remarkable refinement and there was no hint of any of the instruments being obscured or Jacqui's





vocals being swamped. This traditional number was followed up by the album's opening track and most musically striking composition, *Jabalpur* - Spencer Cozens coming into his own on keyboards.

To my mind this and *I've Got A Feeling* were the high spots of the evening together with *Thyme* and *Lovely Joan* - all songs with distinctive flowing melodies that are well-suited to Spencer's rich keyboard arrangements. It was hearing Jacqui's voice live against keyboards, of course, that was new to me and as the evening progressed you could feel Jacqui more and more allowing herself to flow into, with and around the sound. This must be a very different kind of experience for her from insinuating herself into the delicate network of empty spaces created by the guitarists of Pentangle. It seems to be a challenge that she relishes, but it does call for a warmer, gutsier kind of delivery that is fascinating to hear her developing.

Yet mid-way through the concert things took a distinctly Pentangular turn - *Once I Had A Sweetheart* and *House Carpenter* - with Alan abandoning the bass for acoustic guitar and Gerry coming up front to beat his box! *House Carpenter* was delivered very effectively in this way and Alan Thompson demonstrated that he can be as delicate on six strings as he is a driving force on four.

On balance, though, I think the revelation of the evening for me was the performance of Gerry Conway. Paradoxically he seemed to me far more versatile, resourceful and refined in the context of this fuller sound than with the Pentangle of recent years. I can't say why this is. Jacqui made a joke about the "engine room" - Gerry and Alan - coming up front. But in fact in Jacqui's band the rhythm section seems much more seamlessly integrated than the equivalent in late Pentangle where I sometimes felt that Gerry was given the role of being *the* driving force and personality on stage at the expense of the subtleties of Pentangle's less insistent sound.

I haven't mentioned Jerry. I have greatly admired his playing with John Martyn at full concert-hall distance, so it was a special treat to be able to sit just a few feet away and hear him produce such a wonderful repertoire of fluent, impassioned sounds. Never excessive or ostentatious but a superbly professional performance from a gifted player who can effortlessly take the stage and hold it when called to do so. Really thrilling stuff.

The audience loved it and were



Jerry Underwood



Alan abandoning the bass for acoustic guitar and Gerry coming up front to beat his box!

rewarded with *Indiscretion* as an encore with Jacqui in full late-night jazz-mode as you've never heard her sing before. I heard several people talking enthusiastically about the rich mix of influences in the music. Listening to Jacqui's band is a really re-vitalising and uplifting experience.

Ralph McTell - also attired in black and sporting a very trim haircut - popped down to see the band in action, though Jacqui had promised not to make him sing on *Factory Girl*. His verdict? Well, Jacqui summed it up: "*I think Ralph's just re-named the band - it's not Pentangle but it has its good points!*"

For a band that has not been able to perform much together I thought the concert was very impressive and I really enjoyed it. But as Ralph's comment suggests, it is a band in transition away from music identified with Pentangle and I think for me the band is best on completely new territory. Almost half of the material in the concert comprised songs Jacqui has sung in other

contexts and this inevitably invites unnecessary comparisons. But if the band develops its own unique repertoire, it will grow into a distinctive force in its own right. Not surprisingly I think the person who will most gain from being able to play together more often is Jacqui because whereas the musicians are playing in styles familiar to themselves, Jacqui is having to adapt her whole stage persona and delivery into a new mode. A good example of the difficulties this can cause was the decision to include *Cruel Sister* toward the end of the concert. For me the short, staccato narrative and repetitive chorus lines of this song are quite unsuited to the fluent keyboard-led sound of the new band, whereas the beautiful melody of *Lovely Joan* that immediately followed it is perfect! But maybe that's just me - what do you think? Some of you no doubt will let me know! I look forward to hearing from you.

[contd from page 17]

Was it Jacqui who chose the cover for this - the Whistler painting?

Gerry: We spent a long time deliberating looking at Turner's - we had a couple of those we quite liked and then Spencer went off to a Turner exhibition to look at some more and in the whole of this Turner exhibition he just picked up a book and it happened to be on Whistler, flicked open the page and found that detail - I don't know if you're familiar with that painting but it is a scene at Wapping. And as it was painted at Wapping and the studios were across the water and there was a picture of two men and a woman which resembled us - a remarkable find really. As soon as we saw it...

You did not want yourselves on the front?

Gerry: Well after we found the picture we finished the album and we then had a friend and Jacqui wanted to have a look at the Wapping area as she used to live near there and we were walking along taking pictures of it when one of us looked across the water to the pub *The Angel* and thought that's where that painting was painted so we went over there and took a photograph.

Jacqui: We all loved that area and my father was a docker and I remember going up on the south side of the river and although I got quite upset when I found all those places when I was little have become yuppified flats - but to be honest they have preserved them much the same except a lot cleaner not so many rats - well there probably are by the river!

What about the traditional side and lyrics. You used to sing in a folk-club when you were very young. How far have you interested yourself in the history and origins of the folk ballads you sing or adapt.

Jacqui: I've never really got into that. I'm a great lover of folk on a romantic level - I'm a great lover of stories and I know that most of the stories come from real events and I'm sure everybody knows that, but I've never made a career of trying to find out the origins because some of them are so obscure and you get so many different versions anyway...

So how do you choose your versions?

In the early days you might hear someone sing a version you really like and you'd learn it. I wouldn't have had a tape-recorder or anything like that. It

really annoys me when I see people blatantly taping at our concerts. One person in Italy actually put the whole thing onto DAT!

Gerry: Yeah, it can cause awkward situations. We agreed to consider taping for one guy but when we said no he said: "I don't love you any more!" And in Sicily!

Jacqui: It's basically if a melody captures my imagination - that's what it is really. I brought a lot of traditional songs into Pentangle and so did John. That's where we were involved most. I mean Bert did some traditional things, but it was nearly all his own material. As it still is today. You hear a song or melody on popular recordings that sounds great and you want to re-arrange it yourself to see how it sounds. Like with *Lovely Joan* - it was the melody.

But say with Westron Wynde - how do know the melody goes back so far?

Jacqui: Somebody told me. I first heard it on a recording about 35 years ago by Isla Cameron. My sister and I used to sing together. Neither of us had any money. We saved to buy things between us - a new EP! We split the things up when she went to live abroad.

So you don't keep books of variants?

Jacqui: Oh yes, there's an Irish air - *Lark in the Morning* - but it's only two verses, so Bert said to me: "Do you fancy writing another verse? Try and keep it in context." So I did. We've adapted it and arranged it. What used to get me in the early days was that people used to expect you to do it as it had been done and if you didn't feel it like that... I am not a traditional folk singer, no way! I was born in London: both my parents were born in Bermondsey.. there was a lot of music at home, popular jazz-type things, Fats Waller, classical music as well. I can't pretend that I had a great upbringing in the traditional sense. Kay Starr! My dad had a load of Kay Starr records. A pure nostalgia thing. My sister rang up the other day and had found an old record of hers.

So how did you come to be singing in a folk-club?

I became very political at about the age of 16 - very serious. You know at that age you think you can change the world... I joined CND, the YCND. A lot of the guys were students - a lot of them played guitar and I started to hear this kind of music. Before that I'd been going to jazz clubs - Ken Collier's because I like live music. I got tired of just listening to stuff at home on record and I wanted to see it all being done. I followed on to



trad music because my older sister Maureen was a big jazz fan and she was eight years older and you tend to follow what your older brothers or sisters do, so it was lovely to go and see people doing this stuff live.

So it was cross-over with folk as protest?

Jacqui: That's how I got into it but these guys were also playing Miles Davis and John Coltrane and I was off then... that was all I wanted to do! But I couldn't sing stuff like that and we used to sing on the marches and at demos and everyone used to ask my sister and I to sing because they thought we could sing...

Gerry: They were right!

Jacqui: They were very easy songs to sing and I found it very enjoyable and when I enjoyed it I started to listen more. Although it was Miles I used to go home and listen to - I lived for a year on *Porgy and Bess* because I'd never heard anything like it. But it was also being up in town, going to the demonstrations, going to folk-clubs - I liked what I heard - I used to go and hear Peggy Seeger and Ewan Maccoll. But it used to drive me mad when Ewan Maccoll used to sing something with 40 verses in it. I used to think when is Peggy going to sing again because it was much lighter... and I did hear other people as well.

Doesn't Cruel Sister have 20-odd verses?!!

Yeah, but that story... I just love that story. I mean we started to do *Cruel Sister* on the last tour and we ran through it once: Spen had never played it before Jerry had never heard it before. Alan hadn't heard it before and they just listened to it. "Yeah, OK!" They did exactly what they felt which gave it a completely new feel - it was like a completely new song for me - great! Spen was doing all this free jazz stuff which was just wonderful... well I thought it was - it has a great feel to it! They all got into it - I don't think Jerry Underwood had ever played folk music before... only the stuff we had been doing, but what they are interested in...who knows? Sometimes he would say: "What's that bit there?" They haven't heard this stuff before... actually that's what's been so great about it, I have to say - the fresh ears, they're coming in and they don't have all the things that I sort of carry in my head: "Oh somebody's not going to like that because we've done so and so!" Oh I don't care anyway it's how I hear it and how I like to sing it. Words are important to me

in as much as they must sound good as well as what they mean. Sometimes I think they sound ugly with the melody so I'll change them...

Gerry: Some of the time with players if you're not actually involved in the lyrics you just pick up on sounds and that leads to some funny stuff... what was Danny's one he used to ask you about?

Jacqui: "Oh God!" I said, "I'll never be able to sing this again." He said "What's that you sing in *Willy o' Winsbury*? Are you singing about sausages?" "What?" I said. So we went through it and found: "Have you had any sore sickness?" And he said, "It sounds just like sausages!" I said I'll never be able to sing that again without collapsing. It has never struck me that it sounded like sausages! I suppose he's playing away and he suddenly hears this "sausages"!

And where does Indiscretion come from?

Jacqui: It was a film called the *Indiscretions of an American Wife* and the song was by Sammy Kahn and Paul Weston but the music is by an Italian, Aldo Cicognini. It was sung on a record my mum and dad had. I'd love to get hold of a copy of it! From the early 1950's.

Are these any other such classics in your head?

Probably but I haven't got round to it. I used to stand in front of the mirror and mime to it. I didn't even understand it - they just sounded like good words to sing. It's a bit frightening to go on and do another one because everyone compares it with the first one. We'll have to go in a different direction - there's no way we could repeat that!

So are you putting together some new material now?

Gerry: Yes, I would like it to be based around the integral trio. We are still formulating what we want to do and will be starting next week.

Jacqui: We'll be doing the Kingston Festival in May - there's a week May 24th [Friday]

We're going to be two years on...

Jacqui: Yes, we just passed the first anniversary because it was Spencer's birthday the other day and we celebrated that while we were making the album with a cake with black icing!



Reviewing the Reviews

About Thyme

When it comes to reviews Jacqui and band don't have a lot to complain about - *"One of the year's most surprising, innovative and brilliant albums"* (*Sing Out*, USA), or *"that rarest of albums: one made up of multifarious styles that don't so much work well together as take over the job entirely"* (*Time Out*, UK).

Inevitably the starting point for much of the coverage is the radical break from the guitar sounds of Pentangle: but whereas this might have been greeted as somewhat reckless had the result been not such a happy fusion, instinctive caution tends to give way to a warm appreciation of the endeavour: *"it is tremendously refreshing to hear her in a context so musically dissimilar to her famous band."* (*Dirty Linen*, USA) or to make the point quite forcibly - *"let me offer instant reassurance that this bears no resemblance to Pentangle whatsoever"*! (*Folk Roots*).

Vocal

Interest in the music itself focuses on three things - Jacqui's vocals, the jazz-folk-pop fusion and the guest artists playing on the album. *Sing Out* is convinced that Jacqui's *"vocals have never been more lovely"* whilst Colin Irwin in *Folk Roots* asserts that *"Jacqui McShee - who used to sound so fragile you feared she'd break - now has an earthiness in her voice that gives her performance much more passion. It's not exactly a Marianne Faithfull transformation job, but the odd gnarled waiver*

is highly alluring"! *English Folk and Dance* finds Jacqui's *"voice sounding as sweet as ever"* and identifies *Indiscretion* as *"a fine showcase for McShee's vocals"*, also described by *The Ledge* as *"just melting... Jacqui's best vocal performance."* *Folk Roots* deems Jacqui to display *"much greater versatility than in the past"* though some comparisons are made with her work in the John Renbourn Group. *From Sandwood Down To Kyle* is an obvious point of comparison here and there's some disagreement over whose version is most appealing, John Renbourn's on *Ship of Fools* or the *"flat-out gorgeous"* treatment on *About Thyme*. Her duet with Ralph McTell is widely admired as one of the album's most moving moments, variously acclaimed as *"outstanding"*, *"lovely"*, *"tasteful"*, and *"infusing a slight song with gravity and genuine tenderness."* (Q)

Tasteful

Tasteful in fact seems to have become the epithet for the album (hardly surprising - it is!): *"This is an intelligent album of the highest craftsmanship, destined for the 'best of' list of any reviewer fortunate enough to hear it."* (*Sing Out*, USA). As if instantly to oblige, *Folk Roots* elevated *About Thyme* to its number one Folktrax spot in November 1995 ahead of the Battlefield Band, Fairport and Altan.

Original

Both Spencer Cozens and Gerry Conway come in for lots of enthusiastic remarks: *"Cozens' incessantly original keyboard work is at the heart of all the album's best moments and perhaps*

provides the inspiration to bring out the best in his co-conspirators too.” (Folk Roots) whilst on the other hand “Each cut features amazing percussion arrangements from Conway” (Sing Out). Q also credits Cozens with the album’s contemporary sound: “the material sounds recently visited, thanks in the main to the crisp modernity of Cozens’s keyboard arrangements and the judicious ethnic twists provided by the inclusion of kora, tablas and berimbau.”

Mesmerising

Accordingly it is the opening “mesmerising” track *Jabalpur* that receives most individual attention - “a wonderful Indian feel” (The Ledge). *English Dance and Song* rate it as the “best self-penned number” on the album. “The album unfolds with *Jabalpur* that has Indian rhythms framing Jerry Underwood’s wailing sax. McShee’s voice tumbles out amidst quavering fiddles and atmospheric synthesizer.” (Sing Out). And *Folk Roots* is the most lyrical of all: “Here, for once, is a real clash of cultures that doesn’t jar or reek of self-consciousness. With Jerry Underwood supplying some blinding soprano sax runs, the track meanders convincingly from its ethereal, spiritual beginnings into a compellingly infectious crush of sound topped by Mike Piggott’s violin runs and a chorus of surprising poppiness”!

Praise

The overall sound and feel of the album is diversely appraised (folk-rock? folk-jazz?) with everything from *Time Out*’s quip: ‘New Age wearing a comfortable old coat’ to “slinky blues” (*The Wife of Usher’s Well*) to “pure pop” (*Leah’s Song*) to *Folk Roots*’ “inventive, rhythmic arrangements with engaging, thoughtful undercurrents of jazz and blues”. Generally the album’s warm and relaxing mood is richly appreciated but also gives rise to the occasional sense of unease: “There are moments when it becomes a little too new-agey for comfort, and the general late-night dreaminess tends to be overbearing towards the end, but it

straddles many styles without tumbling on its face. And that is a rare achievement.”

Guests

This is often attributed to the effective choice of guest musicians with Albert Lee, John Martyn, Jerry Underwood, Mike Piggott, Tony Roberts all receiving positive comment: “The input from all the guests is ... first class” (*The Ledge*) though according to *Q* and others it’s Ralph McTell who “steals the points with *Factory Girl*”.

What can I add? Only that if you haven’t had the pleasure of listening to this album yet, then it’s *About Thyme*!

Ex-Pentanglers

I asked Gerry Conway about ex-members of the Pentangle band:

So it is safe to say that Pentangle is off the agenda for the foreseeable future?

Gerry: Well, resting! Bert’s busy with his new album that’s doing very well and we’ve put a lot of work into our album and tour. I think Bert’s enjoying the break. And I’m doing other things as well.. This year I’m going on tour with Lonnie Donegan and I recorded an album the other week with Hank Marvin! And I think he is planning to go out on tour- I think it will be September. *Sounds as though you are all going to be very busy.*

And Spencer must be in a lot of demand

Gerry: Yes, he’s working now with John Martyn.

He’s got a new album coming out

John: Yes, I saw *John and Spencer* at Blackheath a couple of weeks ago...

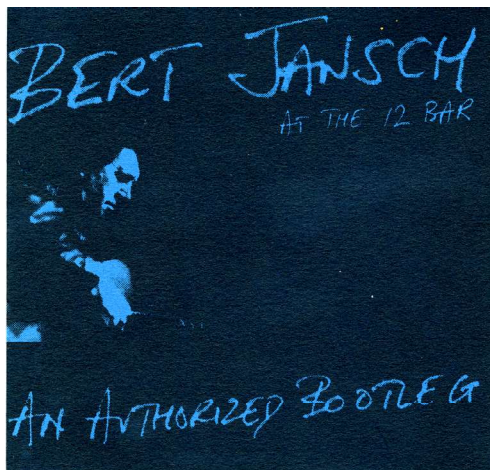
Gerry: Spencer’s working on the mixing.

What’s Nigel doing now?

Well, I know that he’s going out on tour next month with a Canadian blues singer.. And I think he still works with Paul Millns.

And Peter [Kirtley]?

I understand Pete’s just done a new record. He’s done one and I think he’s just completed another record.....



News of the forthcoming bootleg album just missed the last issue of Rosemary Lane when the notion was still a shiny disc in Alan King's eye. But now it's out and available either direct mail-order from Alan* for £15 or £13 at gigs. The track listing is as follows:

1. Summer Heat
2. Curragh of Kildare
3. Walk Quietly By
4. Come Back Baby
5. Blackwaterside
6. Fresh As A Sweet Sunday Morning
7. Morning Brings Peace of Mind
8. The Lily of the West
9. Kingfisher
10. Trouble in Mind
11. Just a Dream
12. Blues Run the Game
13. Let Me Sing
14. Strolling Down the Highway
15. A Woman Like You
16. Instrumental (Bett's Dance)

For those of you who actually managed to get down to the 12-Bar (or indeed read about it in Rosemary Lane!) I should point out that the album does not include any of the guest musicians whose contributions were part and parcel of the evenings there - so no Mark Ramsden or Bobby Barton to name but two regulars. In this sense the album is very much *at* the 12-Bar (as stated) rather than *of* it and is not a record of Bert's musical adventures and explorations there. In one sense you might say that

Review

Bert Jansch live

@ the 12 bar

- an authorised bootleg
(Jansch Records BJ CD002)

that is a pity - after all, that's what live music is all about. But instead, what this album is about - and it's a big plus! - is unashamedly Bert himself: his unadulterated voice and guitar. This album will go down (already has for me, and I've only had it four days!) as the definitive record of Bert's performing renaissance in the 1990's. Even though the 16 tracks represent only a tiny proportion of Bert's recorded output over the years, you can still listen to this album and understand why (in my humble opinion and presumably in that of many of the readers of this magazine!) Bert Jansch is the finest contemporary folk-artist in his field. 10 of the 16 tracks are original compositions with three traditional ballads and three blues. The recording captures raw the interlocking worlds of his vocal and strings, those thin scratchy trebles, resonant thumb-picked basses and the voice that swoops, flashes and dives around them like a bird tethered to those wires, seemingly reluctant to submit to the routine patterns of a regular melodic line. The sound is surprisingly good - better in fact than you would have thought could have come out of the 12-Bar environment - and projects Bert loud and clear from the oppressive stillness of *Summer Heat* through the quiet and delicate reflections of *Morning Brings Peace of Mind* to the powerful declamatory style of *A Woman like You*. Sitting with this album is truly the nearest thing to having Bert in your living-room and that's an experience to be cherished! In this respect it's unlike anything else he's recorded: ok, you lose the meticulously engineered detail and phrasing of the studio, but you get the whole man to yourself! So if you haven't got hold of this album yet, believe me it's worth the effort.

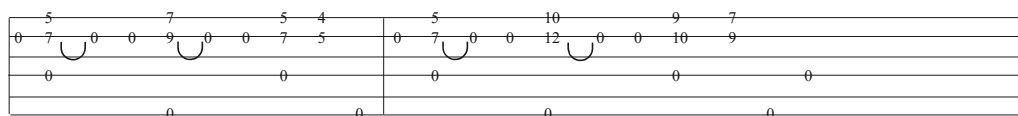
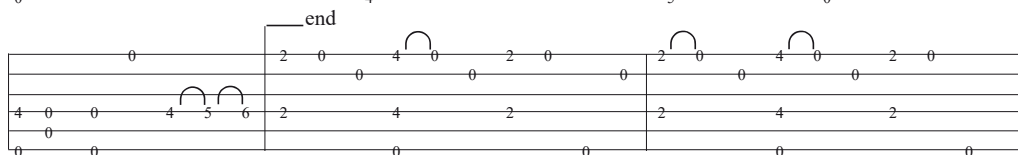
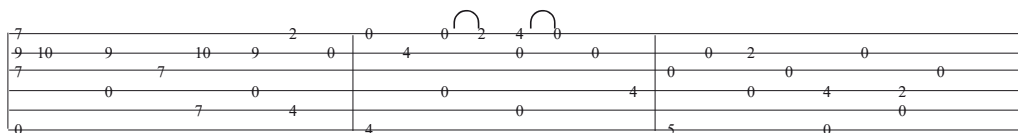
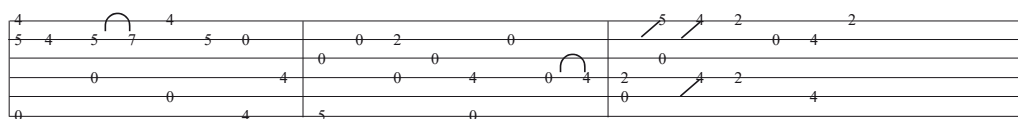
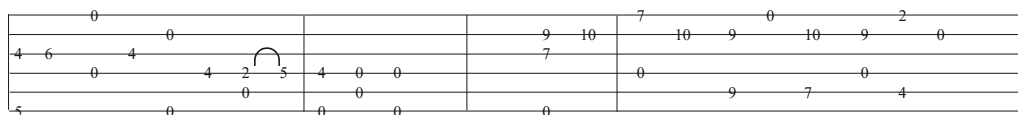
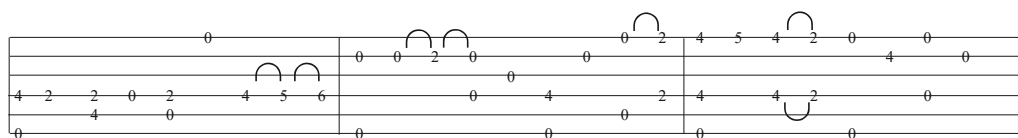
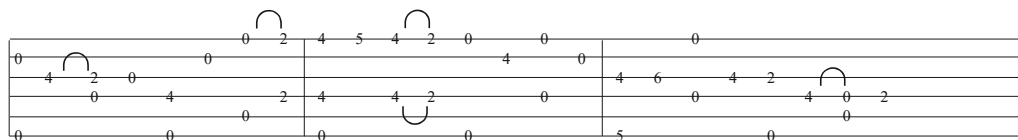
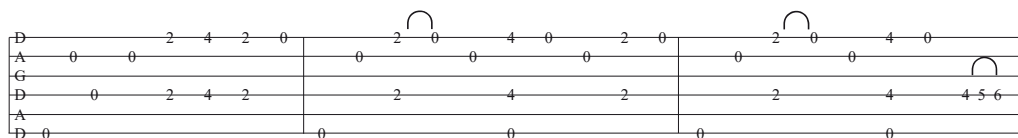
*Alan King, 78 Sydenham Park Road, London SE26 4DP. Cheques payable to Bert Jansch.

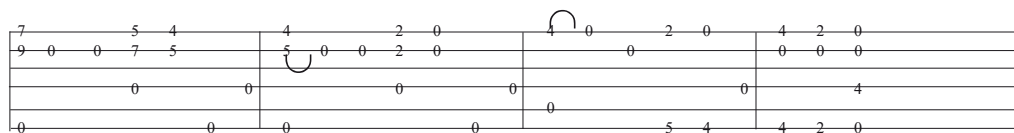


Per's Hose Pipe

by Bert Jansch

Tablature
courtesy of Pierre Le Bras





Pierre has arranged the two guitar parts from the recording into a solo version.

Note on the Tablature

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

/ = Slide

○ = Hammer-on/Pull-off

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 Bert's original recording on the *Rare Conundrum* album (CAS 1127)

Cyber Notes

Not much space this time round. So let me focus on a topical matter for guitarists in relation to the Internet - OLGA. For those of you not familiar, OLGA is the On-Line Guitar Archive and its centre is the University of Las Vegas. OLGA is your friend. OLGA gives you access to information on all manner of guitarists and posts up tablature submitted by contributing guitarists. Call up OLGA and you can download freely tablature for tunes by diverse artists - Suzane Vega, Michael Hedges, Joni Mitchell and, of course, our own Bert and John, though there's not a lot of British fingerstyle as far as I could see. Bert seemed to be represented only by the very early *Tinker's Blues*. Nonetheless I

don't know of any other source for *Tinker's Blues*. That, unfortunately, is the point. OLGA has now run into difficulties in the shape of EMI. EMI has sent out threatening letters alleging possible breach of copyright and as a result some of the mirror-sites that carried the OLGA data have closed for fear of unspecified legal action. Such is the financial muscle of EMI.

All the tablature, though, is clearly marked "For educational or private use only" and much is still available. For the moment. So if you want to download, better do it sooner than later. OLGA can be contacted at <http://www.olga.net/emi.html> for the latest on the legal battle and the remaining sites.

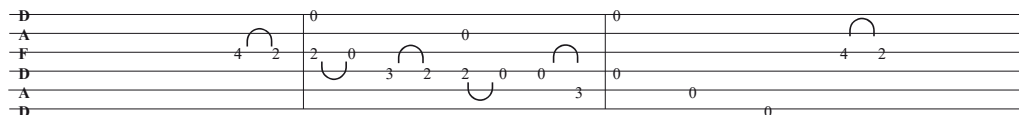


John Barleycorn

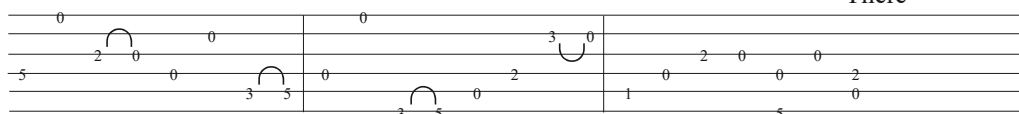
trad arranged by

John Renbourn

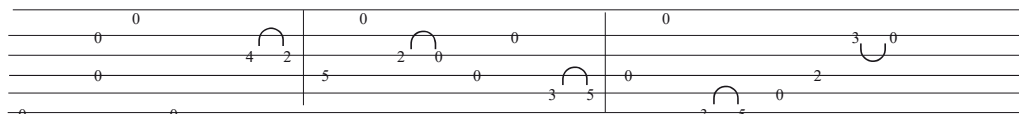
Tablature
courtesy of John Renbourn



There



were three men came out of the west, Their for-tunes for to

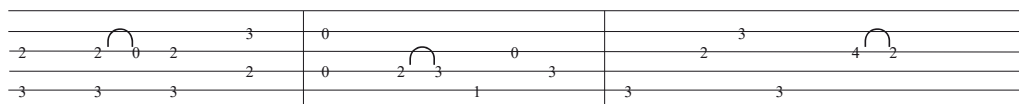


try And these three men made a solemn vow John

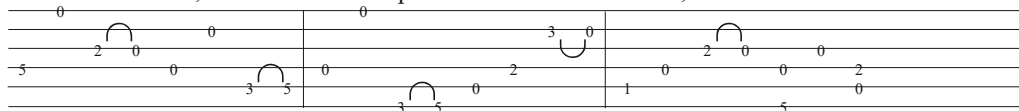


Bar- ley- corn should die.

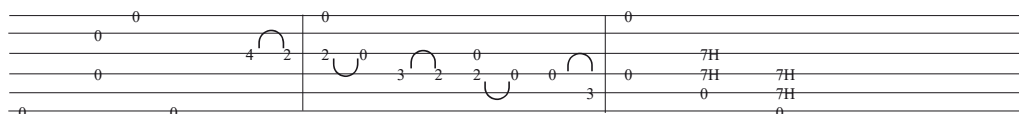
They ploughed, they sowed, they



harrowed him in, Threw clods up-on his head, And



these three men made a sol - emn vow, John Bar - ley corn was



dead.

John Barleycorn

There were three men came out of the west,
 Their fortunes for to try
 And these three men made a solemn vow
 John Barleycorn should die.
 They ploughed, they sowed, they harrowed him
 in,
 Threw clods upon his head,
 And these three men made a solemn vow,
 John Barleycorn was dead.

Then they let him lie for a very long time
 Till the rain from heaven did fall,
 Then little Sir John sprung up his head,
 And soon amazed them all.
 Then they let him stand till midsummer come
 And he looked both pale and wan,
 But little Sir John he grew a long beard
 And so became a man.

Then they hired men with the scythes so sharp
 To cut him off at the knee,
 They rolled him and tied him by the waist
 And served him barbarously.

Then they buried him with the sharp pitchforks
 Who pricked him to the heart,
 But the loader he served him far worse than that,
 For he bound him to the cart.

They wheeled him a-round and a-round the field
 Till they came unto the barn
 And these three men made a solemn mow
 Of poor John Barleycorn.
 Then they hired men with the crab-tree sticks
 To cut him skin from bone,
 But the miller he served him worse than that
 For he ground him between two stones.

Here's to little Sir John in a nut-brown bowl,
 And brandy in a glass;
 And little sir John in a nut-brown bowl
 Proved the stronger man at last.
 For the huntsman he can't hunt the fox,
 Nor loudly blow his horn,
 And the tinker he can't mend kettles or pots
 Without a little of Barleycorn.

A Note on *John Barleycorn* by John Renbourn

This enduring song is, at least ostensibly, a celebration of the powers of drink and has become an established favourite with revivalist singers around the pubs. Certain verses still crop up traditionally as a spoken toast. Also known as *Sir John Barleycorn* and *John Barleycorn's A Hero Bold*, numerous variants were collected by Cecil Sharp in the south and south-west of England.....

The song is certainly an old one. The earliest known printed copy is in the form of a blackletter broadside which would have been hawked by streetsingers during the reign of King James I. Later published versions appear in Samuel Pepys' *Collection* and in Chapel's *Popular Music of Olden Time*.

Speculation on older and more mysterious meanings abound with connections to the resurrection of the old corn god. Interpretations as to the roles of the three men from the west and their arrival

from the setting sun have however been confused by the fact that they also come from the east in a good many versions.

The established three-men motif could conceivably point to the song being one of the old Freemen's songs which flourished in the inns and taverns of 16th century London despite the protestation of the Guild of Minstrels, which would have put *John Barleycorn* in company with *John Dory*, *We Be Three Poor Mariners* and *Soldiers Three*. In our version we have tried to re-instate what may have been the old three-voice format.

[John kindly sent the three-part vocal arrangement but I have not been able to include it for reasons of space, but if anyone would like a copy please write with SAE. Ed]

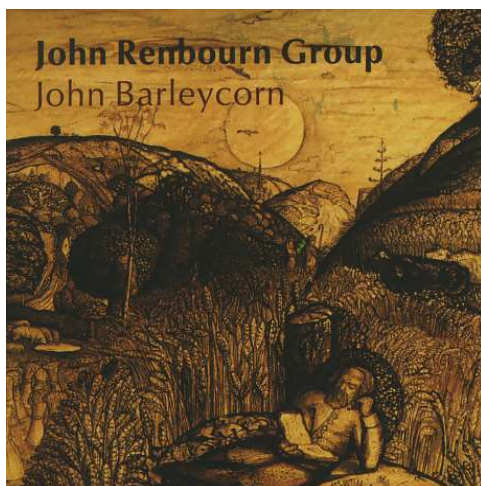


Review

John Barleycorn [Edsel CD472]

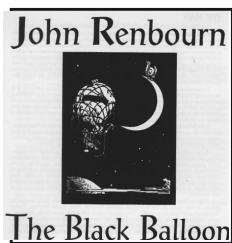
by the
John Renbourn Group

John Barleycorn is a compilation of tracks from two earlier albums by the John Renbourn Group - *A Maid in Bedlam* (1977) and *The Enchanted Garden* (1980). The common line-up for the band on these two recordings comprised John Renbourn, Jacqui McShee and Tony Roberts; whilst the earlier album sported Sue Draheim on fiddle/vocals and Keshave Sathe on tabla/finger cymbals. The tracks taken from that album are: *Death and the Lady*, *My Johnny Was A Shoemaker*, *John Barleycorn*, *Black Waterside*, *Talk About Suffering* and the dance medleys *Schaffertanz/Nachtanz* and *Gypsy Dance/Jews Dance*. The later album featured instead John Molineux on dulcimers, mandoline and psaltery and the selected tracks are *The Maid on the Shore*, *Truth From Above*, *A Bold Young Farmer* (Jacqui's solo), *Sidi Brahim* (instrumental) and another medley *Pavane*: "*Belle, qui tiens ma vie*"/*Tourdion*. For the compilation John has obligingly written some additional notes on the material and a highly amusing account of the emergence of his band from the cider-barns of deepest Devon amidst the throes of postrevivalist ruralism! He describes not so much how the band reached public notice as how the public finally got in touch with the band: "*a message came through from down the track - 'they wants you to go up-country to play at Albert's hole!'*". The Magician (as he had become known) duly obliged and the rest, as they say, is history. If, by any extraordinary circumstance, you have not heard the John Renbourn Group in action (which can surely only be because you too



inhabit some far-flung part of the globe!) then suffice it to say that it is indeed an enchanting experience - music of great gentility, good taste and frequently obscure origin in which the drinking of alcohol, whether it be British as in *John Barleycorn* or Algerian as in the case of *Sidi Brahim* (at least 12 bottles) seems to have served only to lift the music to supreme heights of listen-ability, so much so that the live album - unpredictably entitled *Live in America* - duly received a Grammy nomination.

Apologies!



Sorry for not including with the tablature last month the full details of the 1993 re-issue on CD of John's excellent *Black Balloon* album [Pent CD01]. If you're having difficulty getting hold of a copy you can obtain one, I believe, direct from Dave Smith at Pentangle Records, Priory House, 55 Lawe Road, South Shields, Tyne & Wear, NE33 2AL or they have often been available at gigs.

Review

John Renbourn & Jacqui McShee

Blackheath 17/3/96

This time round Jacqui and John were performing in the Recital Room at the Blackheath Halls and how fitting a venue this proved to be - with its elegant ambience and floral arrangements - for a wonderful concert given by two outstanding artists completely in control of their classic material. Despite an energetic, varied and amusing support spot by Bill Caddick, the audience greeted John and Jacqui with no less than a hushed anticipation. So much so that Jacqui was soon moved to comment "Aren't you quiet?!" But it was simply that kind of concert - no-one wanted to miss a note of John's rippling strings or Jacqui's mellifluous voice. And what a treat it was. John and Jacqui were in marvellous form and great good humour. *The Trees They Do Grow High* got

them off to a comfortable folky start before moving on to the looser forms of *Watch the Stars*, Blind Willy Johnson's *I Can't Keep from Crying* and *My Johnny Was A Shoemaker*. John gave us *Great Dreams From Heaven* and Jacqui's first set solo was *Cruel Mother*. John then followed up with his stunning (and, I was pleased to note, slightly slower) arrangement of *Sweet Potato* before jointly concluding with the *Plains of Waterloo*.

The two of them sitting about six feet apart, there was never a moment's hesitation in the time-honoured repertoire; hardly the need to exchange a glance but a rapport and striking complementarity nonetheless. John chuckled about having been on the road 30 years, but sang engagingly with a renewed vigour and without the unnecessary apologies that sometimes he has modestly offered for that smoke-coated, whispery voice! So fluent, melodious and delicate was his playing that nostalgia clearly got the better of several members of the audience so that when John made a quip about the "imaginative" titles given to his albums - i.e. *John Renbourn!* - what he got back was a wave of demands for Bert & John 2! Never mind the title - just grab the concept! New landmark acoustic guitar album for the millennium! Yes, please! Stepping diplomatically



John and Jacqui were in marvellous form and great good humour



John & Jacqui captivate their audience in Zaragoza

aside from this much-anticipated but long-frustrated project, the second set opened with a spirited rendering of *Wedding Dress*, *A Maid That's Deep in Love* and the excellent *From Sandwood Down to Kyle* - I'm amongst those who prefer the starkness of the acoustic version and John's pre-Christian guitar pedal! Jacqui's second solo was *When I Was In My Prime* which you'd be hard pushed to distinguish from her recording of near 30 years ago, and this was followed up by *Lindsay*, a tune I am infinitely grateful that John learned from Archie Fisher as it has a marvellously light and lilting melody. I wonder if they will play that on their tour together. The only technical hitch of the evening came at this point when John mis-tuned his guitar for the *South Wind/Blarney Pilgrim* medley. At least this had the effect of making John open his eyes and, yes, I think he did actually look at the guitar just this once, as though surprised to find it was there at all!

The two closing numbers - *Kokomo Blues* and *John Barleycorn* (guitar tablature included in this issue!)- beautifully encapsulated the diverse spirit and range of the evening's music. An outstanding recital indeed with *Cruel Sister* as encore and an audience going home absolutely convinced - I'm sure - that they had witnessed the most polished performance of music to delight the heart they are ever likely to have the pleasure of seeing.

The concert - over all too soon - finished reasonably late, round about 11-15pm. What really staggered me, though, was that I had to drive up to Birmingham the next day and was beginning to feel a little apprehensive about the prospect of doing so when I went backstage to find that John took a 20-minute break to have a smoke and a chat to Wizz Jones before embarking on a 9-hour drive back to Scotland! That's stamina!!

Homage from Catalonia

[from Luis Gomez Martinez]

It's the first time that we can see John and Jacqui and we are very touched. The voice of Jacqui was beautiful. John played slow and sang very well. The finale was very incredible: they played a very wonderful *John Barleycorn* and unexpected *Cruel Sister* and the last was a very moving *Turn Your Money Green*. It was a very great concert, then we had to travel 5 hours home to Barcelona...



A few moments of well-earned rest after the Zaragoza gig on the Spanish leg of the tour

Pentangle Discography 1984-1991

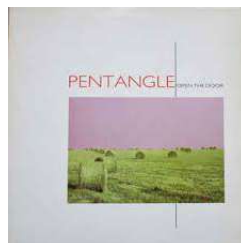
1984 OPEN THE DOOR

- A1 Open The Door
- A2 Dragonfly
- A3 Mother Earth
- A4 Child of the Winter
- A5 Dolphin, The

SPIN III

- B1 Lost Love
- B2 Sad Lady
- B3 A Taste of Love
- B4 Yarrow
- B5 Street Song

Bert Jansch/Jacqui McShee/Danny Thompson/Terry Cox/Mike Piggott



1986 IN THE ROUND

- A1 Play The Game
- A2 Open Sea
- A3 She Moved Through The Fair
- A4 Set Me Free (When The Night Is Over)
- A5 Come To Me Baby
- A6 Sunday Morning Morning Blues

SPIN 120

- B1 Chase that Devil Away
- B2 Saturday Movie
- B3 Suil Agrar
- B4 Circle The Moon
- B5 Let Me Be

Bert Jansch/Jacqui McShee/Terry Cox/Nigel Portman-Smith/Mike Piggott

1989 SO EARLY IN THE SPRING

- A1 Early in the Spring
- A2 Blacksmith
- A3 Reynardine
- A4 Lucky Black Cat
- A5 Eminstra

SPIN 139

- B1 Bramble Briar
- B2 Lassie Gathering Nuts
- B3 Gaea
- B4 Baron of Brackley

Bert Jansch/Jacqui McShee

Rod Clements

Gerry Conway/Nigel Portman-Smith



1991 THINK OF TOMORROW

- 1 O'er The Lonely Mountain
- 2 Baby Now It's Over
- 3 Share A Dream
- 4 Storyteller, The
- 5 Meat on the Bone
- 6 Ever Yes, Ever No

HYCD 200 112

- 7 Straight Ahead
- 8 Toss of Golden Hair, The
- 9 Lark in the Clear Air, The
- 10 Bonny Boy, The
- 11 Colour My Paintbook

Bert Jansch/Jacqui McShee

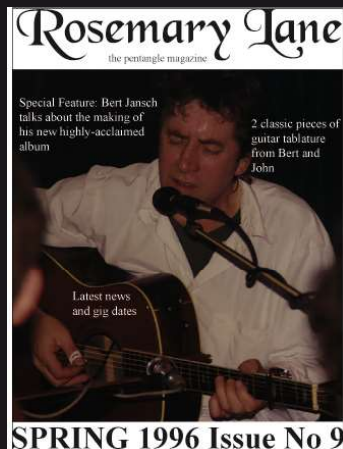
Peter Kirtley

Gerry Conway/Nigel Portman-Smith



SUBSCRIPTIONS to *Rosemary Lane*

If you've caught sight of this copy of *Rosemary Lane* I hope you've enjoyed the read. Next issue we'll be talking to John Renbourn about the release of his "lost sessions" album from the 1970's as well as getting the inside story on the new album he's been recording in Ireland... There'll be more classic items of guitar tablature, plus the regular discographies, concert reviews, readers' letters and more... Back copies of the Spring edition - which included an interview with Bert Jansch - are available on request.



If you'd like to subscribe to the magazine, then here's what you should do. Write to:

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

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

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

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

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2. Eurocheques* and International Money Orders in Sterling
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Rosemary Jane

And lastly... some words on Bert's live music

I was interested to see in your *Reviewing the Reviews* that in the *Rock and Reeler* interview Bert described his songs as being designed "to provoke emotions...and conjure up gentle thoughts.!" Well, gentle is the word as far as I am concerned. I have always been drawn to the timeless, peaceful aspect of his songs. Even when they are protest songs he never projects his thoughts or emotions in an aggressive manner. Apart from that, of course, there is the poetic quality of his song-writing and the amazing fluidity of his guitar-playing. As for the voice it blends with the guitar to create, as you put it yourself, a "haunting beauty" I like all kinds of music, particularly artists who are not afraid to mix genres. I am attracted to the blues/jazz feel of his songs. In the *Evening Standard* article when talking about intimate forms of entertainment Bert says "there's nothing better than sitting near a

performer you like and watching them play." Having heard him play twice at the 12-Bar club, I agree: it is a mesmerising experience. The guy who does music reviews in my local paper in East London reviewed the 12 Bar club last year and described Wednesday nights as evenings of acoustic enchantment. I could not put it better myself. Bobby Barton is brilliant and Bert and him play in perfect harmony. I particularly like *Back Home*, a beautiful home tribute song. Colin Harper called it a masterpiece in issue 7/8. I agree. It hit me the first time I heard Bert play it live... To go back to the musicians accompanying Bert these days, I must mention Mark Ramsden's atmospheric saxophone on *Summer Heat*, another song that takes you back. As soon as I heard him play in the 12 Bar I thought "that's what Bert needs i.e. a different kind of backing." To finish I would like to say a word about the only instrumental on the album, *The Lady Doctor of Ashington*. I remember being quite intrigued by the title... I like the gradual leading up to the sad, poignant ending and I understand now why it is so sad. Keep up the good work!



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