

# Rosemary Lane

the pentangle magazine



Issue No 12    Summer 1997

# Editorial...

## Seasonal Greetings!

(thanks, but which season? and we'd rather have had the mag earlier!)

So as the summer turns into autumn here we are once more with the latest on Pentangle in *Rosemary Lane*. In what now seems to be its characteristic mode of production - i.e. long overdue and much anticipated - thanks for the reminders! - we nevertheless have some tasty morsels of Pentangular news and music despite the fact that all three current recording projects by Bert and John and Jacqui remain works in progress - (see, *Rosemary Lane* is not the only venture that runs foul of the limitations of one human being!). Nonetheless Bert has in fact recorded around 15 or 16 tracks from which to choose material and in the interview on page 11 - *Been On The Road So Long!* - he gives a few clues as to what the tracks are and some intriguing comments on the feel of the album. And as the title of the piece suggests he has a few words to say about his developing skills in production as an alternative to the world-wide treks that have been the staple fare of his career for the last thirty years! Mind you, that's not stopping him from touring Australia and the States this autumn!

So, just as you comfortably conclude after all that there are no *new* recordings on the market to snap up, I can tell you that there you'd be wrong. Well, not exactly *new* recordings, but ones which were so rare in their original vinyl editions that only a handful of you are likely to have heard them - I certainly hadn't. I refer to the re-issue on CD of the 1985 recordings of Bert Jansch with Loren Auerbach who is featured with Bert on this issue's front cover. Bert played on two albums with Loren and they have both been re-issued on a single CD - details on the back cover. On top of that the three vast budget compilations from Snapper anticipated in the last issue are now with us in the shops - and you'll find the full track-listings for these on the inside back page. So

extensive are these re-issues of the Transatlantic years - with over 30 tracks on each double CD that the juxtaposition of the various musical styles is frequently quite startling and often refreshing in reminding you just how broad the Pentangle repertoire was in both its collective and individual manifestations. More on these in news and reviews.

Since re-issues are the flavour of the moment there's a piece this time round from a young admirer of Bert's who tells how he sounds to the ears of a teenage fan of the likes of Morrissey and Pulp. And while many may be busy re-cycling Pentangle recordings, Peter Noad writes on how Jacqui and band have been throwing themselves into re-interpreting them for audiences anew. And we follow up last issue's starter on John's tablature as well as investigating how Bert stands when it comes to publications. Add Colin Harper's enlightening words on the genesis of *Rosemary Lane* (the album that is, rather than this hardy publication - though he'd probably have a few words to say about that as well, no doubt!) as well as opening discographies on Bert and John and you'll find that this issue is another packed parcel of positively perdurable Pentangularities! And I haven't mentioned yet this issue's tabs - Bert's masterly homage to his home town of Edinburgh - *Back Home* from the *Circus* album - and John's delicate arrangement of John Dowland's lute-tune, *Melancholy Galliard* (from the 1970 classic *Lady And the Unicorn*) which is included on the Snapper re-issue. And what *was* John doing in a Greenwich pub with a Japanese songstress from Tokyo? All will be revealed....

Ed



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## MYSTERY ALBUM!

This issue's challenge to readers lies with a mystery yet to be unravelled and it concerns the demise of the Pentangle in 1973. The March 31st edition of the *Melody Maker* carries the story of the band's dissolution under the heading *Pentangle dies...with a whimper*. It's written up by Karl Dallas and contains inset interviews with Bert, Jacqui, Danny and John about their musical or other intentions. In setting the context for Bert's comments, the writer states: "*Bert had just got back from Paris, where he joined Ralph McTell and Danny Thompson playing session work on an album with French singer Georges Chatelain...*" Bert remarks: "*Those sessions in Paris just happened. I was supposed to be on holiday with Heather, not meaning to work,*

*but it turned out to be really nice.*" No doubt it was: Bert after all had only just finished working with Danny on his classic *Moonshine* album. So what is it called and where is this Georges Chatelain album to be found with Bert, Danny and Ralph on it? Can anyone oblige? A case perhaps for Pierre Le Bras? Are you out there, Pierre, and can you oblige?



# Tuning Up

*Latest news, gigs, recordings and gossip*

As Rosemary Jane is about to get printed, the headline news is that Danny Thompson has been in hospital for a serious operation. Given its limited resources in terms of person hours, Rosemary Jane has never been able to do Danny Thompson's music justice whilst also keeping up with Bert and Jacqui and John. So I can only say on behalf of all readers that we hope that Danny makes a full recovery - he has given us so much pleasure over the years in his contribution to recordings of all kinds. Jacqui said it with song at the Cropredy Festival when she and Martin Carthy, Norma Waterson and Danny Thompson Junior took to the stage with a rendering of *Danny Boy* dedicated to his recovery.

On the recording front all three projects (Bert's, Jacqui's and John's) are still in progress. Bert expects his album to be out in the early new year. Pick Withers performs on drums - a welcome re-appearance if Bert's 1970's album, *Rare Conundrum*, is anything to go by. That recording must rank amongst his best, only a hair's breadth behind its two classic predecessors and the album will be produced again by Jay Burnett who steered Bert's last and very impressive *Circus* album through the studio. So all bodes well. Bert himself is busy both with his own compositions and with producing two albums - one for folk-based Dave Sutherland and another for Johnny Guitar Hodge, whom some of you may have seen rousing the 12-Bar with rock 'n' roll rhythms. For further details about the tracks to be included on Bert's album - as yet untitled - see the interview with

Bert on page 11.

John still has not put the finishing touches to his Anglo-Irish venture and some further delays will perhaps be incurred as a result of the no doubt welcome news that John has found himself somewhere permanent to live at last north of the border and has duly taken up residence in a Scottish chapel! John has thus been re-discovering the joys and frustrations of DIY - protect the fingernails! - whilst simultaneously popping up around the country for gigs, including one at the re-opened Troubadour basement (265 Old Brompton Road, Earls Court - 0171 737 0600) where on a Friday evening Rodney has launched the latest in a long line of folk and blues clubs he has fronted over the years - something for which all London folkies should be grateful. Bert will be there on October 10th, John and Jacqui on October 31st and others such as the likes of Dave Cousins & Brian Willoughby, Isaac Guillory and Wizz Jones are down to appear before Christmas.

Virgin have not yet moved on the Charisma re-issue front, so we still await the CD versions of *Santa Barbara Honeymoon* and *L Turnaround*. However, there is tantalising news of the early 1960's recordings of Bert that Rosemary Jane has mentioned from time to time over the last few years. The reel-to-reel recordings were taken apparently by a Cornishman called Frank Coia at an early 60's concert and number about 30 tracks of remarkably high quality. They



include a really up tempo delivery of *Angie*, a version of *I Am Lonely* performed some 7 years before the vinyl recording of the same, blues standards such as *Alberta* and *Stag O Lee* as well as an embryonic version of *Tic-Tocative*. Cooking Vinyl are considering the release of a boxed set of these live tracks, maybe to follow on the heels of Bert's new album next year. That sounds like a truly exciting prospect and maybe there's a chance that such a boxed set might bring forth with it a mini-booklet on Bert from Colin Harper as an alternative to the grander publishing project that has repeatedly foundered for want of time and resources....

In the meantime another gap in the Jansch back-catalogue has been filled with the re-issue on a single CD of Bert's two albums with Loren Auerbach from the mid-1980's, *Playing The Game* and *After the Long Night*. This was a project originally orchestrated by Richard Newman in which Bert took up an increasingly major role, playing on all the tracks, contributing some established Jansch/Pentangle numbers such as *Is It Real?* and *Yarrow* as well as writing some additional and otherwise unrecorded songs. The album is obtainable both in the shops and by mail-order directly from Christabel Records, address on the back cover.

Castle have also just released *Rosemary Lane* together with its predecessor *Birthday Blues* on a single CD with all the tracks complete (an interesting coupling as *Rosemary Lane* is so often thought of alongside its successor *Moonshine*) as well as a broader sampler entitled *The Transatlantic Ticket* which includes Pentangle's *Light Flight* and *Goodbye Porkpie Hat*, Bert's *Pretty Polly* and *Angie* together with John's *3 Pieces by O'Carolan* and *Sugar Babe* (from *Another Monday*). They have also put out a second *New Electric*

*Muse (II)* compilation, this time including John's *Trotto/Saltarello* medley, Jacqui's *Lovely Joan* and Pentangle's *I Loved A Lass*. Bert is given a miss whereas Anne Briggs' version of *Go Your Way My Love* is included. Snapper, of course, have already hit the market with their three gargantuan double CD compilations, one for each of Bert (*Black Water Side*), Pentangle (*Light Flight*) and John (*So Clear*). Details of these can be found inside the back cover and in the review on page 31. These are said to be selling well.

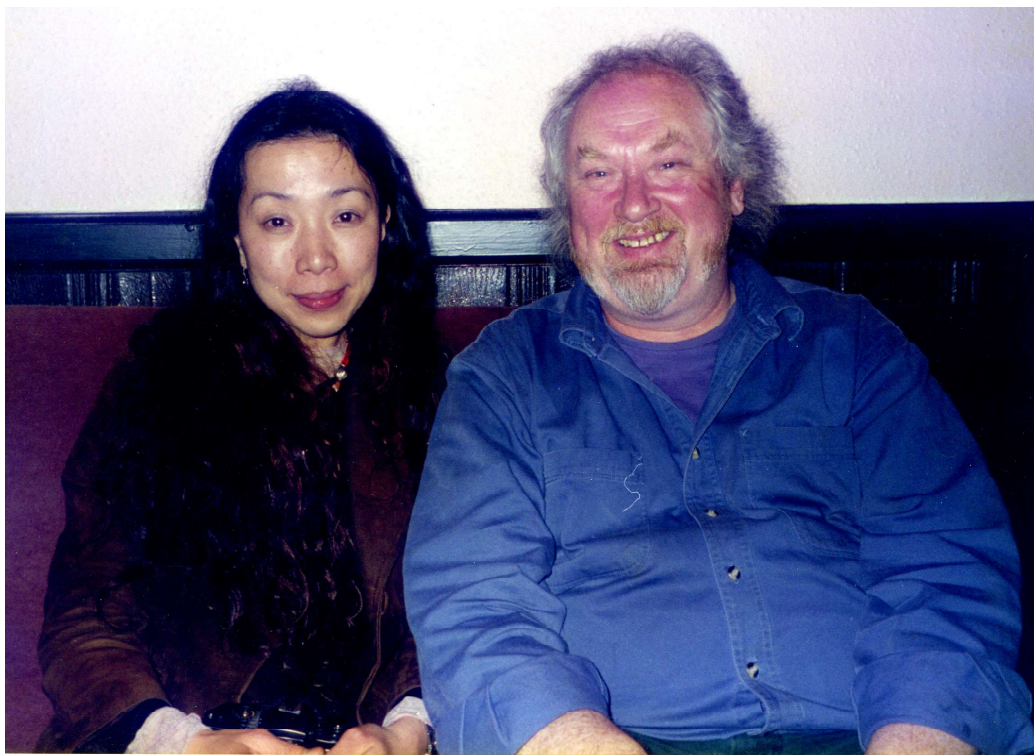
News in the meanwhile is that the US parent company of Transatlantic's current owners - Castle - are in financial difficulties and may be about to fold. The possibility of this happening is causing quite a stir amongst recording artists with an interest in recovering their rights from Transatlantic - Bert Jansch and Ralph McTell would certainly both be in the queue for theirs.

Back in deepest Wiltshire, the cult underground magazine *Ptolemaic Terrascope* has published an interview with Bert which, although written for a readership not necessarily familiar with Bert's work, nonetheless touches on some points of interest - though the main one is, as ever, Bert's ruthless dismissal of his early work! For further details see the news item especially devoted to this. Many thanks to the *Terrascope* for so promptly supplying me with a copy - I'll be returning the favour - and to Rosemary Lane reader Wayne Clare for telephoning from Canada to alert me to its existence. The eyes and ears of the 'Lane are truly awesome! No less curious a set of circumstances surrounds an evening in Greenwich at *The Prince of Orange* where I had turned up to see John Renbourn play and talk to him about projects in progress. What transpired instead was an extraordinary meeting between a Japanese singer, Nanaco Sato and John who had recorded a guitar accompaniment for a song of hers entitled *Like A Rolling Stone From*



*Heaven* destined to be on her new album. The salient connection here appears to have been a Mr Saki, known to John from many years past as the proprietor of a bar and now, it seems, active as an international record producer! John had received a digital tape of Nanaco's song and duly done his stuff, laying down a guitar part to the vocals. He had returned the tape and thought no more of it. So Mister John, as Nanaco insisted on calling him in a breathy, fragile voice, was as surprised as any one to find Nanaco in the audience in Greenwich, deeply indebted to his masterly work. She described how her producer and own Japanese guitarist had been moved to tears when

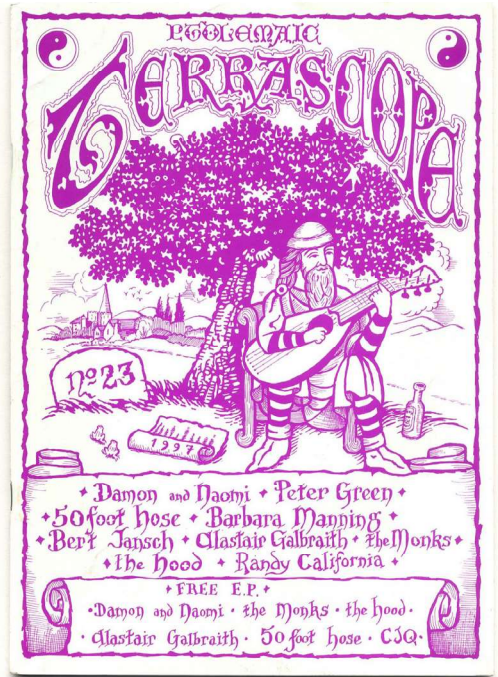
they heard John's work. And as I have since received the tape from Nanaco I can confirm that John has done an extraordinary job bringing a gentle, sympathetic but defining shape to a song that meanders in a highly unconventional, idiosyncratic but arresting way. Unfortunately I do not know the name of the album nor whether it has been released, but it surely must rank as one of John's more unusual projects and is further testament - if one were required - to his quiet mastery of the instrument and the flexibility of his sheer musicianship which he has turned to such a diverse range of styles over the years...



*John Renbourn meets Nanaco Sato. Tracking John down to The Prince of Orange in Greenwich on her last night in London before returning to Japan, Nanaco went to meet the man and say thank you to the musician who had written the guitar part for her song Like A Rolling Stone From Heaven which made her producer cry. The recording had all been done on digital tape and the two had neither met nor spoken.*

# Ptolemaic Terrascope Meets Bert Jansch!

Ptolemaic Terrascope interviewed Bert Jansch in their July Issue (No 23). The interview was conducted by Paul Simmonds and focuses on some of the classic issues in Bert's career: his influences, the first album, meeting John Renbourn and forming Pentangle, the classic albums of the 1970's, health problems of the 1980's and current recordings. Although there's not a lot that's new here to readers of Rosemary Lane, the interview is remarkable for its length and coverage - well done, Paul. Bert talks over the influence of Big Bill Broonzy and tells how he first used a thumb-pick after seeing Big Bill using one on a film in a Paris night-club and pays tribute to the Scottish folk-players from whom he learned his art - Archie Fisher, Owen Hand, Hamish Imlach, Alex Campbell and Davey Graham's sister, Jill Doyle. Moving on to the busking period, Bert fondly recalls that: *"The best place I ever busked was in St Tropez with a blonde, buxom girl called Felicity, or Fish as she used to get called...We'd do an hour on the front and make enough money for both of us to live for a week!"* He describes how he first met Bill Leader through Collett's record shop and finally recorded his first album with Bill in the kitchen of his Camden flat. Bert's considered opinion of his early work, however, is not a kindly one and he comments as follows: *"Well my problem is with the vocals on that early stuff, I can't stand 'em. You've got to remember that it was only the guitar I was interested in, the vocals came as a bit of an afterthought. I was struggling with the vocals all the time then to try and make it sound good; I never really bothered as long as it sounded*



*Ptolemaic Terrascope is a cult music magazine that publishes on an eclectic range of musical styles. Readers of this magazine, however, might note that back copies over the years have sported interviews with Barry Dransfield, Davey Graham, the Incredible String Band, Martin Carthy, John Kirkpatrick, Wizz Jones, Roy Harper and Dave Swarbrick so it is clearly no stranger to the folk domain...*

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The editor is Phil McMullen to whom I extend my personal thanks for the very prompt response to my telephone message and the rapid despatch of Issue 23



roughly alright! Nowadays it's the other way round. I never listen to those early albums any more. Nowadays I've never got any time to listen." Another dissatisfaction that Bert notes along the way concerns the making of Nicola: "At one point they had me playing electric guitar in front of a sixty-piece orchestra in the studio! It was just mad, I wasn't really happy with it at the time. We were playing this tune called Basket of Light before Pentangle did it, with the orchestra and by the end the producer had managed to totally mix me out of the song! I couldn't believe it! The guitar part of this was very important because it was meant to represent the sound of me imitating the sound of a train or something, the orchestra just drowned the whole thing out; in the end, I don't think it even got on the album." However, Bert's tone changes somewhat when he comes to talk of Rosemary Lane and he concedes "that there's quite a lot of nice stuff on that one. All the songs were nice and neat and tidy, a bit more polished. It's definitely one of the best. The first and second albums I think were all first or second takes. Rosemary Lane was a study in trying to get the melody and the guitar playing across at the same time; it's one of my favourites, it took a long time to record." Bert attributes the quality to teaming up with Bill Leader again - for more detail on the genesis of this classic album see Colin Harper's account on page . On the emergence of Pentangle, Bert recalls that he and John chose Danny and Terry because they had a track record at Ronnie Scott's and played in Alexis Korner's Blues Incorporated, but his apocryphal recollections of the Pentangle on tour is a good deal less flattering than the intricately executed stuff that I - and no doubt many readers recall - "Some nights some of us would fall asleep on stage and get woken up when a solo came in. If you couldn't manage to wake them, you'd just have to improvise. Some of the songs would last about half an hour if we were improvising. Sometimes I remember turning around and half the band

were missing - they'd just walked off-stage for a piss! We lasted until about 1973 and then split up." Moving on to the reformation of the band, Bert insists that the "most pleasurable album for me was the one we made when Mike Piggott joined after John left....It wasn't strictly the original line-up but I enjoyed it." (That would have been *Open The Door* - Ed) Another album Bert acknowledges a soft spot for is *Heartbreak*, partly because of the presence of Albert Lee, whom he greatly admires as a player, but when it comes to recent re-issues and even the 12-Bar bootleg that went out under the Jansch Records label, he insists: "People seem to like it but I've never really heard it!... It's just taken straight off the mixing desk." Bert recalls the *Acoustic Routes* programme with great fondness and especially the afternoon spent with Brownie McGhee where he admits to having been extremely nervous before the session - "you didn't know if you were going to be in tune with him and secondly you didn't know if you were going to be in the right key, but he was great. It was great to play with him." Bringing us up to-date Bert talks about "a plan next year to go out with a keyboard player... maybe someone who can double up on as many instruments as possible." Finally, he's happy to pick out *Rosemary Lane*, *Heartbreak* and *Circus* as his favourite albums, Ann Briggs and Maggie Boyle as traditional singers and on the guitar-playing front names Davey Graham and Dick Gaughan as musicians he admires... For more reminiscences, refer to *Terrascope*.....

#### Acknowledgements

Sincere thanks to Colin Harper, Pierre Le Bras, Peter Noad, Michaela Turner and Wayne Clare without whom... Also a belated thank you to Mike Jackson for the early shot of Pentangle that graced the cover of No 11 and, of course, many thanks to Bert & John & Jacqui for keeping in touch. Special thanks to Dave Smith for lightning fax-efficiency, to Snapper Records and to *Terrascope* for generosity...



# Bert Jansch

on tour in

## Ireland, Australia, UK and the US



### IRISH TOUR

#### SEPT

22-29 MON VENUES TO BE CONFIRMED

### AUSTRALIAN TOUR

#### OCT

4-6 SAT+ LISMORE, NSW LISMORE FESTIVAL

### UK TOUR

#### OCT

|    |     |         |                     |               |
|----|-----|---------|---------------------|---------------|
| 10 | FRI | LONDON  | TROUBADOUR          | 0171 737 0600 |
| 16 | THU | NORWICH | NORWICH ARTS CENTRE |               |

### US TOUR

#### OCT

|    |     |                 |                    |                |
|----|-----|-----------------|--------------------|----------------|
| 31 | FRI | *MINNEAPOLIS MN | CEDAR CULTURAL CTR | (612) 338-2674 |
|----|-----|-----------------|--------------------|----------------|

#### NOV

|   |     |                  |                     |                |
|---|-----|------------------|---------------------|----------------|
| 1 | SAT | *SANTA MONICA CA | McCABE'S            | (310) 828-4497 |
| 2 | SUN | *BERKELEY CA     | FREIGHT & SALVAGE   | (510) 548-1761 |
| 5 | WED | DENVER CO        | CAMERON CHURCH      | (303) 777-1003 |
| 6 | THU | PIERMONT NY      | TURNING POINT       | (914) 359-1089 |
| 7 | FRI | SHIRLEY MA       | BULL RUN RESTAURANT | (508) 425-4311 |
| 9 | SUN | PHILADELPHIA PA  | TIN ANGEL           | (215) 928-0770 |

\* with Archie Fisher

### FAR EAST TOUR

#### FEB 1998

DATES TO BE CONFIRMED

### UK TOUR

#### APRIL 1998

DATES TO BE CONFIRMED





# John & Jacqui UK Tour



## OCT

|   |     |                 |                    |           |
|---|-----|-----------------|--------------------|-----------|
| 1 | WED | <b>GUERNSEY</b> | THE COBO BAY HOTEL | John solo |
| 3 | FRI | <b>JERSEY</b>   | VENUE TBC          | John solo |

|    |     |               |                |               |
|----|-----|---------------|----------------|---------------|
| 31 | FRI | <b>LONDON</b> | THE TROUBADOUR | 0171 737 0600 |
|----|-----|---------------|----------------|---------------|

## NOV

|    |     |                      |                        |               |
|----|-----|----------------------|------------------------|---------------|
| 1  | SAT | <b>ALDERSHOT</b>     | THE WEST END CENTRE    | 01252 408040  |
| 3  | MON | <b>LONDON</b>        | PRINCE OF ORANGE       | 0181 291 4170 |
| 4  | TUE | <b>STAMFORD</b>      | THE ARTS CENTRE        | 01780 763203  |
| 5  | WED | <b>CAMBRIDGE</b>     | THE MAN IN THE MOON    | 01223 565395  |
| 6  | THU | <b>NORWICH</b>       | THE ARTS CENTRE        | 01603 660387  |
| 8  | SAT | <b>WASHINGTON</b>    | THE ARTS CENTRE        | 0191 4166999  |
| 9  | SUN | <b>NEWARK</b>        | THE CROSS KEYS, UPTON  | 01636 813629  |
| 10 | MON | <b>COLCHESTER</b>    | THE ARTS CENTRE        | 01206 540247  |
| 12 | WED | <b>WESTON-S-MARE</b> | THE WHITE HART         | 01934 622008  |
| 13 | THU | <b>BEDMINSTER</b>    | THE ALBERT             | 0117 9661968  |
| 14 | FRI | <b>CLAYGATE</b>      | THE FOLEY ARMS         | 01372 467208  |
| 15 | SAT | <b>WINDSOR</b>       | THE ARTS CENTRE        | 01763 859336  |
| 16 | SUN | <b>LICHFIELD</b>     | THE GUILDHALL          | 01543 262223  |
| 17 | MON | <b>NOTTINGHAM</b>    | THE RUNNING HORSE      | 0115 9787398  |
| 19 | WED | <b>OXFORD</b>        | THE ZODIAC             | 01865 726336  |
| 20 | THU | <b>AYLESBURY</b>     | LIMELIGHT THEATRE      | 01296 431272  |
| 21 | FRI | <b>BASINGSTOKE</b>   | FAIRFIELDS ARTS CENTRE | 01256 321621  |
| 22 | SAT | <b>NEWCASTLE</b>     | THE BUDDLE ARTS CENTRE | 0191 2007141  |
| 23 | SUN | <b>MELROSE</b>       | THE WYND THEATRE       | 01996 823854  |
| 25 | TUE | <b>ULLAPOOL</b>      | THE CEILIDH PALACE     | 01854 612103  |
| 26 | WED | <b>ABERDEEN</b>      | THE LEMON TREE         | 01224 642230  |
| 27 | THU | <b>BELFAST</b>       | FESTIVAL AT QUEEN'S    | 01504 378610  |
| 28 | FRI | <b>GLASGOW</b>       | THE COTTIER THEATRE    | 0141 3371199  |
| 29 | SAT | <b>EDINBURGH</b>     | THE CANON'S GAIT       | 0131 5565560  |
| 30 | SUN | <b>LEEDS</b>         | THE DUCHESS OF YORK    | 0113 2682184  |

## DEC

|   |     |                   |                      |              |
|---|-----|-------------------|----------------------|--------------|
| 2 | TUE | <b>LONDON</b>     | THE PURCELL ROOM     |              |
| 3 | WED | <b>MANCHESTER</b> | THE BAND ON THE WALL |              |
| 5 | FRI | <b>WENTWORTH</b>  | THE ROCKINGHAM ARMS  | 01709 585977 |
| 6 | SAT | <b>DURSLEY</b>    | PREMA ARTS CENTRE    | 01453 860703 |



# Bert Jansch:

## Been On the Road So Long !

When I chatted to Bert it was on a warm summer's evening - window thrown open to the London air - and he'd just returned from the Isle of Arran where he'd been recording material for the new album. He was accompanied by Loren Auerbach with whom he recorded two albums in the 1980's (just re-issued on CD - see back cover) but not by Banjo, his old dog who has sadly died. Since I last visited his flat Bert had re-arranged the furniture to make room for a bank of sound-recording apparatus, amplifiers and speakers, pride of place going to a state-of-the-art Yamaha sound-mixer with which Bert is able to produce studio quality tapes interchangeable with those recorded at the local studios but equally transportable to Arran by van. A couple of Bert's Yamaha guitars stood silent next to the sofa whilst Loren busied herself fixing a round of coffees....

*Can you put me in the picture about the new album and how you came to develop the concept?*

Bert: It was always on the cards that I should do some more stuff, as much stuff as possible away from the studio. One because it's much more natural and two because I'm not the sort of player who... well, if you put up a band and expect me to perform it doesn't work. The idea essentially being that if I have the gear at home or wherever I am it'll be there to capture the moment. But to learn all about



this gear I've been producing for a couple of other guitar players - Dave Sutherland and Johnny (Guitar) Hodge. I've spent more time being the producer than the artist. It's taken most of my time - but it's a way to learn the gear and it's progressing... Last week it seems all the neighbours decided to have parties and when that's continuous it's 50-50 chance whether you get a good track or not!...

*So did you all three go up to Arran?*

Bert: No, no. That trip was just for me to record my own material

*So Dave and Johnny don't feature on your album?...*

Bert: No

*So who is on it?*

Bert: Pick Withers on Drums. Marcus - what's his surname - (I never did find out - apologies, Ed) on bass. Pee-Wee Ellis, a sax player.

*What would his musical background be?*

Bert: Oh, he was the side-man for James Brown. Basically the band tracks were done in the studio



down here and I took the tracks up to Arran with me. The gear's all interchangeable with the studio and it's all the same quality.

*So is it all new material?*

Bert: No, I've been playing some of it for years...

*So could you tell us some of the titles?*

Bert: There's one called *Toy Balloon* (see review in last issue - Ed), another called *Carnival Song* from the Jackson C Frank album and also *She Moves Through The Fair*... There's 15 or 16 tracks - I can't remember them all. I'm using the same engineer as for the last one - Jay Burnett. He's actually producing it this time. The ex-husband of Janie Romer.

*So will there be any other guitarists on the album?*

Bert: Johnny (Guitar) Hodge.

*I've seen Johnny once down at the 12-Bar and he played rock 'n' roll...*

Bert: That's what he does. And Pick Withers. And he's very sensitive when he stops showing off! He does know his stuff and he knows more about rock 'n' roll than anyone I know.

*Some time ago you said it was going to be just another one of your albums but it sounds as though it's going to be rather different...*

Bert: Well, mainly because the emphasis is on a blues/jazz feel rather than folk.

*And a little bit more aggressive?*

Bert: Not really...

Loren: Some of the tracks are with Pick Withers on it, but there are some more folky tracks too - *My Donald* and *She Moves through the Fair*... And

there are lots that are really beautiful - *Carnival Song* is really special. People think the Jackson C Frank song is beautiful but Bert's version is even better...

Bert: I don't see how anyone can better the original...

Loren: *And She Moves Through The Fair* is a really beautiful version too... That's a song you haven't recorded before. The band tracks are almost rocky. (laughs) How can you do something that rocky?

Bert: It's not that rocky...

*So what made you move in that direction?*

Bert: Consciously I didn't go in any direction. I just happened to get together with Pick Withers who I recorded with years ago

*Yes, the Rare Conundrum album (mid-1970's - Ed). So it's just serendipity...*

Bert: That's how you get the feel.

Loren: It's great. I think it really works and it gives the album a lot of substance.

*What other musicians are likely to feature on the tracks?*

Bert: I haven't actually approached anyone yet. Maggie Boyle may be playing flute on it, but I haven't actually asked her yet (you heard it here first! - Ed)

*So whereabouts in Arran did you go?*

Bert: To Lochranza. I've got a friend up there who runs gigs and a bed-and-breakfast place near the castle there - just opposite Lochranza castle. I was there for two weeks. (*It's on the north coast of Arran and overlooks the Kilbrannan Sound* - Ed)



*How did you work up there? Once you got all this gear set up that is!*

Bert: We worked and worked until we got tired and then went down the pub... It was quite intense but the setting was absolutely wonderful...

*So were there any particular moments you'd like to tell us about?*

Bert: In the middle of the session we did a gig at a local venue. It was really tiny and was absolutely packed out. It was really good and someone taped the whole show...

*So maybe there'll be tracks from that recording...*

Bert: No, I don't think the quality will be quite up to it. And there was this mad piper I'd asked to play on one of the tracks...

Even though Bert is busy working flat out on three albums - his own and the two he is producing - he is nonetheless about to tour in Australia and the United States. And after the new album comes out (January 98?) he'll be doing an extensive tour in the UK. It's just as well, it seems, that the new album will not be out until the new year because of the spate of re-issues, including the massive Snapper double CD compilation - *Black Water Side* - that I asked Bert about... But he seemed to have been too busy of late to register the appearance of yet another re-packaging of his early work. And at this point I recall his remarks in the Terrascope interview (see news): *"My problem is with the vocals on that early stuff, I can't stand 'em. You've got to remember that it was only the guitar that I was interested in, the vocals came as a bit of an afterthought. I was struggling with the vocals all the time then to try and make it sound good; I never really bothered*

*as long as it sounded alright! Nowadays, it's the other way round. I never listen to those early albums any more. Nowadays I've never got the time to listen."*

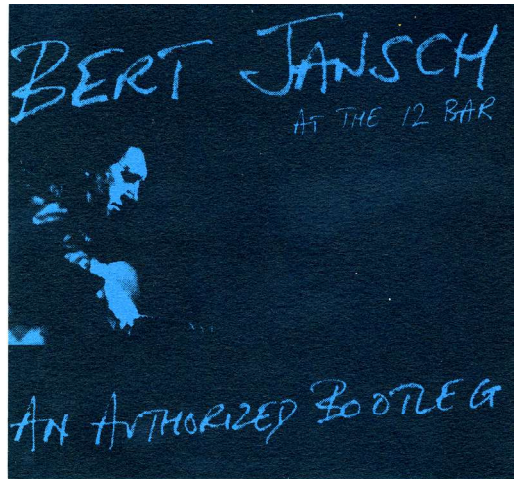
Loren: Well I bought it the other day. I should have brought it with me: 2CDs with 20 tracks on each.

*Including a track on there I don't recognise: I Saw An Angel. Can you throw any light on that?*

Bert: Well, I've seen quite a few angels!... *(Colin has since enlightened me on this one: it's the B-side to Pentangle's single release of Once I Had A Sweetheart).*

Bert: I thought that the Charisma stuff was going to be out before Christmas. But as far as I know there's nothing from Virgin... (Bert was referring to the mooted (muted?!) re-issue of *Santa Barbara Honeymoon* and *LA Turnaround*).

*What about the bootleg album - is that still available?*



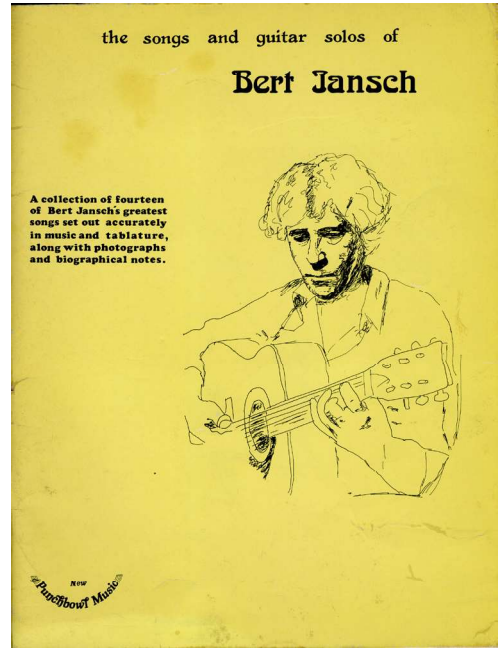
Bert: I understand that Cooking Vinyl have just printed up 500 so anyone who wants one you should contact \*Andrew about it...

*And your previous manager Alan King used to talk*

[contd on page 18]

# Keeping Tabs on Bert's Music

When I talked to Bert recently about his published tablature, he made the point that as far as he is concerned there have been only two "official" books of his work published. These are the well-known Punchbowl Music collection - *The Songs and Guitar Solos of Bert Jansch* - dating from 1983 and a much earlier, slim, now scarce and thus little known volume which as Bert recalls, "*came out when I was 19*". This was a white book of just melody lines and according to Bert, "*they're all wrong - you couldn't play anything from those...*" I haven't seen one of these booklets for about 25 years, so I don't recall what was included, but maybe someone out there can oblige with this piece of arcane information? Anyway, needless to say, the actual situation back in the 90's is not quite so simple. Certainly the Punchbowl collection is the best to-date: well laid-out, tasteful drawings by Doug Kennedy and with parallel notation and tablature. It also includes some historical notes on Bert's career, a discography up to the point of publication - just after the release of the *Heartbreak* album - and half-a-dozen or so photographs of Bert. However, some 4 years earlier in 1979 over the water in Paris Chappell published a book jointly devoted to Bert and John with 10 titles by each. This is the celebrated collection transcribed by Remy Froissart which includes many pieces that, as far as I know, have not been published elsewhere. In respect of Bert's music, only *Veronica* and *Alice's Wonderland* have made other appearances, so the remaining eight titles are exclusive to this book - see the listing below.



*The Punchbowl Music Collection of Bert's Songs and Solos (1983) - the best to-date.*

Over half of John's work in this collection has been published more recently elsewhere, but there still remain *White Fishes*, *I Know My Babe*, *Morgana* and *One For William* for which

## Remy Froissart Transcription Book

### Bert's Titles

**I Have No Time  
The Bright New Year  
Wishing Well  
Veronica  
Oh! How Your Love Is  
Strong  
Blues  
Wayward Child  
Alice's Wonderland  
Courting Blues  
Harvest Your Thoughts  
Of Love**

### John's Titles

Sweet Potato  
Buffalo  
**White Fishes  
I Know My Babe  
Lord Franklin  
Willy O'Winsbury  
Scarborough Fair  
Morgana  
One For William  
The Trees They Do  
Grow High**

*The emboldened titles are those which are unique to the Remy Froissart collection*

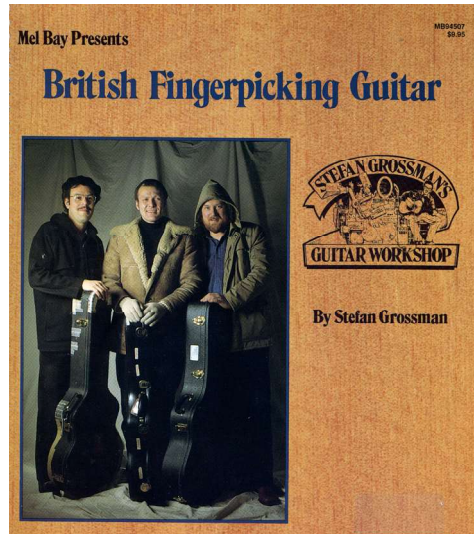
this is the only published version. The book also contains 3 photographs each of Bert and John, quite an extensive discussion of guitar technique across 10 pages as well as an introduction to the style and tips on playing each of the songs. All the text is in French. Some of the arrangements in this collection employ somewhat different fingerings from other published versions and there's the occasional curiosity in the printed lyrics too. *Wayward Child* (from *Rosemary Lane*), for example, appears to be about a dying *sailor* as opposed to a dying *seal* a-weeping which is odd in view of the fact that in the third verse he tries to get back into the water! Presumably to swim back across the Channel!

So what are the other disparate sources of Bert's wondrous string-picking? Well, after the two books mentioned above the next best collection would have to be Bert's compositions included in Mel Bay's *British Fingerpicking Guitar* which in addition to *Veronica* and *Alice's Wonderland* (both in Froissart) sets out the tablature for *St Fiacre*, *Bridge* and *Blackwaterside* (all in the Punchbowl book) together with *The Wheel*, that cyclical picking study that Bert recorded on *It Don't Bother Me*. After that we are truly down to the occasional inclusion in more broadly focused anthologies such as *Stefan Grossman's Book of Guitar Tunings* - originally published by Amsco back in 1972! - which featured Bert's arrangement of *Go Your Way My Love* as an example of a song accompanied by a modal D tuning more familiarly known as DADGAD. This being so, there is undoubtedly a need for someone to undertake another publishing project to focus on a selection of Bert's work since the 1970's - including maybe some of those earlier classic arrangements and instrumentals that have so far escaped attention, such as *Chambertin*, *Weeping Willow*, *The January Man* and *What*

the punchbowl collection  
the songs and guitar solos of Bert Jansch

I Am Lonely  
Walking (a12 bar blues)  
Reynardine  
Lost Love  
The Needle of Death  
The First Time Ever I Saw Your Face  
Moonshine  
Blackwaterside  
Saint Fiacre  
M'Lady Nancy  
Is It Real?  
One for Jo  
The Curragh of Kildare  
Bridge

*Is True Love?*, for example. Bert is willing but, of course, much too busy at present to devote any time to such a publishing project so it's going to take someone with a lot of dedication and energy to capture those timeless notes on paper for the benefit of the rest of us who enjoy playing - or trying to play! - his music.



A widely available source of Bert's music

# Rosemary Lane



## Bert Jansch

As time goes on, the measurement of Bert Jansch as an artist usually hangs around the influence of his earlier albums and the romance that surrounds them - the introverted young man from Edinburgh with those unbelievably beautiful words and the strangest of sounds from his guitar. Received wisdom singles out the very earliest, *Bert Jansch* (1965), as the one to leave in the time capsule for future generations; close behind, in the memories of the many, many musicians who were both influenced by and cast in the shadow of the man, may be the once dark, otherworldly textures of *Jack Orion* (1966) and the primal flickerings of a fusion that would soon form the basis of The Pentangle on *Bert And John* (1966).

The Pentangle, a quite unique jazz/folk five piece featuring Jansch and fellow Transatlantic artist John Renbourn, came together in 1967 and developed initially alongside the careers of its two protagonists as a Sunday night venture that might or might not go anywhere. With the arrival of Jo Lustig as manager in early '68, the going-somewhere direction was secured and things took on a more serious bent: from then on the group would take precedence, cultivating a concert career at the expense of its individual members' activities. By March '68, Bert had played his last club date as a solo artist for what would become years. He was still, of course, contracted to Transatlantic for solo albums no matter how successful The Pentangle although, at the time, these were inevitably overshadowed by a group that was taking its records into the pop charts and its members from the Carnegie to the Albert Halls, the Newport to the Isle Of Wight Festivals and seemingly

## Rosemary Lane - The Genesis of a Classic Album

every TV station in Europe.

A total of four Bert Jansch solo albums straddled the Pentangle era from 1967 to 1972. The first, *Nicola* (1967), was a patchy affair involving quaint experiments with an orchestra and an ill-advised electric guitar; the second, *Birthday Blues* (1969), featured the Pentangle rhythm section and, while more assured in direction, was perhaps half an album of good material stretched out by contractual obligation. By the time the fourth, *Moonshine*, was recorded in 1972 both Jansch and the Pentangle had acrimoniously split from Transatlantic and signed to Reprise. By the time it appeared, early in the following year, the group had called it a day - effectively burned out from the rigours of the road. *Moonshine* was a wonderful, fully-realised project surrounding Bert with sympathetic rock and jazz musicians and featuring some his most lyrically complex material. The album it followed, however, while less ambitious in nature, was a masterpiece. It is this album, *Rosemary Lane* - sparse, unassuming and too often forgotten - that should be considered the most complete single testament to the genius of Bert Jansch.

Fuelled by a sense of longing for times past - times in his own not too distant past, and an Olde England more of the imagination than of history - and to some extent a reaction against the endless touring of The Pentangle, *Rosemary Lane* was recorded over a protracted period at the Ticehurst, Sussex, home of Bert and his then wife Heather - whose wonderfully evocative illustrations graced the sleeves and captured the essence of several of Bert's records. Trailered by the inclusion of 'Reynardine' on a Transatlantic sampler album *Heads And Tales* in January, *Rosemary Lane* was released in May 1971 during a rare period of inactivity for The Pentangle. The group's fourth album *Cruel Sister* - critically and commercially a disappointment - had appeared at the end of 1970 during a two month UK tour and, perhaps tellingly, Bert's involvement in it was minimal. The group had been touring and promoting themselves almost constantly for the better part of three years but the first nine months of 1971 were to be something of a respite and, for Bert at least, a period of reflection.



A US tour, scheduled for April/May of that year, was cancelled on the pretext that Heather was expecting a baby but other pressures within the group may have been a factor. Seen in this context, the wistful, unashamedly romantic airs of *Rosemary Lane* have an added poignancy. That said, the album's dearth of tangible, discernible contemporary references (save for those incongruously dark observations of America on 'Nobody's Bar') and the undateable nature of Bert's instrumental techniques give it a truly timeless quality.

"In these technological times" wrote the *Melody Maker* reviewer, "it is well worth remembering how attractive and refreshing the sound of one man and his guitar can be..." The same remains true today. Bert clearly and quite consciously thought so at the time, conceiving the album in a way similar to his earliest, most influential recordings - made with only his voice and guitar, in various London flats, on primitive equipment, with Bill Leader engineering. The choice wasn't lost on the *Sounds* reviewer, Jerry Gilbert, who previewed the album in March and astutely observed no change in the effect of Bert's music over the years: "*Although his material is far more tranquil these days, it is a sublime tranquility which is totally uncompromising.*" It was not only the simplicity of those fondly remembered recordings of the mid '60s that Bert craved, but the simplicity of that previous troubadour lifestyle. One of his companions in those days had been the traditional singer Anne Briggs, by this stage a sometime visitor to Ticehurst: "*When I saw Bert on occasions through this period*" she says, "*he would often say 'Oh, I wish I was you, just travelling around singing what you really want to sing, and doing just what you wanted to do'...*"

Bert was enthralled by Anne's singing and set guitar arrangements to several traditional songs he had first heard from her singing - his mesmerising interpretation of 'Reynardine' among them. Anne had also recorded a version of 'Rosemary Lane', but Clive Palmer? an old friend from Edinburgh days in the early '60s, was acknowledged on the album sleeve as Bert's source for the song. Perhaps furthering his quest for times past, Bert chose both Clive and Anne to support him on his only solo concert of the entire Pentangle period - a concert at the Royal Festival Hall at the end of June '71, a month after the release of *Rosemary Lane*. It was almost certainly the only occasion that most of these songs and instrumental pieces were ever performed, but at the time more than one reviewer of the show

commented on the almost "*complete aversion from anything other than the material on his latest album.*" Few, if any, of the songs were featured on stage with the Pentangle and even today it would be rare to hear Bert perform anything from the album other than an occasional 'Tell Me What Is True Love?' All of which only serves to heighten the album's enigma.

"It took a year to make" says Bert. "*Bill used to come down to the cottage in Ticehurst and spend the weekend, and sometimes he'd just spend it with me and the wife, not actually recording. We'd set the gear up and then we'd go for a pint, discuss it, and if I felt like recording we did it. The songs were just whatever I had at the time, wherever my head was. I think I was losing interest in the band at this point, wishing for other things to do...*"

The mood of the album, if not so clearly its oblique, metaphysical preoccupations with both the soul and Bert's experiences of America, certainly bore witness to a restless mind at work. Other visitors to the cottage around this time, whose influence is perhaps reflected in the album's spirit, included fellow Scots Dick Gaughan, Aly Bain (who would later appear on *Moonshine*) and Bert's old guitar tutor from Edinburgh, Archie Fisher - present at least one recording occasion. Heather Jansch recalls little of the sessions, but recognised the qualities of these musical friends who'd drop in from time to time: "*They all had this sort of inner approach, if you like, to music*" she says, "*although I don't know that they would ever have captured it like Bert. They were people who lived it because they had to - it wasn't a mantle that was assumed, it was something that came out of them and they were part of the history of it and understood the culture in a sort of subliminal way.*"

*Rosemary Lane*, recorded in a leisurely, reflective way that had been denied to Bert in his previous recordings, was a considered response to the yearnings for a time and a life that had passed, and for the romance of English folksongs, expressed in a style of words and music that had become identifiable solely as his own. "*The thing with Jansch*" wrote Jerry Gilbert, in his *Sounds* review of the time, "*is that you cannot compare him with anyone else, you can only draw the comparison between the man as he was and the way he is today.*" Nothing, in that respect, has changed. Left to his own devices, in a country cottage in Sussex 1970, Bert Jansch - the solitary urban wanderer of earlier years - created a pastoral masterpiece which never realised the widespread accolades of earlier work, but which nevertheless stands in hindsight as his most beautiful and most uncompromising single work to date. It was where he was at the time.



[contd from page 13]

*about the possibility of issuing a re-mixed version of Ornament Tree with less re-verb on it.*

Bert: Well I have the rights to that one but I'm working flat out at the moment so that a project that will have to wait a bit...

I closed the interview by asking Bert about his work on the production side and how he saw that part of his professional life developing in the future...

*The two albums that you're producing - Dave Sutherland's and the one for Johnny (Guitar) Hodge - can you say more about those?*

Bert: Yes, they're all done just here in this room. There are various people on them - pedal steel

and so on..

*And does it feature material familiar from his gigs - Four Days In Ireland and so on?*

Bert: Yeah, that's on there and I should have the whole project finished in a couple of months..

*That's his first album?*

Bert: No, he brought out two before....And the Johnny Guitar album.. Basically it's all Johnny. All Johnny: it's surprising really - the music is exactly what he wants...

*Mostly electric, you mean?*

Bert: No, there is a lot of electric on it but the tracks all start with acoustic guitars... I've learnt a lot about production on this one..



*With three albums currently in production and a couple more at least on the way for Cooking Vinyl, these days Bert's fingers are as devoted to his Yamaha mixer as to his collection of Yamaha guitars...*

*Would you like to do more production work?*

Bert: Oh yeah, I don't want to spend the rest of my life on the road. That would be ridiculous. You don't mind it when you're there but you think "*The times I've been round the States!*" ... John Renbourn's the same: and you think, "*Well I'd rather be at home, more cosy...*" and that kind of thing... So if someone said to me: "Do this so you won't have to gig any more, I'd do it. I'll show you the first thing I produced..... a tape for a couple of buskers called the Magic Bow. Homeless buskers who live in a car. I spent three days with them with their dog... So if you mention them they'll be delighted... It's just guitar and fiddle - they're from Huddersfield and this might be the only copy I'll ever have so you can't take it away... And I did a bizarre gig recently for the Hayling Island Festival - it was in a boat-house! But you know I don't see myself for ever being on the road..."

At this point Loren gave me a copy of the CD re-issue of her two albums with Bert. This was an amazing co-incidence as I first read about these recordings in Colin Harper's article and discography on Bert in the *Record Collector*. I had never come across them and had intended to ask Bert about them and here they were thrust into my hand, so I asked Loren about the project...

Loren: There are two albums on the CD - the last 5 tracks are the first album - *After the Long Night* - and the first ten ones the second album - *Playing the Game*.

*I see it includes Weeping Willow.... Is it a different arrangement?*

Loren: No, it's similar to the one you do live Bert, isn't it? But Richard (Newman) had a lot to do with this..... He did all the



*Old friends, new sounds - as well as their re-issued work from the 80s, Bert & Loren may be teaming up again on Bert's new album...*

arranging back in 1985... (*see review of the album in this issue - Ed*) You'll have to excuse the photographs - well it was back in the 1980's and Bert, for sure, you look better now than you did then!

*And are you going to be on Bert's new album, Loren?*

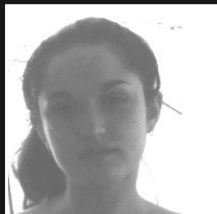
Loren: No, not yet!

Bert: But she might be doing some backing vocals...

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*\*Andrew Hunter is Bert's manager and can be contacted at Unit One, Abbeymount Techbase, Edinburgh, EH8 8EJ, Scotland.*

# Bert Jansch ~~John~~ Who? and the Sex Pistols by Michaela Turner



As someone almost completely uninitiated into the folk music of the 1960s/70s I must admit that I was only mildly excited when your beloved editor thrust a pile of Bert Jansch CDs into my arms and insisted that I go home right away and become acquainted with his work. I was to meet Bert the next evening and John felt the experience would be more meaningful if I had actually heard some of his songs!

The closest I had ever come to folk music was listening to the Bob Dylan and Leonard Cohen records which I plucked from my mother's otherwise quite tasteless collection. *Blood on the Tracks* gets played several times a day in my home; however, Bert was my first experience of the Real Thing. And what a delight the Real Thing is!

At the tender age of just seventeen, my musical orientations are more inclined towards Pulp than Pentangle, Blur than Bert; however, it is my firm belief that there is ample room for all of them in my life and, yes, in the live of my contemporaries (whom I have plans to convert in the near future!) On the subject of initiating the young into Bert's music, it must be said that many teenagers would not be seen dead or even disguised in the folk section of a record shop (if there is one! - Ed) and all the callow youths to whom I have spoken about my recently acquired passion for Bert have looked at me blankly and said "Bert Who?" - does anyone else have this problem? Something must be done...

To speak perfectly candidly, anything can find its way into my record collection as long as it involves expertly played guitars and interesting,

preferably somewhat tortured lyrics (how then did I come to own a Sex Pistols album? one may well wonder...) Who better fits this bill than Bert? *Rosemary Lane* is quite possibly the best thing I have heard all year. Bert's wonderfully understated delivery of the touchingly simple yet powerfully poetic ballads is a spine-tinglingly exquisite experience, whilst his guitar playing surpasses anything that I have had the good fortune to hear before. The effect of this album's (dare I say it) "rustic simplicity" is at once both soothing and stirring. Whilst the sound itself is rather relaxing and tranquil the mood and themes of the songs are often troubled and melancholy. It is an enchanting combination. The title track of the album is a perfect example of what I am enamoured by in Bert's music: the song takes a sad and sordid situation and encapsulates all the misery and regret and poetry of the event, all intoned in Bert's inimitable style that makes for an incredibly haunting and very moving ballad. I have no hesitation in calling it a veritable masterpiece (even Bert reckons it's alright! (high praise?!))- Ed - see *Bert and Terrascope*. Consequently I am very hesitant to return the CD to its rightful and loving owner.

What sets this album apart from most of today's music (apart from the fact that I have not come across any contemporary artist who can play the guitar quite as beautifully or as sensitively as Bert, is its lyrics; put quite simply, after listening to *Rosemary Lane* the rest of the stuff in my record collection sounds pretty vulgar!



Morrissey, for example, is widely considered to be one of the most original and innovative lyricists of our time. Here are some lines from a song of his called *Shakespeare's Sister*:

*"I thought that if you had an acoustic guitar  
Then it meant you were*

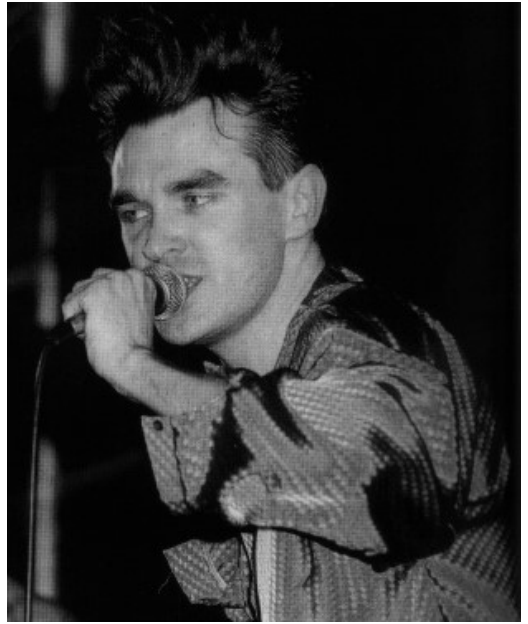
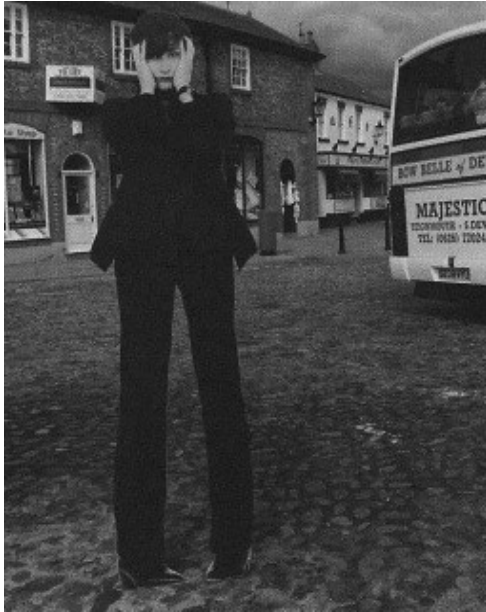
*A protest singer*

*Oh I can smile about it now  
but at the time it was terrible"*

Is this poetry? I'm not sure but alongside Bert's wondrously warbled words it sounds decidedly vulgar to me. The wondrous thing about Bert's lyrics is that they leave just the right amount to the imagination. There is so much that is implicit in Bert's songs. The charm of a song such as *What is True Love?* is precisely its sublime artlessness by which I mean its modesty, its clarity of focus and its complete lack of pretension.

Everything on *Rosemary Lane* is so subtle and eloquent: I should like to melt down all the songs and spread them on warm toast or crumpets. It all sounds so effortless and flowing and fluid.

*Pulp Diction?*



*Morrissey: Vulgar Word Smith?*

Listening to it is like having honey poured in one's ears - a stream, of warm, golden honey, not sticky, but soothing and rich, absorbed gently and deeply into the brain with the sweet lingering residue being retained some time afterwards - a seductive and penetrating trickle, seducing not only the ears but also the heart.

My initiation into Bert has been a glorious discovery and I should like to thank your dedicated and diligent editor for enlightening me as to the joys of Pentangle. I shall unashamedly be trawling the folk section of my local record purveyor (without, I might add, the aid of a false beard or any other piece of disguise) in order that Bert's albums may sit, albeit somewhat unnaturally amongst my Oasis, Blur, Pulp, Beatles, Nirvana, Cure, Smiths, Suede and Echo and the Bunnymen records.

Are there others of you out there under the age of 21? If so, let's hear about how you came to know and love Bert and the band.





Jacqui's New Pentangle did a mini-tour of four dates in January, visiting places with folksy names such as Oswaldtwistle and Nettlebed, followed in April by two gigs at Ronnie Scott's Club in Birmingham, and the Minehead Folkfest. For the benefit of new readers, and those who haven't kept up with all the angles of our favourite five-dimensional musical entity, I will explain that the band now known as Jacqui McShee's Pentangle is the line-up that was previously called the Jacqui McShee-Gerry Conway-Spencer Cozens Band, or GJS for short, which evolved from Jacqui's 'About Thyme' album. The five members are: Jacqui (vocals) Gerry (drums and percussion), Spencer (keyboards), Jerry Underwood (tenor and soprano saxes) and Alan Thomson (bass and guitar).

Since the band's inaugural tour in 1995, which concentrated on material from *About Thyme*, they have added some new versions of classic Pentangle songs such as *Cruel Sister*, *House Carpenter* and *Once I Had A Sweetheart*. I know that John Higgins expressed some doubt about these when he reviewed the band's gig at Kingston last year, but I think the

## Concert Review: Jacqui McShee's Pentangle at Wavendon and Nettlebed

by Peter Noad

new versions work brilliantly. I believe that music should be alive and living; any musicians who play a piece the same way as they did 25 years ago are hardly playing 'live' music! Creative musicians will continually create and that's what Pentangle do so brilliantly. Any traditionalists who think that a saxophone and electric piano are inappropriate on *Cruel Sister* might like to recall that the 'original' included a sitar which was just as revolutionary!! I went to two of the four gigs in January: The Stables at Wavendon (Milton Keynes) and Nettlebed Folk Club. Personally, I like The Stables as a venue but Jacqui was critical of the acoustics - she said the sound on stage from the monitors had no ambience and it was a 'hard gig'. From where I was sitting the sound was fine: the audience was very quiet but Jacqui said they sold a lot of CDs so the audience must have liked what they heard even if they didn't show it much! The set opened with *She Moved Through The Fair*. This is a stunning out of tempo version in which Jacqui is accompanied only by some sparse atmospheric keyboard and percussion effects. It is quite unlike any recorded version and suits the rather strange lyrical images in this traditional song. *Jabalpur* and *Sandwood* (Down To Kyle), two of my favourites from *About Thyme*, followed, both featuring solos from Jerry who gets a great sound from the soprano sax. It's an instrument which, in some players' hands, can sound rather bland and characterless. Jerry's sound has plenty of attack and bite, but stops short of the uncompromising hard aggression of John Coltrane, so it remains 'listener friendly' for a non-jazz audience, but has lots to offer those of us who do appreciate jazz. Jacqui always says she has a problem with *Factory Girl* when she performs it live and has to sing Ralph McTell's part as well as her own. She has been trying to persuade Alan to sing but (so far) he



has declined the invitation! Alan seems to be the comedian in the band - as well as throwing in the odd joke he instigated the wearing of silly hats at the Nettlebed gig!!

*The Nightingale* is a new traditional song (new to the band's repertoire, that is). It's also known as *One Morning In May* and *The Bold Grenadier*. Pentangle never fails with this type of material and both the arrangement and Jacqui's vocal were superb. Please record it, Jacqui!

The first half closed with *House Carpenter* which brought Gerry up front with his clay hand drums from Morocco. He seems to be collecting drums from around the World - he also plays a metal hand drum from Turkey called Dhumbek (or Doumbeck) and said he has so much kit on stage now that he keeps tripping over things.

After the interval they opened with *Thyme* and then a new arrangement of *Little Voices* (even the new material is changing!) This is a more acoustic version than on the record, just with Alan on guitar and Gerry on hand drums again. They must have read my thoughts because my only criticism of *About Thyme* was that I thought *Little Voices* veered a bit too close to pop-rock. This new live version is perfect.

*I've Got A Feeling* (based on *All Blues* from the Miles Davis album *Kind Of Blue*) featured stunning solos by Spencer on piano and Alan on bass (which deserved special applause) plus some great 'instrumental' vocalizing by Jacqui (I wish she would do more of this).

Spencer's rhapsodic piano introduction to *Cruel Sister* kept the audience guessing - he subtly included a little quote from the melody as a clue before the identity of the song was fully revealed. The band has really developed the musical side of this classic tale of macabre goings on and it has taken on a new life (or should I say death?). It demands to be re-recorded!

Following *Cruel Sister* with *The Wife Of Usher's Well* is a lyrical challenge to Jacqui because the opening lines are similar: "*here lived a lady by the North Sea shore*" and "*here was a lady and a lady fair*" Jacqui said she forgot which lady was which and so we had the same verse twice - but I

think only the trainspotters in the audience would have noticed.

The set ended with *Lovely Joan*, another great arrangement where the keyboards, percussion and saxophone complement Jacqui's voice to brilliant effect - it's folk-jazz fusion or world music (or whatever you care to call it) at its very best.

The encore at The Stables was *Indiscretion* but at Nettlebed Jacqui gave us a new song: *The Gypsy Countess, Part 2*. The song originated in the West Country and Pentangle's arrangement is an adaptation of several different versions. They changed the tune around because Jacqui said the original tune was a bit naff. Part 1 is the story of a lord who marries a gypsy but the omens are not good. Part 2 is about her going back to her own People and is more widely known. It was a great concert by a band which, in my opinion, is playing the most innovative and enjoyable music to be heard anywhere. Jacqui clearly enjoys the freedom and the challenge of working in a jazzier format. The juxtaposition of Jacqui's unique voice with the other instruments is producing some excitingly original music and there is certainly no sign of them running out of new ideas. I can't wait to see them on the next tour, even if I have to go to Oswaldtwistle (where the hell is that, anyway?).

1st Set

She Moved Through The Fair  
Jabalpur  
From Sandwood Down To Kyle  
Once I Had A Sweetheart  
Factory Girl  
The Nightingale  
House Carpenter

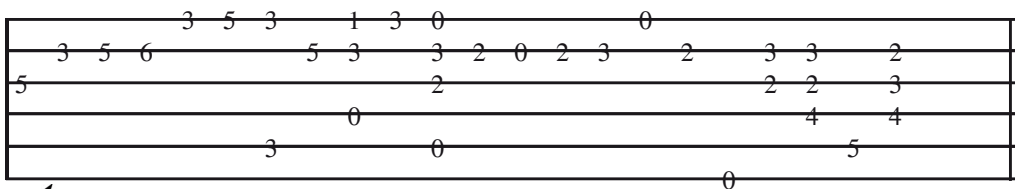
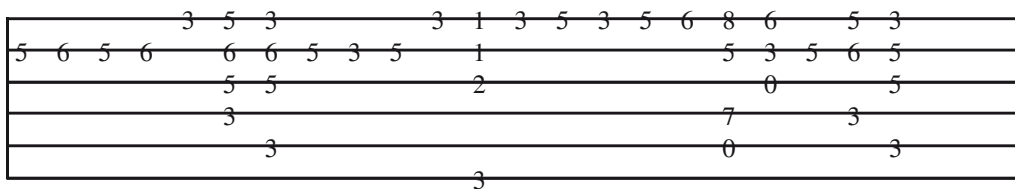
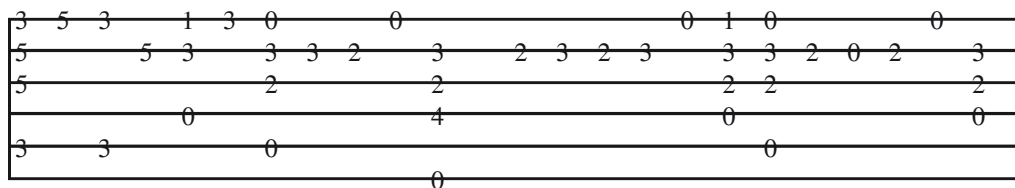
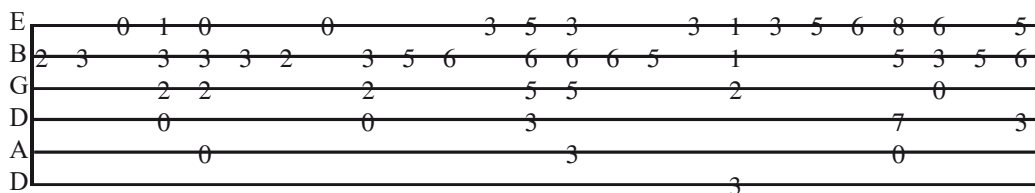
2nd Set

Thyme  
Little Voices  
I've Got A Feeling  
Cruel Sister  
The Wife of Usher's Well  
Lovely Joan  
Encore  
Indiscretion  
The Gypsy Countess

# John Dowland's *Melancholy Galliard* arranged by John Renbourn

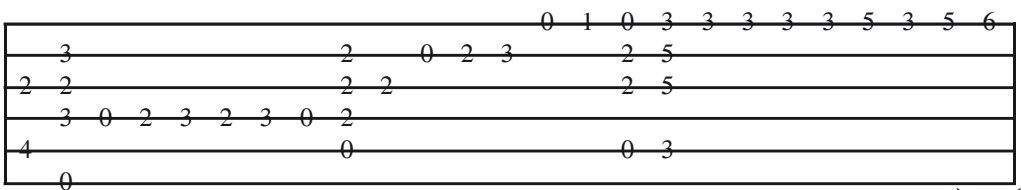
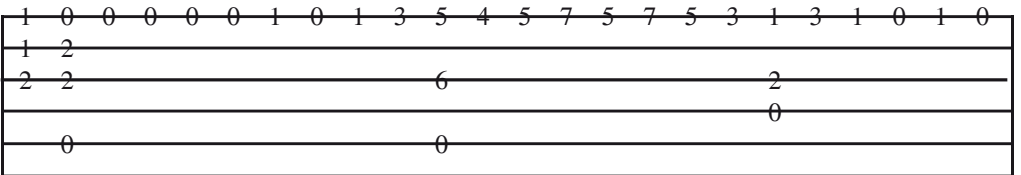
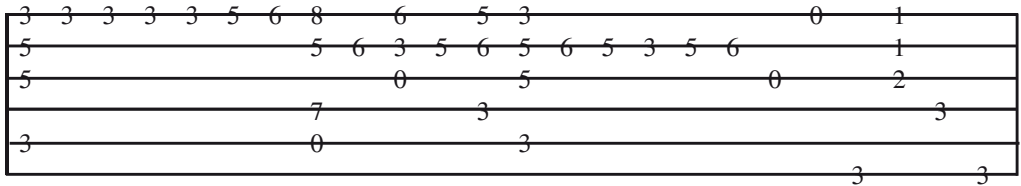
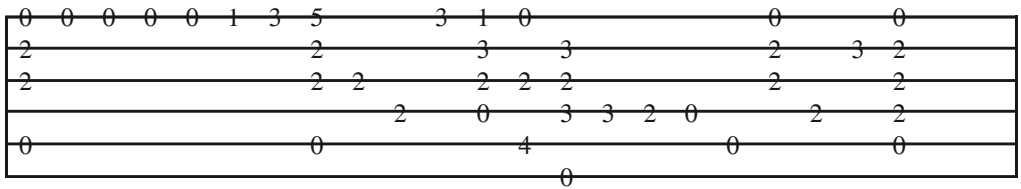
## Dropped D Tuning: DADGBE

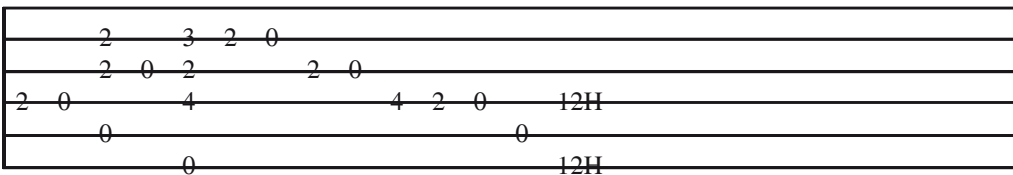
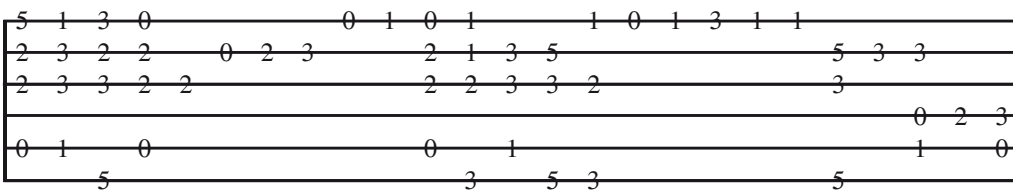
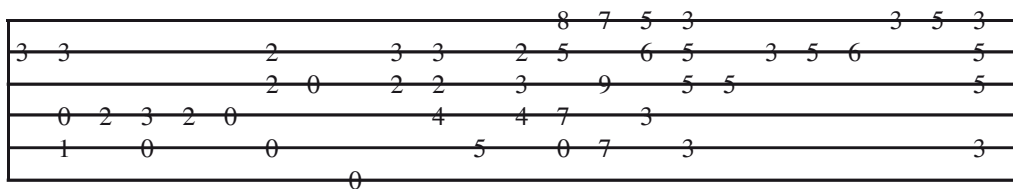
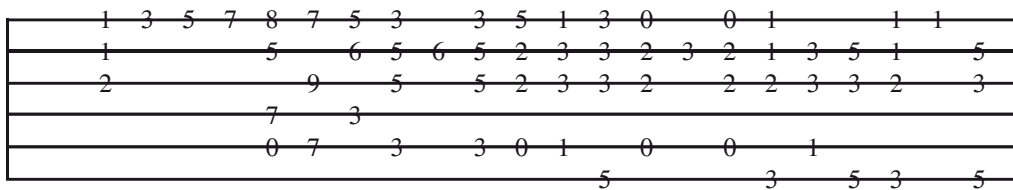
*Melancholy Galliard* is a Renaissance tune that John recorded on his classic 1970 album, *Lady & The Unicorn* and is included on the new 35-track compilation of his work from Snapper.



An Historical Note On *The Lady And The Unicorn*

Although John was still playing in interviews given at the time the role of apologetic amateur with regard to his forays into medieval and renaissance music, his recordings in this area were always deferential and adventurous only within the confines of subtlety and understanding of the form. This album took his interest in Early Music into new depths, combining material from French, English, Italian and German composers working between the medieval and baroque periods with a couple of complex arrangements of the English folk tunes *Scarborough Fair* and *My Johnny Was A Shoemaker* plus a wonderful pastiche of his own in the album's title piece. Amongst others the record featured Renbourn on guitars and sitar, Terry Cox on percussion, Ray Warleigh and Tony Roberts on flutes and Dave Swarbrick on violin. *Melancholy Galliard* was written by the 16th Century lutenist, John Dowland.





## Note on Guitar Tablature

This is standard guitar tablature where each line represents a string of the guitar in descending order. The strings may be variously tuned.

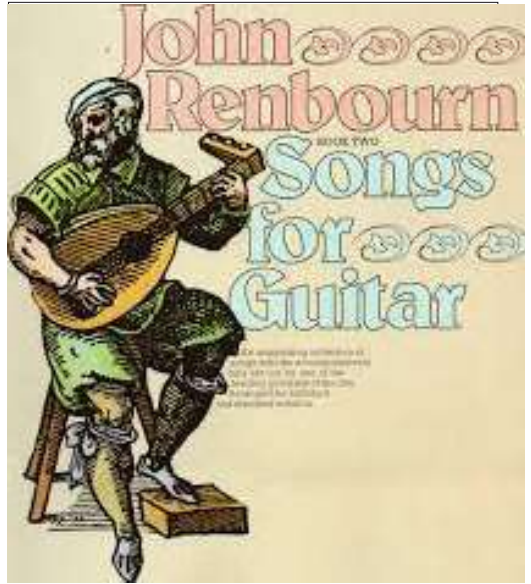
**Bend** - the fret of the note to which the string must be bent is indicated in brackets after the actually fretted note.

H= Harmonic

 = Slide

# John Renbourn: Songs For Guitar

The long delay in releasing John's 1972 *Lost Sessions* album was all the more curious in the view of the fact that - unusually - the music for many of the self-penned songs was published at the time, only to leave its readership frustrated and baffled at the apparent disappearance of the recordings. For the "lost" songs made up a good part of John Renbourn's second music book, which, as the title - *Songs For Guitar* - openly declared was devoted to John's lyrical repertoire and which, for the first time, was published in both standard notation and tablature form, a practice that has persisted throughout all his subsequent books, though on this occasion the two are not printed in the instructive parallel format, but in the more compact discrete mode. Of course, John's career has not exactly been built around prolific song-writing, so it's not surprising that much of this collection remains rooted in the period of publication with just a handful of numbers that have survived into either his current solo repertoire - such as *Candyman* and *Lord Franklin* - or in his work with Jacqui - such as *Willy O' Winsbury*, *Joseph and Mary* and maybe *Scarborough Fair*. There are other familiar titles



from John's early solo recordings - *White House Blues* and *Song* (based on the John Donne poem) as well as his occasional piece for Pentangle like *So Clear* which appeared memorably on the *Reflections* album. But for the most part here we find songs that before the recent *Lost Sessions* had not surfaced at all - *Rainy Day Song*, *Sleepy John*, *Riverboat Song*, *Green Willow*, *Just Like Me*, *To Glastonbury*, *Floating Stone*, *O Death* and *The Young Man's Song*. Thankfully these can now be heard on that CD release and so that leaves just a couple of additional titles, *If You Can* (based on an E.E Cummings poem (like *So Clear*) and the traditional Reynardine (later recorded by the John Renbourn Group on the *A Maid in Bedlam* album in 1977). Throughout his career John has shown a fondness for ironic or satirical lyrics and I am pleased to say this continues, for at the Troubadour just a few weeks ago, John sang a wry little song entitled *That's All*, which he introduced as having come from the Merle Travis /Chet Atkins stable. This pleasing surprise aside, however, John's concert repertoire was pretty much what he's been delivering now for some while, moving off from the 60's folk and blues tunes in his first set to a second set of Celtic and jazz-inspired arrangements that culminates in Abdullah Ibrahim's *Wedding* and *Cherry* numbers before a medley of an encore that ends with the brisk and beautiful *English Dance*.



John's session at the re-opened Troubadour - he returns with Jacqui to this venue on October 31st

## Back Home

written &  
arranged by Bert Jansch

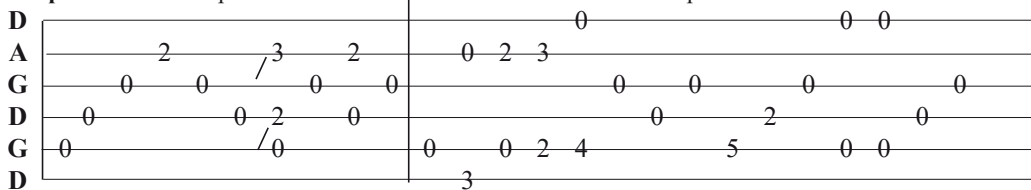
## Tablature

courtesy of Pierre Le Bras

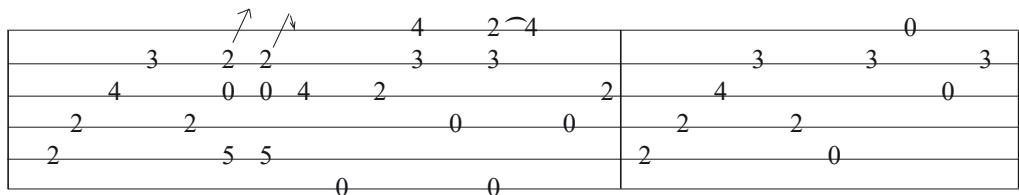
Bert's recorded version of this song can be found on *When The Circus Comes To Town* album (1995). The guitar is tuned to a variation of DADGAD with the 5th string lowered to G and a capo on the third fret. Pierre explains that the choral section may not actually represent what Bert himself plays as it is impossible to hear the guitar beneath the layers of voices.

**Capo 3**      Intro - repeat 4 times

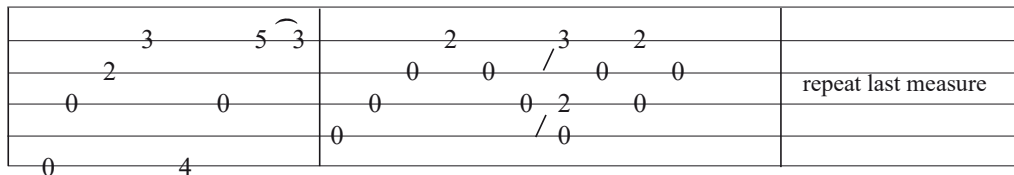
Verse - repeat 4 times



I got a wish, I got a yearning to be home  
I got a longing to be walking down the street  
To see the chimney-tops smoking on the skyline  
Feel the cobble stones hard beneath my feet.

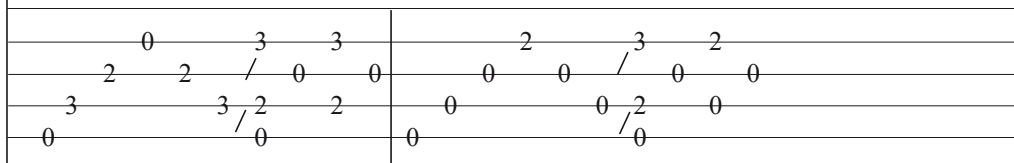


Oh to hear the            women sweetly talking    Ah sweet music singing gently in your ear



Ah to be back home

## Chorus



When you see the rolling hills across the border

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And the heather smells so sweetly in the air

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You know that you can't be, just can't be anywhere

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home....

I got a wish, I got a yearning to be home  
 I got a longing to be walking down the street  
 To see the chimney-tops smoking on the skyline  
 Feel the cobble stones hard beneath my feet.  
 Oh to hear the women sweetly talking  
 Ah sweet music singing gently in your ear  
 Ah to be back home

If you could see the place where I was born  
 Stand on the High Street, you can look out to the sea  
 Or take a drink from a friendly corner ale-house  
 A more pleasant place you could never wish to be.  
 Oh to hear the women sweetly talking  
 Ah sweet music singing gently in your ear  
 Ah to be back home

#### Chorus

When you see the rolling hills across the border  
 And the heather smell so sweetly on the air  
 You know that you can't be, just can't be anywhere  
 And you feel that magic shiver in your bones  
 You know you're home.

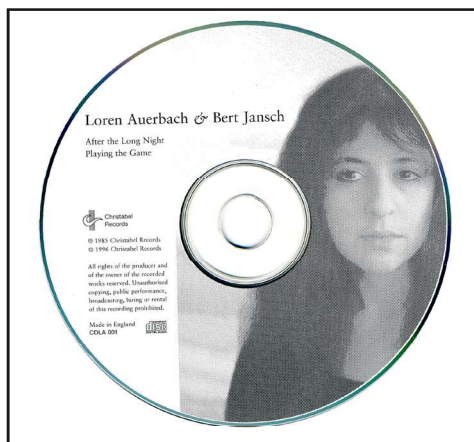
I hope and pray nothing's changed since I was there  
 Fond memories still linger in my mind  
 I know that town like a preacher knows his bible  
 And I got to thinking, I'm gonna leave this road behind.  
 Oh to hear the women sweetly talking  
 Ah sweet music singing gently in your ear  
 Ah to be back home

# Album Review:

## Loren Auerbach & Bert Jansch:

### After The Long Night / Playing The Game

I guess the first question everyone will be asking is how much Bert contributed to this collection which now appears under joint names - Loren Auerbach & Bert Jansch. The answer is that Bert plays on all but one of the 15 tracks, wrote or arranged 5 of the songs, two of which have not appeared elsewhere: *Carousel* and *Give Me Love*. The other three are familiar from previous Pentangle or solo recordings: *Yarrow* - one of the classic tracks from Pentangle's *Solomon's Seal*; *Is It Real?* from Bert's *Heartbreak* album and *Weeping Willow Blues* which Bert first recorded way back in 1967 on the strangely over-orchestrated *Nicola* album. Seasoned Bert listeners will hardly be surprised to learn that the *Carousel* song is a plea to "get off this mad merry-go-round", whilst *Give Me Love* underwrites the power and strength of love "from above" in association with a series of natural images such as "bright rain". Bert sings on Richard Newman's *I Can't Go Back* in dialogue with Loren, but for the most part Loren delivers the lyrics solo. In a review which is otherwise curiously mis-informed, *Dirty Linen* describes Loren's as "a very high, fragile, almost transparent voice" and suggests that the earlier, more electric album - *After The Long Night* - gives her more scope to vary the otherwise "even tempo" of her delivery. Bert's acoustic rhythm guitar is always clearly audible beneath even the most insistent electric leads from Geoff Bradford and Richard Newman. Not surprisingly, it is prominent on *Is It Real?* where Loren presents



a tender, ghostly version of Bert's relentless and haunting song of self-examination and on *Weeping Willow Blues*. At the other end of the spectrum, Richard Newman himself voices the final track of the collection, *The Miller*, which is strangely reminiscent of Bert's apocalyptic visions in *Oh, My Father* on *Moonshine*, but concludes instead: "Take me to my mother...". The music is well-produced and will not disappoint anyone willing to explore this little known corner of Bert's work available direct from Christabel Records (see back cover for details).

#### Playing The Game

1. Carousel (Jansch)
2. Weeping Willow Blues (arr Jansch)
3. Give Me Love (Jansch)
4. I Can't Go Back (Newman)
5. Smiling Faces (Newman)
6. Yarrow (arr Jansch)
7. Playing The Game (Newman)
8. Is It Real? (Jansch)
9. Sorrow (Newman)
10. Days and Nights (Newman)

- |     |                        |
|-----|------------------------|
|     | After The Long Night   |
| 11. | The Rainbow (Newman)   |
| 12. | Frozen Beauty (Newman) |
| 13. | Christabel (Newman)    |
| 14. | So Lonely (Newman)     |
| 15. | The Miller (Newman)    |

## Album Review:

### John Renbourn ~ So Clear Bert Jansch ~ Black Water Side Pentangle ~ Light Flight

Snapper Transatlantic 2-CD Compilations  
SMCD 152, 153, 154

The sheer scale of these double-CD compilations from Snapper ensure that they cannot be ignored. Since they cover only the Transatlantic years (1965-71) and each offers around 35 tracks, together they represent a sizeable chunk of each artist's/band's early work and are being offered at a budget price of around £10 each. Secondly, care and thought has gone into the selection of the tracks and in his accustomed style Colin Harper has furnished two of the three sleeves with historical thumbnail sketches of the albums from which the music has been chosen. The artwork is somewhat variable with Bert coming off best via a grey, brooding but tranquil river-side scene to reflect the name of the famous title track. The orange, black and white interior of the latter is also well-conceived and makes reading Colin's reflections relatively light work. This cannot be said, however, of John's packaging which has both a curiously detached exterior and an interior designed to test even the most determined reader's focus and concentration. This is a pity as these are notes owners will most certainly want to read - either to steer themselves through what may be the unfamiliar territory contained on the discs or simply because, as ever, Colin's historical anecdotes and critical evaluations are both interesting and provocative.

Perhaps it's not entirely surprising in such a large project - though it is disappointing - that there should be errors in the recording, but some mistakes there certainly are. On my copy of *Blackwater Side*, for example, *Sweet Child* does not play as it should as the 14th track on Disc 2, but rather we get a re-run of *I Loved A Lass* which has already featured on Track 13 of Disc 1. And when it comes to John's

collection there's something of a curiosity when we get to track 5 of Disc 2 which is described as an edit from the Pentangle version of *Jack Orion*. I'm not complaining in the least, but what we actually have is the full thirteen-and-a-half minute version off *Cruel Sister*, side two. That's OK by me. And on The Pentangle *Light Flight*, as though to supply the missing track on Bert's set(!), *Sweet Child* plays on disc 2, Track 1 rather than *I've Got A Feeling* which is jettisoned altogether. Furthermore, despite the fact that *Bicycle Song* is correctly identified and featured on John's compilation, on *Light Flight* the track featured in 7th position on Disc 2 is actually John's duet with Dominic Trepau from the *Hermit* album entitled *Caroline's Tune*. Perhaps these lapses will be corrected at some later production cycle when one is called for.

However, let us not cavil too much but rather be grateful that Snapper undertook the project at all. I guess the key word in mixing and matching so many diverse tracks is surprise. And surprises there certainly are when we move from *So Clear* to *The Lady & The Unicorn* to *A Woman Like You*, say, on *Light Flight* or from *A Maid That's Deep in Love* to *Back on the Road Again* to *Bransle Gay/Bransle de Bourgogne* on John's *So Clear* collection. These days, of course, it's possible to programme such startling transitions away and deliver the tracks in something more like their original musical context, but maybe that misses the point. For my money John's discs are something of a revelation in presenting the full range of his early playing with rich juxtapositions without the breaks in continuity of personnel that are more obvious on the *Light Flight* collection. It could also be that fewer folk own all those early recordings of John's in which case now's your chance... Undoubtedly Bert's selection contains exemplary samples of his unmistakable talents in both vocal and instrumental fields, though the changes in Bert's developing vocal style are accentuated by the non-linear presentation. It is a most distinguished and powerful body of work, but because there have been more recent re-issues of his early albums as they stood I didn't need to be reminded so much of his achievements. John's art, however, appears to thrive on diversity and surely this *So Clear* collection does an excellent job of show-casing his early mastery of diverse approaches to the guitar.

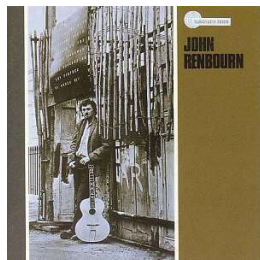
# John Renbourn Discography 1965-1968

## 1966 JOHN RENBOURN

- 1 Judy
- 2 Beth's Blues
- 3 Song
- 4 Down On The Barge
- 5 John Henry
- 6 Plainsong
- 7 Louisiana Blues
- 8 Blue Bones

## TRA 135

- 9 Train Tune
- 10 Candy Man
- 11 The Wildest Pig in Captivity
- 12 National Seven
- 13 Motherless Children
- 14 Winter Is Gone
- 15 Noah And Rabbit



## 1966

## ANOTHER MONDAY

- 1 Another Monday
- 2 Lady Nothings's Toye Puffe
- 3 I Know My Babe
- 4 Waltz
- 5 Lost Lover Blues
- 6 One For William

## TRA 149

- 7 Buffalo
- 8 Sugar Babe
- 9 Debbie Anne
- 10 Can't Keep From Crying
- 11 Day At The Seaside
- 12 Nobody's Fault But Mine

## 1966 BERT AND JOHN

- 1 East Wind
- 2 Piano Tune
- 3 Goodbye Pork Pie Hat
- 4 Soho
- 5 Tic-Tocative
- 6 Orlando
- 7 Red's Favourite
- 8 No Exit
- 9 Along The Way

## TRA 144

- 10 The Time Has Come
- 11 Stepping Stones
- 12 After The Dance
- 13 The Waggoner's Lad
- 14 Lucky Thirteen
- 15 In This Game
- 16 Dissatisfied Blues
- 17 Hole in the Cole



## 1968

## SIR JOHN ALOT OF MERRIE ENGLANDES MUSYK THYNG & YE GRENE KNYGHT

- 1 The Earle of Salisbry
- 2 The Trees They Do Grow High
- 3 Lady Goes To Church
- 4 Morgana

## TRA 167

- 5 Transfusion
- 6 Forty-Eight
- 7 My Dear Boy
- 8 White Fishes
- 9 Sweet Potato
- 10 Seven Up

# Bert Jansch Discography 1965-1967

## 1965 BERT JANSCH

- 1 Strolling Down The Highway
- 2 Smokey River
- 3 Oh How Your Love Is Strong
- 4 I Have No Time
- 5 Finches
- 6 Ramblin's Gonna Be The Death
- 7 Veronica

## TRA 125

- 8 Needle of Death
- 9 Do You Hear Me Now
- 10 Alice's Wonderland
- 11 Running From Home
- 12 Courting Blues
- 13 Casbah
- 14 Dreams of Love
- 15 Angie



## 1965

## IT DON'T BOTHER ME

## TRA 132

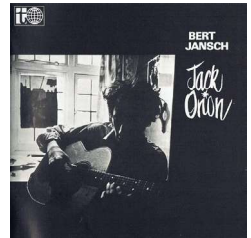
- |   |                     |    |                                    |
|---|---------------------|----|------------------------------------|
| 1 | Oh My Babe          | 8  | It Don't Bother Me                 |
| 2 | Ring-A-Ding Bird    | 9  | Harvest Your Thoughts of Love      |
| 3 | Tinker's Blues      | 10 | Lucky Thirteen                     |
| 4 | Anti Apartheid      | 11 | As The Day Grows Longer Now        |
| 5 | The Wheel           | 12 | So Long (Been On the Road So Long) |
| 6 | A Man I'd Rather Be | 13 | Want My Daddy Now                  |
| 7 | My Lover            | 14 | 900 Miles                          |

## 1966 JACK ORION

- 1 The Waggoner's Lad
- 2 The First Time Ever I Saw Your Face
- 3 Jack Orion

## TRA 143

- 4 The Gardener
- 5 Nottamun Town
- 6 Henry Martin
- 7 Black Water Side
- 8 Pretty Polly



## 1966 BERT AND JOHN

## TRA 144

SEE ENTRY OPPOSITE UNDER JOHN RENBOURN



## 1967 NICOLA

- 1 Go Your Way My Love
- 2 Woe is Love, My Dear
- 3 Nicola
- 4 Come Back Baby
- 5 A Little Sweet Sunshine
- 6 Love Is Teasing

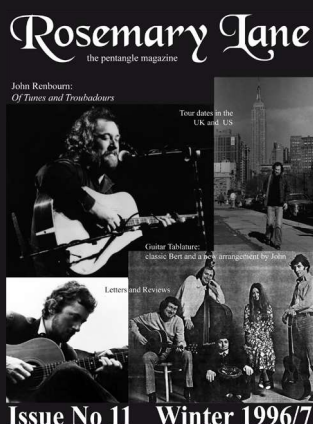
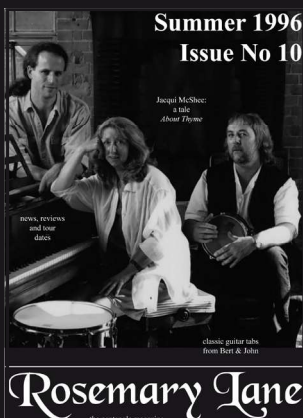
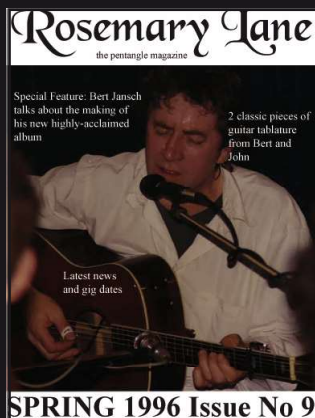
## TRA 157

- 7 Rabbit Run
- 8 Life Depends On Love
- 9 Weeping Willow Blues
- 10 Box of Love
- 11 Wish My Baby Was Here
- 12 If The World Isn't There

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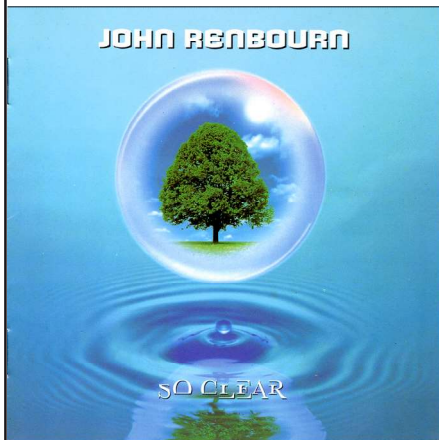
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- |                                       |                                      |
|---------------------------------------|--------------------------------------|
| 1 Rosemary Lane                       | 1 Oh! How Your Love Is Strong        |
| 2 When I Get Home                     | 2 Angie                              |
| 3 The First Time Ever I Saw Your Face | 3 Poison                             |
| 4 Woe is Love, My Dear                | 4 Lucky Thirteen                     |
| 5 Black Water Side                    | 5 Peregrinations                     |
| 6 I Saw An Angel                      | 6 Soho                               |
| 7 A Little Sweet Sunshine             | 7 A Woman Like You (Live)            |
| 8 Life Depends On Love                | 8 Ramblin's Gonna Be The Death Of Me |
| 9 Running From Home                   | 9 Gardener, The                      |
| 10 Market Song (Live)                 | 10 Tic-Tocative                      |
| 11 Wishing Well                       | 11 Nobody's Bar                      |
| 12 Tell Me What is True Love          | 12 Train Song                        |
| 13 I Loved A Lass                     | 13 Reynardine                        |
| 14 It Don't Bother Me                 | 14 Sweet Child                       |
| 15 No Exit                            | 15 Come Back Baby                    |
| 16 Bruton Town                        | 16 Rabbit Run                        |
| 17 Casbah                             | 17 Strolling Down The Highway        |
| 18 So Long (Been On the Road So Long) | 18 Go Your Way My Love               |
| 19 Tinker's Blues                     |                                      |
| 20 Courting Blues                     |                                      |
| 21 Needle of Death                    |                                      |
- (SMD CD 153)
- Bert Jansch**  
**Blackwater Side**

- |                                       |                                 |
|---------------------------------------|---------------------------------|
| 1 Reflection                          | 1 I've Got A Feeling            |
| 2 Light Flight                        | 2 Shake Mama Shake              |
| 3 Moon Dog                            | 3 Waltz                         |
| 4 Lucky Thirteen                      | 4 Helping Hand                  |
| 5 Sally Go Round The Roses            | 5 The Trees They do Grow High   |
| 6 Pentangling                         | 6 Woe Is Love My Dear           |
| 7 The First Time Ever I Saw Your Face | 7 Bicycle Tune                  |
| 8 When I Get Home                     | 8 Will The Circle Be Unbroken   |
| 9 Forty Eight                         | 9 Tell Me What Is True Love?    |
| 10 Back On The Road                   | 10 Rain and Snow                |
| 11 Bells                              | 11 Tic Tocative                 |
| 12 Wedding Dress                      | 12 Travelling Song              |
| 13 So Clear                           | 13 The Earle of Salisbury       |
| 14 The Lady & The Unicorn             | 14 Miss Heather Rosemary Sewell |
| 15 A Woman Like You                   | 15 Once Had A Sweetheart        |
| 16 Cruel sister                       | 16 Springtime Promises          |
| 17 Faro Annie                         | 17 Let No Man Steal your Thyme  |
| 18 Lord Franklin                      | 18 I Know My Babe               |
|                                       | 19 The Time Has Come (Live)     |
|                                       | 20 Watch The Stars Live         |
|                                       | 21 Market Song (Live)           |
|                                       | 22 No More My Lord (Live)       |
- (SMD CD 154)
- Pentangle**  
**Light Flight**



- |                                 |                                     |
|---------------------------------|-------------------------------------|
| 1 Lucky Thirteen                | 1 Judy                              |
| 2 Sally Go Round The Roses      | 2 I Know My Babe                    |
| 3 Forty-Eight                   | 3 Lost Lover Blues                  |
| 4 Tic-Tocative                  | 4 One For William                   |
| 5 Lord Franklin                 | 5 Jack Orion (edit)                 |
| 6 Lady Nothing's Toye Puffe     | 6 The Trees They Do Grow High       |
| 7 The Hermit                    | 7 Goat Island                       |
| 8 Shake Mamas Shake             | 8 A Maid That's Deep In Love        |
| 9 Waltz                         | 9 Back On The Road Again            |
| 10 Faro Annie                   | 10 Bransle Gay/Bransle De Bourgogne |
| 11 White House Blues            | 11 The Earle Of Salisbury           |
| 12 Can't Keep From Crying       | 12 Come On In My Kitchen            |
| 13 My Sweet Potato              | 13 Willy Of Winsbury                |
| 14 Kokomo Blues                 | 14 Old Mac Bladgitt                 |
| 15 So Clear                     | 15 In Time                          |
| 16 The Lady And The Unicorn     | 16 Alman/Melancholy Galliard        |
| 17 Will The Circle Be Unbroken? | 17 Blues Run The Game               |
| 18 Bicycle Tune                 |                                     |
- (SMD CD 152)
- So Clear**  
**John Renbourn**

Loren Auerbach & Bert Jansch



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