

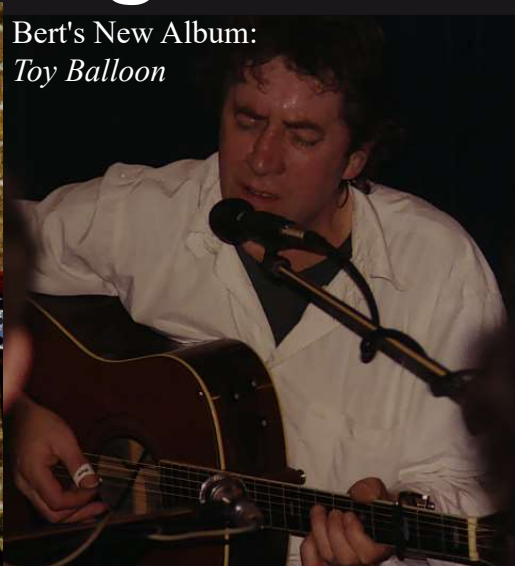
Rosemary Lane

the pentangle magazine

John's New Album:
Travellers' Prayer



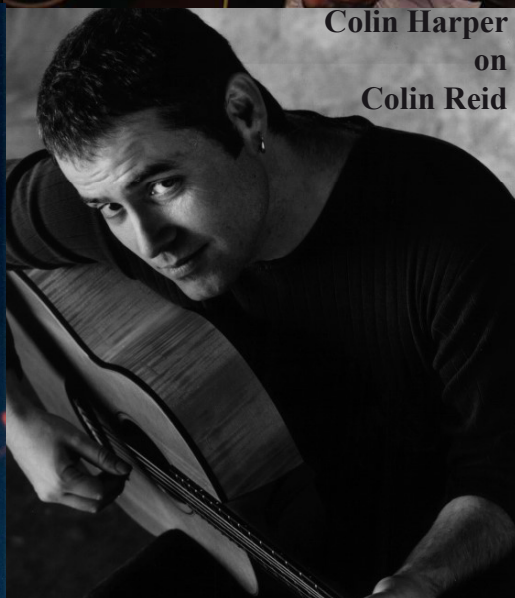
Bert's New Album:
Toy Balloon



Jacqui's
Next Album



Colin Harper
on
Colin Reid



Issue No 13 Spring 1998

Editorial...

Hi there! Here we have another Pentangle spectacular. As you can tell from this issue's cover Bert, John and Jacqui have all been very busy in the studio. Three *new* albums in the first half of the year isn't bad going and there may even be a fourth by the autumn if John and Jacqui get their skates on!. Only Bert's is actually out so far and this is reviewed at length on the centre pages; but you'll find some clues on the news pages about how the others took shape. Colin Harper has done us proud this time round. Not only are we re-printing his well-informed piece on *Solomon's Seal* that first came out in *Mojo*, but also his profile of Colin Reid who has been supporting Bert of late. Colin has also been busy preparing an entry on Pentangle for the *Guinness Rockapedia* and you'll find that on page 31. So you read it here first! Rosemary Jane's readers have also been very active over the last months so there's a fair few letters to kick off with at the start including one from Pierre Le Bras. All sorts of fascinating topics there. And if you've ever tried updating yourself on Pentangle over the Internet of late, you'll know there's a growing number of web-sites with angles on Bert, John and Jacqui. So we've included a little update on the developing scene there. This issue's tablature includes Bert's perennial favourite *Running From Home* and this has been matched with the melody line and sketch included in the

1967 bert jansch song book. From John we have his arrangement for *Death & The Lady*. Just a few days ago Colin also phoned in an account of Bert's recent gig in Belfast so there's a report on that and also of the opening night of John and Jacqui's winter tour 1967. Tablature buffs will be pleased to see an article on John's classic collection of instrumentals published in *Solo Guitar Pieces* and towards the end as usual the discographies soldier on..... The gig guides show that many, many people are going to have the chance to see John or Jacqui or Bert this year. Bert has already been touring in the Far East, Australia and Ireland and by the time you read this John should be on the first leg of his US tour. Jacqui's been twice to Italy. So don't miss out. Make a note of those dates!

Ed



Contents

Rosemary Jane

Spring 1998

Issue No 13

	Page		Page
Editorial	2	Guitar Tablature 1 -	24-26
Contents	3	Tour Dates - Jacqui & John	25
Readers' Letters	4-8	<i>Death & The Lady</i> arr John Renbourn	
Tuning Up - News	8, 11-12	<i>Solo Guitar Pieces</i>	27
Tour Dates - Bert	9	by John Renbourn	
Tour Dates - John	10	Guitar Tablature 2 -	
<i>Colin Reid: On Tour with Bert</i>	13-14	<i>Running From Home</i>	28-29
by Colin Harper		by Bert Jansch	
<i>Solomon's Seal:</i>		Concert Report:	
<i>Rites and Rituals</i>	15-16 & 21	Bert in Belfast @ Morrison's Bar	30
by Colin Harper		The Pentangle: <i>Who's Who?</i>	31
Album Review:		by Colin Harper	
<i>Toy Balloon</i> by Bert Jansch	17-19	Discography:	
<i>Toy Balloon: A Short Comment</i>		<i>John Renbourn - 1970-78</i>	32
by Colin Harper	20	Discography:	
<i>Toy Balloon: Lyrics</i>	20	<i>Bert Jansch - 1969-75</i>	33
<i>Toy Balloon: Track-Listing</i>	20	Subscription Information	34
Web-Sites Update	21	Information:	
Concert Review:		<i>Blackwater Side/Light Flight/So</i>	
John & Jacqui	22-23	<i>Clear</i>	35
@ The Troubadour/Purcell Room		<i>Toy Balloon</i>	BC

Acknowledgements

Many thanks to all those who contributed or helped out on this issue. I am particularly grateful to Colin Harper for sending me lots of interesting articles and photographs with perfect timing. And as always Pierre has proved again just how indispensable he is to the international community of Pentanglers! Other readers have also mailed me many fascinating items: thanks to Kieran Bracken for the Horseshoe Hotel membership card and bert jansch song book; and to Brian Kenaga for further information on Bert's published tablature. Personal thanks to MT for helping out in extremis. So we've made it to Lucky 13!



Readers' Letters

Thanks to everyone who wrote in response to the last issue

Pentangle dies...with a whimper



Last issue you'll remember the mystery created by reference to Karl Dallas's article in the *Melody Maker* of 31/3/73 where he wrote on the demise of Pentangle: "*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...*"

Well I suggested that maybe Pierre Le Bras would be able to unravel this and Pierre has kindly written in to let us know how the search is going.

From Pierre Le Bras, Rians, France.

I was also very interested in the *Melody Maker* article on the Pentangle split up and Jansch's own plans that you included. I guess Bert went to Paris quite a few times during his early years. Unfortunately I never was aware of it. Also I split for the US in 1971 & I was never really involved in the French music scene when I lived in Paris except for a couple of years 1966-7 & maybe 1968 when I was doing session work for all kinds of horrific artists. Then until 1971, even though

I played in bars and clubs and occasionally a few gigs, I never really got acquainted with that many other guitar players except one called Adrian Giroux who played blues and who cut a few albums in the 1970's. Also most of my friends and myself really didn't care much for French music or even the French folk revival so we really didn't try hard to listen to any French music. Now the news of Bert's playing with this French singer Georges Chatelain sounds quite surprising to say the least. I myself had never heard about his guy but, like I told you, French singers were never really my cup of tea - but being quite a freak at record collecting I got to know most of the second-hand record dealers in the south of France & also quite a few in Paris so I thought the hunt was gonna be quite easy considering that quite a few guys I know specialise in French artists. Well, after visiting a few record fairs and enquiring with quite a few dealers it appears nobody's ever heard of Georges Chatelain. I know he exists because one of his albums appears in the French *Record Buyers Guide* but so far they have compiled albums until 1970 only. Anyway I found one guy - a dealer from Caen, a town in Normandy - who knew about Georges Chatelain; he did not know about any of his albums though, but had two singles by him for sale. One of the two obviously dated back from the mid-sixties, but the other one appeared to be from the 1970 period - you know the look of the guy on the sleeve-picture: long-haired beatnik type. So I



bought the 45. It does sound a bit folky with acoustic guitar on it but definitely no sign of Jansch or Danny Thompson... Anyway, I'm still enquiring and asking around but so far no cigar. No sign of any album recorded by Georges Chatelain in 1973. Could it be something like John's *Lost Sessions* album? Now it's becoming quite a challenge for me to try and find this mysterious album & I will keep looking even if it takes away my youth! By the way do you know that *Chambertin* and *Lady Nothing*, two instrumentals that appear on the *LA Turnaround* album were actually recorded in Paris around that time? For what it means but it could be at the same time he played with G Chatelain, so if my search with stores and dealers are negative then maybe I'll try through record labels and recording studios - could be a better guess. The other negative point comes from the two so-called biggest specialist dealers in French singers - one from Paris and the other one from Lyon - who admit never even having heard the name Georges Chatelain. Then the real funny thing would be to find Georges after endless research: I ask him hey, Georges, now look I couldn't care less about *your* music, but does Bert Jansch play on any of your albums? Funny situation don't you think? More news and better ones soon.

Cheers, Pierre. No-one else could have done this! It'll be extraordinary if an album does eventually emerge from them mystery. Maybe in the meantime we should try asking Bert, or Ralph or Danny....

PS. Bert now says that he knew Georges Chatelain only as the boss of the CBE label, not as a performer. Danny, Ralph and Bert were invited over to record tracks but Bert thinks that this was purely for Georges' benefit because he wanted to learn how to play certain tunes on the guitar, especially Angie, says Bert. Pardon, Pierre!

From: Marc Hughes, Kyoto, Japan.

Has anyone published any musical score (or, preferably guitar tablature) of Bert Jansch's music? I would be very interested to obtain this if it exists. Any information you have would be much appreciated.....

Read on is all I can say, Marc! Last issue of Rosemary Lane carried details in an article entitled Keeping Tabs on Bert's Music. Back copies are available at £3. But see below for readers' responses and additions.

From Kieran Bracken, St Alban's, Herts.

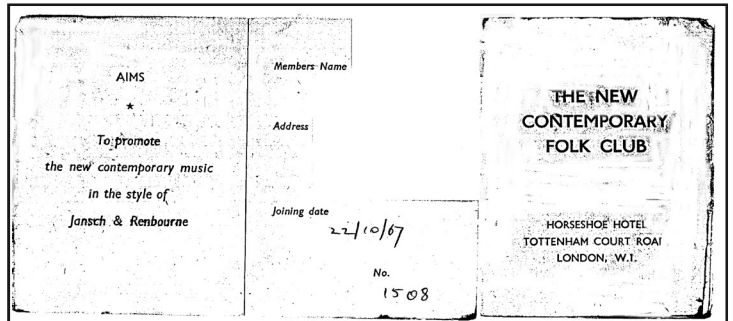
Just a short note to congratulate you on edition 12 (just received) of "*The Lane*". Obviously a lot of work has gone into this; you should be pleased with yourself. (well worth waiting for!).

A couple of bits of interest:

Have you ever seen a Horseshoe Hotel membership card (as enclosed)? Note the spelling. I did once promise Colin H an article on those wonderful Sunday evenings but somehow it hasn't happened yet! Maybe this year....

The 1967 Bert Jansch songbook enclosed. It would be difficult to produce anything resembling the playing style from this, but in 1967 to come across this book was very exciting. I clearly remembering parting with 7/6 for this publication; I was Art student at the time existing on spending money of 10/- per week!....

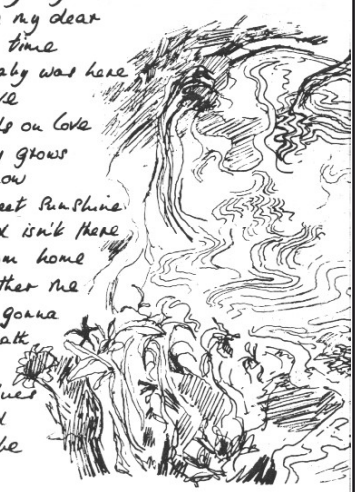
Amazing Kieran. And many thanks. No sooner had I finished dusting off those dim memories of



the bert jansch song book (Heathside Music, 1967)

As the day grows longer now
 Box of Love
 Courting blues
 Dreams of love
 Go your way my love
 Harvest your thoughts of love
 I have no time
 If the world isn't there
 It don't bother me
 Life depends on love
 A little sweet sunshine
 A man I'd rather be
 The needle of death
 Oh how your love is strong
 Oh my babe
 Ramblin's gonna be the death of me
 Running from home
 Strolling down the highway
 Wish my baby was here
 Woe is love my dear

Oh my babe
 Strolling down the highway
 Harvest your thoughts of love
 The needle of death
 Oh how your love is strong
 Dreams of love
 Go your way my love
 Woe is love my dear
 I have no time
 Wish my baby was here
 Box of love
 Life depends on love
 As the day grows
 longer now
 A little sweet sunshine
 If the world isn't there
 Running from home
 It don't bother me
 Ramblin's gonna
 be the death
 of me
 Courting blues
 A man I'd
 rather be



Bert's first published collection of music in 1967 - the bert jansch handbook

a pale, thin volume once glimpsed in the hands of a guitar-playing friend in the early 1970's than the book itself drops through the letter-box! I was still at school in 1967 and even if I could have afforded it I'm not sure I would have known where to get hold of a copy. And by the time I saw my friend's in the early 1970's, it was impossible to find.... In order to share this experience with readers I am reproducing a couple of pages from the book complete with sketches. One of them is Bert's perennial favourite Running From Home to which I have added guitar tablature by Pierre Le Bras. The other is the contents page written in manuscript to give feel of the presentation and a list of the songs included. And as for the memories of the Horseshoe, I'm sure all the readers of Rosemary Lane would be intrigued to hear of those early formative days and nights....

so how about it?

I mentioned in the article on Bert's tablature that some of his songs had been published in wider anthologies of folk or fingerpicking music. To demonstrate the point Brian Kenaga wrote in with no fewer than four examples...

From: Brian Kenaga, Michigan, USA

Can't tell you how delighted I was when Rosemary Lane showed up in my mailbox! I thought it might have simply disappeared for any one of a dozen reasons I'm sure you could give. Glad it is still around. On your tour dates for Bert (a good feature; please keep it up) I was delighted he was touring the States, but disappointed he isn't coming anywhere near Detroit. Maybe in 98.



Well you can see I've enclosed some copies of music books that featured Bert's songs that weren't mentioned in your section "Keeping Tabs on Bert's Music". They certainly aren't up to Doug Kennedy's great book on Bert, but give a more complete inventory for the serious collector. The first book, the *New English BroadSides* was printed in 1967 and features just melody lines and as Bert says "are all wrong; can't play anything from them" Perhaps this is the book Bert mentioned. *Guitar-Finger-Picking Styles* was printed in 1969 and only featured one song *Angie*. Rush Shipton's books were printed in the mid -1970's. Of course, so far as I am concerned, Pierre Le Bras is now the man to see for any of Bert's song transcriptions.

Thanks for the overwhelming evidence! As you say there is an uncanny fit between Bert's comments and the New English BroadSides book. In fact, it isn't actually the book Bert was referring to (see above) but was compiled by Nathan Joseph and Eric Winter for Heathside Music who were indeed also the publishers of the bert jansch song book in the same year. Not surprisingly, therefore, it includes 10 of the songs from the bert jansch song book in a similar melody-line format as follows:

Courting blues

Harvest your thoughts of love

It don't bother me

A man I'd rather be

The needle of death

Oh how your love is strong

Oh my babe

Ramblin's gonna be the death of me

Running from home

Strolling down the highway

The two Rush Shipton books of Folk Guitar Syles of Today (1 & 2) respectively incorporate a tablature setting of Bert's The Needle of Death in the key of G and of Ramblin's gonna be the death of me in D. Lastly the Oak Publications Guitar Finger-Picking Styles by Happy Traum

features Bert's arrangement of Davey Graham's Angie. As your dating seems to confirm, it appears to be a revised compilation of an earlier book of the same name that I have dating from 1971 which did not then include Bert amongst its guitarists. Many thanks, Brian, for filling out the record which is beginning to look less thin by the letter!

From T J Dave, Port Moody, Canada.

I am an avid Bert Jansch and Pentangle enthusiast, having discovered their music two years ago in the form of an old *Basket of Light* LP in my father's record collection. Since then I have been delving into the sources as I find them,. I am very interested to know if Colin Harper's biography of Bert or the Pentangle are available yet, and if so, how I'd go about acquiring a copy. Most of all, I'd like to find any live recordings of the band or Bert other than *Sweet Child* and the *BBC Sessions* (which I have and adore). I've always found that folk music gains an extra layer of feeling when performed live form an appreciative crowd and so few official live albums exist. If a scratchy old tape was out there, I'd be interested....

Well, only the obvious occurs to me afraid. The three other live recordings are the Pentangle Anniversary CD (1992, HYCD 200 123) which includes some live tracks from the re-formed band of the 1980's (and contains therefore John's closing contributions to the ensemble); Pentangle Live 1994 (with Nigel, Peter and Gerry- HYCD 200 152) and most recently Bert's own Live @ the 12 Bar solo CD album.

Chris Langbourn, Bicester, Oxon.

It was a record company that suggested I write to you concerning a query about the words of a Bert Jansch song. The song is Soho and appears on the *Bert and John* album, recently re-issued on CD.

I have always liked this particular song but have



never been able to make out the first line. As far as I can hear it is *Come and walk the streets of crime* I then cannot make sense of the rest of the next bit. It sounds like *and coloured the corners of love rebuked* but this does not make sense to me. Can you help me?

Bert Jansch was very influential in my own guitar style and I am pleased that his discs are available again....

Right, Chris. Well, I've had a listen too. And

well, yes, you're right - I think - except that I'd say it's colour (rather than coloured).

Come walk the streets of crime

And colour bright the corners of love rebuked

See the dazzling nightlife grow

Beyond the dawn a-burning in the heart of
Soho.

This seems to fit in with the imagery of the song which is pretty bleak. I hope this helps.

Tuning Up

latest news, gossip, gigs and recordings

Whilst Bert has his new album out in the shops, both John and Jacqui have completed too - one a piece that is. John's will be entitled *Travellers' Prayer*, a title taken from a track originally recorded for his 1988 *Ship Of Fools* album but re-arranged here with the Voice Squad and Mairead Ni Mhaonaigh (Altan) who have also just appeared on Irish television performing a track from the album, though without John. The album weighs in at just under an hour, 10 tracks in all and a cover design taken from Charles Rene Mackintosh. John reckons the CD will be released by June. Of the other tracks John especially mentioned one entitled *Fagottanz* (fagot being the German word for bassoon) which indeed he did write in the *Bar Fagot* in Belgium and which features elaborate drum arrangements as well as the title instrument and guitar. Shanachie seemed very pleased with the outcome - though getting there has been less

straightforward than first anticipated, reflects John - as they have immediately offered John a deal on another 3 albums over the next couple of years as well as a joint album with Jacqui which they are keen to get under way as soon as possible. So soon in fact that if only John and Jacqui themselves can find time to get together despite their busy touring schedules across the next few months, then the album might well be ready for their joint autumn tour starting in November. But the two of them really need time to evolve some fresh material for recording as their current well-established touring repertoire is firmly based on old favourites rather than new departures.

Jacqui's album is not quite so far advanced, being mixed but not yet mastered. No name to-date but the album features the same line-up of musicians as the previous one - Jacqui, Gerry Conway (drums), Spencer Cousins (keyboards),

[contd on page 11]



Bert Jansch

on tour in the
UK & Spain?



UK TOUR

APRIL

15	WED	OXFORD	ZODIAC (CAFE BAR)	01865-72 63 36
16	THU	BIRMINGHAM	MIDLAND ARTS CENTRE	0121-440 3838
17	FRI	DERBY	ASSEMBLY ROOMS	
18	SAT	BASILDON	TOWNGATE THEATRE	01268-53 13 43
19	SUN	BARNET	OLD BULL ARTS CENTRE	0181-449 0048
23	THU	BIDDULPH	BIDDULPH ARMS	
24	FRI	RHYL	THE BEE AND STATION HOTEL	01745-35 38 59
25	SAT	WOLVERHAMPTON	THE NEWHAMPTON	01902-74 57 73
30	THU	PAISLEY	ARTS CENTRE	0141-887 1010

MAY

1	FRI	DUNKELD	BIRNHAM HOTEL	01796-47 40 40
2	SAT	KIRKCALDY	PATH TAVERN	
5	TUE	INVERNESS	ECT2 (EDEN COURT THEATRE)	01463-22 17 18
6	WED	ULLAPOOL	CEILIDH PLACE	01854-61 21 03
7	THU	STORNOWAY	AN LANNTAIR GALLERY	01851-70 33 07
8	FRI	MACDUFF	MACDUFF ARTS CENTRE	01261-81 33 84
9	SAT	EVIE, ORKNEY	WOODWICK HOUSE	
15	FRI	BRIGHTON (Festival)	THE CONCORDE BAR	01273-60 64 60
16	SAT	DURSLEY (Glos)	PREMA ARTS CENTRE	01453-86 07 03

SPANISH TOUR

MAY

21	THU to 24 SUN	TBC
----	---------------	-----

UK TOUR

2	TUE	LONDON	THE SPITZ	
5	FRI	BASINGSTOKE	FAIRFIELDS ARTS CENTRE	01256-32 16 21
9	TUE	LONDON	THE SPITZ	
11	THU	LIVERPOOL	BLUECOAT ARTS CENTRE	
12	FRI	WINDSOR	WINDSOR ARTS CENTRE	01753-85 94 21
16	TUE	LONDON	THE SPITZ	
23	TUE	LONDON	THE SPITZ	
25	THU	POLPERRO (CORNWALL)	POLPERRO FESTIVAL	

JULY

11	FRI	LONDON N8	KING'S HEAD (DOWNSTAIRS)	0181-341 0716
----	-----	------------------	--------------------------	---------------

AUGUST

21	FRI	BLACKPOOL	MR KITE'S CLUB
22	SAT	EDINBURGH	FESTIVAL FRINGE
23	SUN	EDINBURGH	FESTIVAL FRINGE





John Renbourn in the US, UK & Europe

APRIL

16	THU	BETHLEHEM PA	GODFREY DANIELS
17	FRI	NEW YORK NY	SYMPHONY SPACE
18	SAT	PORTSMOUTH RI	COMMON FENCE POINT
19	SUN	ORRVILLE OH	UNIVERSITY OF AKRON WAYNE
21	TUE	ANN ARBOR MI	ARK
22	WED	DUNCAN'S MILLS	BLUE HERON
23	THU	BERKELEY CA	FREIGHT & SALVAGE
24	FRI	SANTA MONICA	MCCABE'S
25	SAT	AUSTIN	UNIVERSITY OF TEXAS
26	SUN	ST LOUIS	FOCAL POINT
28	TUE	SOMERVILLE	JOHNNY D'S
29	WED	NORTHAMPTON	IRON HORSE

MAY

1	FRI	CHESTER	BODLES OPERA HOUSE	
2	SAT	NEW PALTZ	SUNY NEW PALTZ	
3	SUN	PHILADELPHIA	TIN ANGEL	
8	FRI	LONDON	THE WASHINGTON, BELSIZE	
10	SUN	BIRMINGHAM	ADRIAN BOULT HALL	with Isaac Guillory
22-23	FRI-SAT	OSNABRUCK	CITY HALL	

JUNE

3	WED	YORK	THE ARTS CENTRE	with Isaac Guillory
5	FRI	GAINSBOROUGH	TRINITY ARTS CENTRE	with Isaac Guillory
6	SAT	WINCHESTER	THE TOWER ARTS CENTRE	
12	FRI	LONDON	12 BAR	with Wizz Jones
13	SAT	APPLETON	VENUE TBC	
19	FRI	ITALY	RE NUDO FESTIVAL	
20	SAT	FAREHAM	ASHCROFT ARTS CENTRE	

JULY

25-26	SAT-SUN	INSTOW	TAPELEY PARK GARDENS
27	MON	WILLINGHAM	THE MILKMAID

AUGUST

2-5	SUN-WED	BATH	GUITAR FESTIVAL	
7	FRI	EDINBURGH	FRINGE	with Jacqui McShee
14	FRI	EDINBURGH	FRINGE	with Archie Fisher
21	FRI	EDINBURGH	FRINGE	with Isaac Guillory
28	FRI	EDINBURGH	FRINGE	with Wizz Jones
29	SAT	KIRKALDY	PATHEAD ARTS CENTRE TBC	with Wizz Jones

SEPTEMBER

11	FRI	LONDON	THE TROUBADOUR	
12	SAT	RYE	ARTS FESTIVAL	with Robin Williamson
16	WED	ST IVES	FESTIVAL	with Robin Williamson
19	SAT	BRIGHTON	CYBAR	
20	SUN	BRISTOL	THE OLD VIC	



Alan Thompson (bass) and Jerry Underwood (sax). Guests this time round are John Giblin (bass) and Miles Bould (percussion). This also comprises ten tracks, says Jacqui, an eleventh having been discarded en route through the recording studio which was *Chapel Lane* near Hereford. Apparently the Elephant studio they used last time has now succumbed to docklands development and has been transformed into an undistinguished car park for residents! However, the band managed to secure the engineering services of Matt Butler again and chose the Hereford studio - which is actually owned by a Christian recording label - because it happened to be able to fit round Alan Thompson's touring schedule across January when was off to Finland! The album was recorded in three blocks - 3, 4 and 4 days - amidst which refreshment was sought at the local hostelry the *Bunch of Carrots*. Just as well this wasn't John's location or we'd have had a track entitled *Carrottanz!!* Jacqui describes the mix of tracks as half traditional, several self-penned and a 1950's standard entitled *We'll Be Together Again* - with lyrics by Frankie Lane. There's also a song in Old French - *Jardin D'Amour* - which Jacqui first heard arranged many years ago by a brilliant young French guitarist - none other than Pierre Bensusan. (John will be playing an April gig with Pierre in McCabe's for anyone lucky enough to be out in Santa Monica). The traditional numbers include one old Pentangle title - *The House Carpenter* - as well as *The Nightingale*, *The Gypsy Countess* and *My Lagan Love*. Discussion is still in progress on the sleeve-design and the album should be out in the summer. In the meantime Gerry Conway has been snapped up by Fairport Convention as a replacement for Dave Mattacks, whilst Jacqui has herself featured alongside Martin Carthy and Norma Waterson on a live Fairport recording of last year's Cropredy performance of *Danny*

Boy in remembrance of the then-seriously-ailing Mr Thompson. Pleased to say that Danny is now out and about touring again. He has worked with Lorna McKinnon and is also featured on Christine Collister's new album as is Jerry Underwood from Jacqui's Pentangle line-up. Later in the year - November-December - there is also a mooted "ladies tour" with Jacqui, Christine, Maddy Prior and Kathryn Tickell in which it looks as though John may also take part.

Between then and now John also has a number of additional projects on. In October he will be going over to a two-week Guitar School in Portland, Oregon where he will team up as a tutor alongside Mark Hanson whom he first met some years ago when they both wrote for the American Guitar-Player magazine. Just at present, though, John's writing some sleeve-notes for a CD re-issue of Davey Graham's 1976 album *All That Moody*. This is being released by Rollercoaster as a follow-up to the success of an earlier Davey Graham compilation of previously unreleased tape-tracks entitled *After Hours* for which John also wrote the sleeve-notes and which he describes as "absolutely amazing" and "out of this world" - typical of the very best of what everyone has always said about Davey Graham in terms of his influence on the development of the instrument. So that sounds like one to check out for sure. Most recently John has been playing gigs with Robin Williamson, Isaac Guillory and Wizz Jones. He's also been featured on Welsh Radio.

Jacqui has also been pre-occupied with touring with her band across Italy in February and again in March. On the second occasion she was joined by Maddy Prior and friends too in Breschia and Toronto. And there are two further Italian tours coming up in June and July which will include the Bologna Castel Del Nuovo festival. Back home Jacqui has featured on Christine Collister's new album *The Dark Gift of Time* on a track called *God Bless The Child* with Gerry Conway playing



on three or four tracks too. (I believe this album contains too a re-arrangement of Nick Drake's bleak *Black-Eyed Dog*). Jacqui has also recorded for a Peace Album entitled *Poppies* - alongside June Tabor, The Furies, Richie Havens and Donovan amongst others - where she sings *Ave Maria* and *Imagine*. Some combination! I'm not sure whether this album - destined to be double or triple CD - has yet been released.

Bert, of course, has been busy touring in the far east and Australia, where he also recorded a track with Margaret Rodenite. He has had a change in management too with former manager Andrew Hunter - having passed on to Harvey Goldsmith - being replaced by Xrysanner Aigner at least as far as Bert's road management is concerned. Whilst in Ireland, Bert was due to appear on a music programme but this was unfortunately cancelled. However, he did undertake several radio interviews, the most successful of which was with Tommy Sands on the independent Downtown radio station where he talked about his musical influences and old times. On this subject Bert has expressed renewed interest in Colin Harper's embryonic biography, but Colin himself is snowed under with work at the present time. This hasn't stopped me from suggesting that maybe Colin would like to take back the reins of *Rosemary Jane* for a while to give me a break! Watch this space!

As I write there have been some potentially exciting developments at Trojan Records where a substantial cache of 30-odd Pentangle studio-recordings have turned up and have been ear-marked for a couple of CD's in the near future. Today John's gone down to inspect the haul which dates from between 1969 and 1971 and, amongst the better known tracks, includes some apparent curiosities such as *I Really Should Go* (which Jacqui reckons is one of Bert's songs that changed names somewhere along the line - possibly *When I Get Home?*), *Cold Mountain* and another called *Every Night When*

the Sun Goes Down - one of John & Jacqui's early blues numbers from the *Turn your Money Green* stable. Otherwise the collection ranges across material from no fewer than eight of the classic albums including some of the titles also released by the BBC in 1995 - such as *House Carpenter*, *Hunting Song*, *Light Flight*, *I've Got A Feeling* and *Lady of Carlisle*. But these tapes also include the additional tracks listed below which would certainly make a substantial addition to anyone's Pentangle collection.

There are also rumours that the re-issue company Ace Records which now owns the Kicking Mule catalogue may very well be interested - under the guidance of Roger Armstrong - in putting out a re-issue of *Thirteen Down* and possibly *A Rare Conundrum* too as the latter may originally have been released in the US on the Kicking Mule label. Sadly no news on Virgin's intentions in respect of Bert's Charisma albums although notices of their imminent release appeared in *Mojo* and then disappeared. Similarly no movement on the early Bert recordings mentioned in the previous issue. However, the BBC *Pentangle Live* album has already been re-issued and re-badged as *Pentangle on Air*. That's all.



COLIN REID: ON TOUR WITH BERT

by
Colin Harper

Studio engineers are not, by and large, people who let their opinions on what they're recording out of the bag. It's simply their job. So when Patrick Dalgety, notoriously caustic supremo at Green Dolphin Studios in Belfast, handed me and openly lauded a tape back in February 1997 of 13 guitar instrumentals he'd just acquired from a chap who was giving guitar lessons at the Crescent Arts Centre next door, I was intrigued.

The tape was, of course, sensational and became a regular in the car stereo - one of those things that caused passengers to say 'who is *that?!*' And, truth be told, barring the name of its maker, one Colin Reid, I had no idea - and was almost loath to find out. Guitar virtuosi - Pentanglers excepted, of course - are often people with egos to match, and it would have been a shame, I thought, to shatter the illusion. Nevertheless, the year progressed and the name of Colin Reid kept being mentioned, in resoundingly complementary terms, by all manner of local musos until I finally chanced upon the man himself last September, quite appropriately, at a Bert Jansch gig in Belfast's Rotterdam Bar (they share the same manager, the delightful Kresanna Aigner) and then subsequently at a gig with local psychedelic popsters Disreali Gears. It was a telling sign, for Reid is not only a nice bloke but an artist whose music is as much informed by pop melodicism as it is by the well-trodden



paths predominant in the generally esoteric world of solo guitar music.

Now, right on cue after a year plus of word-of-mouth surrounding his demo and well-attended guitar classes, Reid is launching himself as a recording and performing solo artist proper. Since our first meeting he has been featured in Northern Irish newspapers, endorsed by Yamaha, tolerated more than one living room jam session with myself and - in the wake of his own hugely popular weekly residency in the Rotterdam - is just about to go off on tour with Bert Jansch, supporting at his Scottish dates from April 30th - May 12th. Ironically, when Bert came to Belfast on April 5th, Reid was over in Shetland headlining a show of his own, but the forthcoming Scottish tour won't be the first time the two have played together:

"I've played with Bert once before, in Edinburgh, and I was greatly impressed with his guitar playing.

There were things he was doing too that were uncannily similar to some of my own tunes - like 'Angie', for instance - so somewhere along the line I must have been influenced by someone he'd influenced! I think the only time I'd heard him before that was at a festival in Lisdoonvarna [Ireland] when I was 16, but I think I was a bit out of it at the time - must ask him how he managed to float 50 feet over the crowd...! But, yeah, he's a really exciting player and I'm looking forward to seeing what I can learn from him, particularly about playing a bit 'looser'."

Bert is already known to have played Colin's tape more than once on a car journey himself during his last tour of Ireland - which, given Bert's antipathy to hearing recorded music of any sort is some recommendation. But probably unlike most people playing acoustic fingerstyle music, Reid has - prior to the fairly recent advent of people coming up to him and invariably saying 'Gosh, you sound like...' - been oblivious to the great names and history of the genre:

"As far as the acoustic guitar goes, it's actually a pretty recent development for me" he says. "After playing electric guitar for years I realised I was just sounding like every other electric guitar player with the same sort of instrument and effects as me. But I've always been into good contemporary music, good songs - not necessarily guitar music. But I suppose it was about three years ago that I put all my amplifiers away and acquired, would you believe, an Argos classical guitar and started all over again. I wasn't particularly listening to any acoustic guitar players except a guy called Marcel Dadi who was probably himself influenced by some of the better known names in acoustic guitar music. I had one album of his, basically learnt everything on it and then went back to listening to pop music."

All of which is remarkable, as Reid's work has already drawn comparison, from those who should know, to legendary names like John Renbourn and Michael Hedges. Reid, typically,

is flattered by the comparisons and has checked out some of these names on record as a result: "People thinking I sound like somebody else doesn't bother me" he says. "But I think a lot of the comparisons are just down to a similarity of technique rather than musical ideas."

Formerly a hired hand in traditional singer Niamh Parsons' touring band Loose Connections, Reid has had experience of being in a democratic unit and doesn't care to return to such a format:

"Electric guitar bands, unless they're completely brilliant, are all competing for attention whereas what I'm doing is that little bit different. It's a much smaller market but I like being in control, so being a solo act suits me. I was previously in a band called Charlie Chan. We didn't do too many gigs but we entered a band competition and got second place - which grated on us! Another reason I'm playing solo now is through the experience of being in a band and the personality difficulties that go along with it."

I may be biased, but I'd hazard a guess that confirmed Jansch and Renbourn buffs will take to Reid's music instantly, but likewise anyone remotely interested in music of quality let alone acoustic guitar music should make a point of checking him out. Melodic invention, compositional skill, compelling virtuosity and confidence without arrogance: Colin Reid is the man. So finally, would he describe what he does as solo guitar music for people who think they don't like solo guitar music?

"You could say that!" he says. "Yes, a memorable phrase. I can see it appearing on a press release already..." If you can't get to any of Bert's shows where Reid is appearing, a tape (priced £7.50 inclusive of UK postage) and mailing list for tour dates and suchlike (free) are available from the address below:

Colin Reid, c/o Flat 1, 23 Notting Hill, Belfast, BT9 5NS.



Solomon's Seal: rites and rituals by Colin Harper

[Originally published in *Mojo*, Nov 1997]

THE PENTANGLE *SOLOMON'S SEAL: WEA/REPRISE*

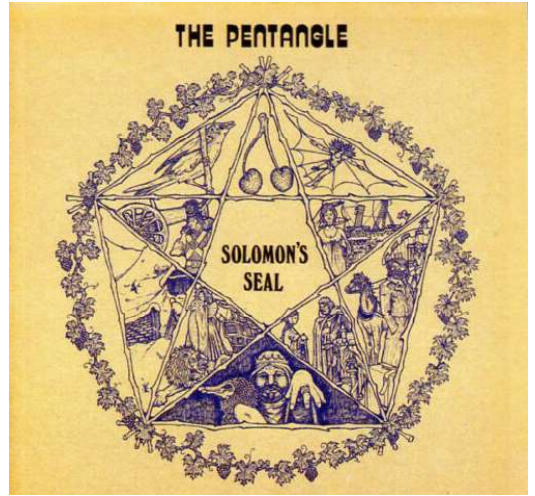
Sally Free And Easy / Cherry Tree Carol
/ The Snows / High Germany / People On
The Highway / Willy O'Winsbury / No
Love Is Sorrow / Jump Baby Jump / Lady
Of Carlisle

Currently available as: Never reissued.
Master tapes believed lost. Five of the
songs can be heard in generally looser,
longer and still wonderful form from a
1972 radio session on the CD *Pentangle
Live At The BBC*.

Recorded: Sound Techniques, London,
February - March 1972

Released: September 1972

Personnel: *Jacqui McShee (vocals),
Bert Jansch (vocals, acoustic guitar,
banjo, dulcimer), John Renbourn
(acoustic/electric guitars, sitar, recorder,
harmonica, vocals), Danny Thompson
(double bass), Terry Cox (drums,
vocals)*



Solomon's Seal is the oldest known rite
of ritual magic; courtesy of guitarist
John Renbourn's fascination with medieval
esoterica, it was also, in 1972, the final and
possibly finest album from the original
Pentangle - remaining shrouded by old
Lucifer's cloak of oblivion ever since.

The line-up that simply fell apart in the wake
of such a beautiful swansong was exactly
that which had wowed the music press with
its debut in early '68, risen exponentially
thereafter, peaking commercially with
Basket Of Light, a Top 5 album, in '69 and
its modest hit single *Light Flight* - packing
a killer tune and three time changes into
as many minutes. But with a manager not
universally appreciated within the ranks at
the best of times, a travesty of a contract
with Transatlantic that bled them dry and
the advent of full-scale electric folk-rock
their increasingly fragile music had been on
borrowed time ever since and everyone knew
it. '*Pentangle beat the boredom barrier*' was



the damnably faint praise the *Melody Maker* lavished on their final Transatlantic album *Reflection* in 1971. It failed to chart, but the seeds of an artistic renaissance were definitely there, and the signing of a new three album group contract - plus Jansch and Renbourn as solo artists - with Reprise in early '72 resurrected a sense of hope:

"We signed the deal at Warners' offices and it was like a big champagne party" Jacqui recalls. *"There was a lot of positive talk, but there was internal politics that we weren't aware of at the time and not long after the guy who was head of WEA was moved 'sideways' or something and I think then the interest waned."*

Nevertheless, recording for the album began promptly - their first time with Fairport engineer John Wood - and, after a low-key 1971, the new year saw a touring schedule to rival that of their glory days, with tours of mainland Europe, America, Scandinavia, Australasia and Britain. Bringing along pals like Ralph McTell and Wizz Jones as support acts was a conscious attempt to keep things fun, but it was all papering over cracks by this stage:

"I just seemed to spend my life on aeroplanes and in hotels and going from one gig to another" says Jacqui. *"I just got very tired! And personally everyone was having their own things going on as well. It just wasn't enjoyable any more. And there was a lot of drinking going on at the time, from various members. It was hard to cope."*

In hindsight, the record itself is just that - a record of people's weariness, but still a product of a unit whose members were still, however low the ebb, among the best players,

writers and musical interpreters of their day. Everyone wanted it to work, and told interviewers at the time as much, although they gave themselves very little time to prepare: *"It's probably my favourite of our albums"* says Jacqui, *"but we worked on it in the studio as much as anything. There wasn't much rehearsing - there wasn't time."*

The group had been playing Cyril Tawney's 'honourary traditional song' *Sally Free And Easy* in concert for ages, while the genuinely traditional *Willy O'Winsbury* had appeared on Renbourn's last solo album *Faro Annie*. Of the rest, the three originals were certainly among their best work. *People On The Highway*, from Bert, sung wistfully in unison with Jacqui, was a beautiful melody and guitar figure softening a desperate strength-in-adversity lyric. *Jump Baby Jump*, again from Bert, was a similarly pretty tune enshrouding a most curious idea inspired by a trip to the Cliffs of Moher in western Ireland. The biggest surprise, though, was Danny Thompson's first and only song with the group, the quietly awesome *No Love Is Sorrow*:

"We were all surprised" says Jacqui, *"but we all said 'Great! Do it immediately!' It's a very tender song for someone like him to write - always the strongest character in the band, the one who shouted the loudest. I guess underneath he's just as tender as the rest of us."*

The rest were traditional, the most powerful if delicately arranged being *The Snows [They Melt The Soonest]*, a chilling north-east English song of loss, which

(contd on page 21)



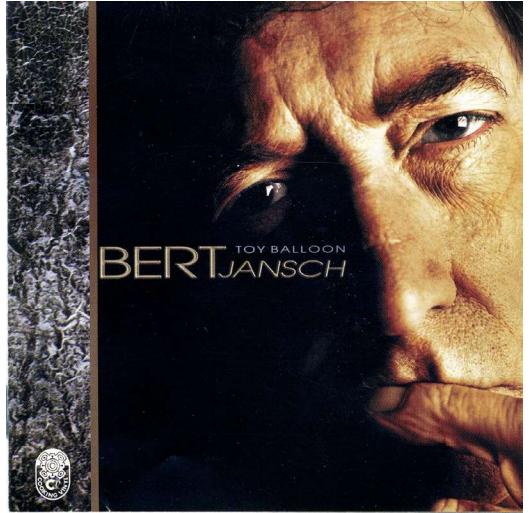
Review:

Toy Balloon by Bert Jansch

Cook CD 138

"...a pained and vulnerable dreamer who observes from the margins of loneliness...."

It seems only a short time ago that Bert burst back into the acoustic music consciousness of the 1990's. Across the 1980's he had been dogged with ill-health and his musical identity was still tied to sporadic touring with the full Pentangle ensemble. But Bert re-focused his energies on a solo career and took to the stage with a renewed vigour and a sharper edge to his music than we had seen or heard for a long time. Then *Circus* came to town. Bert put together his thoughts and feelings on the Brave New World of the late 1980's with a style, flair and penetration that had critics declaring that album to be his best since the classics of the early 1970's. Bert himself, of course, paid no heed to these siren voices. Instead he was back on the road, on the radio and out round the world. Blending his new material effortlessly into old favourites he re-established his reputation, drew audiences from across the musical spectrum and when he settled into a regular Wednesday night slot at the 12-Bar, the club was promptly voted acoustic music venue of the year by *Time Out*. That experience spawned a bootleg of its own - *Live @ The 12 Bar*. A change of management. How would Bert follow up the new flow of energy



and critical acclaim? So *Toy Balloon* carries with it a lot of anticipation.

Bert's art is an intimate one and it has been a perennial problem of his career how to capture the understatement and subtleties of his music for the record. One recent answer for Bert has been to do a deal with Yamaha to set him up with state-of-the-art mobile recording gear so that he can lay down his guitar tracks at the time and place of his choosing. For the *Toy Balloon* album that place was Lochranza on the beautiful Isle of Arran. For the *Circus* album Bert also discovered a sympathetic spirit in the engineering talents of Jay Burnett at the Boundary Road studios and he has entrusted him again with the sound of *Toy Balloon*.

And in some ways Bert's new *Toy Balloon* album is indeed woven seamlessly to that last studio recording. The opening track - a re-working of Jackson C Frank's powerful and impressionistic *Carnival* makes the imaginative link and, like *Circus* before it, is shot through with violent and nightmarish ironies - "*the fat woman frowns at screaming frightened clowns*". In fact the opening guitar riff is strikingly reminiscent of



the start of *Walk Quietly By* on the *Circus* album and, again like *Circus*, the music of *Toy Balloon* is refreshingly unadorned: 8 of the 12 tracks (the whole just short of 45 minutes) are dominated by Bert's own inimitable acoustic guitar.

But, whereas *Circus* was a rather outwardly-focused accumulation of observations on Britain and the world of the early 1990's, *Toy Balloon* generates more personal and intimate tones. The title itself suggests the fugitive spirit that Bert presents here, a pained and vulnerable dreamer who observes from the margins of loneliness - alienated, frustrated and apologetic - and with a gaze increasingly conscious of its own mortality. He writes of dreams, desire and disillusionment. The most outwardly-focused maybe is *Born and Bred in Old Ireland*. Even here, though, Bert gives the subject a personal inflection through the folk traditions of the people - "*Your jigs and your reels spill out on to the street*". They are a source of hope - "*A song to bridge a troubled divide*".

The more introspective tone is captured by artwork in stark contrast to the *Circus* album: a marbled black background against which Bert is depicted - coverside - in a fragmentary facial

"personal themes with deft ironies and a resilient vitality...."

close-up that declares a wizened and reflective presence; whilst - reverseside - he is portrayed with guitar in a melancholy, sepia-tinted wide-angled shot against a stark interior. What these key images omit, perhaps, is the album's humour. Yes, humour. *Circus* was an angrier album - there were plenty of compelling targets at the time; whereas here Bert warms to his more personal themes with deft ironies and a resilient vitality rather than with resentment or self-pity.

Some of the material on the album will already be familiar to Bert's recent audiences: *Toy Balloon*, *She Moved Through the Fair* and *Just A Simple Soul* have all occupied regular slots in Bert's repertoire of late, whilst *Paper Houses* has featured on and off over the last few years and Bert has also included a further-developed version of *Bett's Dance* which was first recorded for the *Live @ the 12 Bar* bootleg. This established material forms, for me, the backbone of the album. But, for sure, there are surprises too. When Bert is joined by Pick Withers on drums, Pee Wee Ellis on sax, Johnny Hodge on slide guitar and harmonica with Marcus Cliffe on bass, we hear another side of Bert's musical delivery. In fact, although it may be rash to say so - as I mentally scan the 200 or so songs Bert's recorded solo - I doubt we've heard anything quite like *Sweet Talking Lady* before! The electric guitar wail that opens the track takes us into a world that Bert hasn't ventured into since the rich orchestrations of the mid-70's American albums. And the same could be said of *How It All Came Down*. Although these are temporary explosions of rhythm and sound in an otherwise more familiar musical landscape of



- 1 Carnival
- 2 She Moved Through the Fair
- 3 All I Got
- 4 Bert's Dance
- 5 Toy Balloon (for little Anna-Rebecca)
- 6 Waitin' & Wonderin
- 7 Hey Doc
- 8 Sweet Talking Lady
- 9 Paper Houses
- 10 Born and Bred in Old Ireland
- 11 How It All Came Down
- 12 Just a Simple Soul

All songs written by Bert Jansch except "Carnival" written by Jackson C. Frank,
She Moved Through the Fair (DP) arranged by Bert Jansch
All songs published by Cooking Vinyl/Carnie Music Publishing
except "Carnival" published by Patern Music

Photography by David Rogers for Progground. Photos Designed by The Concept. Copyright for Progground Art

a melancholy, sepia-tinted wide-angled shot against a stark interior



tilting lyricism and bustling bluesiness, certainly one of the impressive qualities of this album is its subtly-engineered range.

The diversity is a delight. Bert moves effortlessly between light-hearted, amusing songs such as *Hey Doc* - a classic blues arrangement in the Jansch tradition of *Come Back Baby* - to songs full of characteristically casual but affecting philosophy such as *Paper Houses* and *Simple Soul*. We are treated to just one traditional tale in *She Moved Through the Fair* which is actually more a loose collection of insidiously disturbing images broodingly intoned by Bert over a guitar part of echoes and hauntings. There are some wonderful conflicts too: the insistent rail-track rhythms of *Waitin' and Wonderin'* - a chilly love-lorn lament - contrast strikingly with the light, rippling variations of pastoral prettiness in the instrumental *Bett's Dance*. And then we move on again to the driving tempos of *All I Got* and *How It all Came Down* with their fuller rhythm sections, backing vocals (by Janie Romer) and sleazy sax.

The most outstanding song, though, is the title track. *Toy Balloon* is a touchingly beautiful, floaty, feathery song where the genius lies in Bert's marrying desperately poignant lyrics to an airy and buoyant accompaniment. His deft touch on this piece is a joy and perfectly reflects the innocent imagery: the toy balloon, the bumble

"Toy Balloon is a sublime collection of musical dreams...."

bee, the tumbling skylark. The song is feelingly addressed to a child - *will you remember me?* - and seems maybe to re-open a conversation started 25 years ago in *Tell Me What Is True Love* but now the subject has moved on to parting, wanderings and, one supposes, death.

After several years in concert *Paper Houses* finally makes an appearance with its sense of the Outsider looking on at the comfortable world of suburbia with only *"the paper house around my heart"* to keep out the cold winter. It is a stirring song of solitary sadness but determined resilience in the struggle to keep body and soul together and is one of the most powerful on the album.

So what has Bert delivered? *Toy Balloon* is a sublime collection of musical dreams. It's they that provide the healing balm. The songs are more personal and intimate than on *Circus*. In them you can feel Bert making his way, fingering his feelings, writing songs to get him through the day. And as our day falls silent too Bert speaks to us. Quietly. In a way that makes subtle demands on our ear. He is whispering: *"If you listen close you can hear me sing my song / Of love for you."*



Bert's latest album was recorded on the Isle of Arran

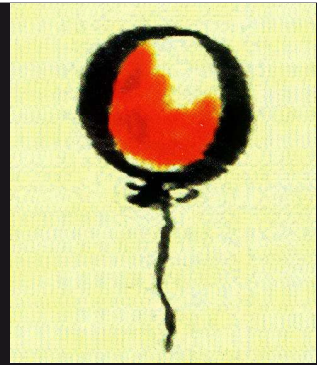
A Short Review by Colin Harper

(originally published in *Mojo*, April 1998)

It is a cruel irony of his legendary status that Bert Jansch - whose singular gifts and retiring character have contrived to keep him lauded and active but essentially obscure for more years than most musicians have careers - sells considerably more copies of classic albums reissued than he does new work. The simple truth is that, quite genuinely, more than half the tracks on both this album and 1996's *When The Circus Comes to Town* are at least equal to the very best of his perceived glory years and deserve to sell by the ton: now, not in 20 years' time. For those who cherish his guitar playing - fragile and caustic as ever - and the uniquely gentle piquancy of his song-writing, this album is manna from heaven, stylistically reminiscent of 1969's free-wheeling *Birthday Blues* (including a couple of bizarre but thrilling B B King-esque R&B work-outs) and 1985's more sombre *From The Outside*. Still out there on his own.

Toy Balloon Track-Listing

1. Carnival
2. She Moved Through The Fair
3. All I Got
4. Bett's Dance
5. Toy Balloon
6. Waitin & Wonderin
7. Hey Doc
8. Sweet Talking Lady
9. Paper Houses
10. Born and Bred in Old Ireland
11. How It All Came Down
12. Just A Simple Soul



Toy Balloon

I'm a toy balloon on a windy day
Let go the string babe, I'll blow away
Up over the chimney tops
Just floating in the hot summer air
If I come to land, only God knows when and where
It'll be little one, will you remember me?

I'm a bumble bee on busy day
Gotta catch the clouds along the way
Down to the flowery garden
Where primroses and violets blue
Such pretty flowers, but not as nice as you are today
I love you little one, will you remember me?

I'm a skylark high o'er the ground
I fill the air with the sweetest sounds
Look up and see me dancing
Helter skelter and a-tumbling
If you listen close you can hear me sing my song
Of love for you, will you remember me?

I'm a toy balloon on a windy day
Let go the string babe, I'll blow away
Up over the chimney tops
Just floating in the hot summer air
If I come to land, only God knows when and where
It'll be little one, will you remember me?

[contd from page 16]

was apparently never played live. The rest of the songs, however, were strongly exposed, with two BBC radio sessions and TV concerts for Granada and Belgian TV - appearances that, though barely months apart, show a group with new life and a group with its life visibly extinguishing: "*We knew things were getting tired*" says Jacqui, "*we knew it was beginning to fall apart. We actually did have thoughts about folding, to get rid of our manager, and then reform as something else...*"

'Pentangle Split' was the first *Melody Maker* headline of 1973, citing Thompson's illness. The writer suggested the only surprise was that it hadn't happened much earlier. The five did, bizarrely, regroup long enough to book studio time for another album, but nobody's heart was in it and one last March '73 headline '*Pentangle dies... with a whimper*' said it all. Jansch's solo set for Reprise, *Moonshine*, had just been issued and Renbourn had an album in the can, where it stayed. The music world, and the members of the Pentangle, moved on.

Some years later Bert was surprised to get a call from WEA. Did he, by any chance, have the masters for *Moonshine*? He started collecting mint vinyl copies and reissued it himself on CD, dubbed from disc, in 1995. And so, as the reissue market is flooded with Transatlantic-era Pentangle stuff, *Solomon's Seal* remains a tantalising footnote in discographies. Second-hand record dealers report Renbourn himself has been looking for a copy for years. But such is life when one makes a deal with The Devil, a.k.a. The Record Business. Colin Harper.

WEBSITE UPDATE

It's quite some time now since Rosemary Jane reported on Pentangle-related web-sites. So here goes.

Bert

For Bert's gigs, the best bet now is Stoneyport's site @ www.stoneyport.demon.uk/gigs/janschgigs.html

A profile of Bert can still be found @ www.demon.co.uk/andys/bjindex.html

There is a comprehensive set of references to Bert in the Folk Index @ www.execpc.com/~henkle/fbindex/j/jansch_bert.html

Acoustic Routes can be sampled @ www.ibmpcug.co.uk/~tvc15/acr

Jacqui

For news of Jacqui's band and touring details you can now contact:

www.pavilion.co.uk/fdt/pent/

This is perhaps the best-looking of all these sites.

John

As far as I know there is no UK gig-list to be had over the internet, though I'm sure someone will prove me wrong.

John's American dates can be found @ www.rootsworld.com/folklore/renbtour.html

Discographies of John's music are available @ www.lesk.demon.co.uk/pages/renbourn.htm
www.hear.com/folklore/rebdisc.html

Some tabs @ music.lsd.com/guitar/acoustic/j/john_renbourn/



Concert Review:

John & Jacqui

@ The Troubadour

& Purcell Room

(Oct/Dec 1997)

What a night it was down at the Troubadour at the start of John and Jacqui's winter tour! Anyone walking into the restaurant about 7.30pm could have been mistaken for thinking they'd strolled into a few frames of *Acoustic Routes*, that memorable documentary film on the life and times of the acoustic guitar as steered through London of the 1960's, 70's and 80's by the hands of the inimitable Bert and his six-stringed associates. Well, here huddled round a tiny table deep in earnest anecdoting were not only John *The Hermit* Renbourn and Jacqui *In My Prime* McShee, but also the silver-haired Wizz *Mississippi* John Jones and transatlantic exile (this time literally so!) Duck *Pretty Girl Milking A Cow* Baker! So what a joy



was indeed in store for us all! Whilst Rodney hovered ever so gently in the background and cast a caressing eye from time to time over the precious sound-gear (that he's just had to replace again after the latest theft), the ever-spirited and glad-hearted Terry St Clair took to the stage in the warm-up spot. Terry soon won over his audience from the winter cold and modestly ushered in the formidable four amidst a full-house buzzing with anticipation



and, in many cases one suspects, fond collective memories of these performers stretching back well over thirty years. John and Jacqui responded at once to the enthusiastic welcome they received and launched effortlessly into what seems to have become their standard opening number, *The Trees They Do Grow High*. Actually we can be pretty sure that quite a few trees were only mere saplings at the time when John and Jacqui first got together to deliver *Watch The Stars*, *My Johnny Was A Shoemaker* and *Can't Keep from Crying*. The latter was very well-received and, far from crying, by now the audience was undoubtedly ready for *Great Dreams* in anticipation of wonderful things to



appreciative audience and then it was John and Jacqui's turn again with *Wedding Dress* and *A Maid That's Deep in Love*. John sang *From Sandalwood Down to Kyle* and Jacqui offered *When I Was In My Prime*. Perhaps inspired by the presence of Wizz and Duck, John rippled his way around and about and through and under and round again the beautiful opening instrumental arrangement of Lindsay till Duck demanded to know what tune it was that John had adapted and John was pleased to tell: it was a version of *Tramps and Hawkers*. John's triple English medley of *Bunyan's Hymn*, *I Saw Three Ships* and *English Dance* followed before the pair sang themselves out with a lively *Kokomo Blues* and *John Barleycorn*. They responded to the crashing applause by returning to sing *Turn Your Money Green* by which time the best part of the audience must have been thinking about turning their friends green with envy at having missed out on such a wonderful evening of magnificent musicianship, melodies and long to be cherished memories. It was a great night and all who witnessed it I'm sure felt unusually privileged.



A month later John & Jacqui did it again at the Purcell Room before an equally admiring audience that included Ralph McTell.

come from the guitar heaven into which we seem to have stumbled! Jacqui sang *Love Is Lord of All* unaccompanied and John followed up with his ever-popular medley of the *South Wind* and the *Blarney Pilgrim* with what seemed to me to be even more than the usual ornamentation. John was in really fine form, fresh and fluent, ringing the changes between lilting melody and joyful jig with tremendous style and untroubled mastery. The first set ended with *The Plains of Waterloo*, but no sooner had John and Jacqui decamped for a breather than Duck delivered the *Tao of Swing* (I hope I've got that right) and then a rich and elegant instrumental entitled *Sereba* (sic). Wizz followed through by pumping out Mississippi John in a way that seemed to make the air vibrate and then sang *Lucky The Man*. Wizz received a tremendous applause from his



The Duck of Swing meets the Wizz of Blues @ The Troubadour

Death and the Lady

arranged by John Renbourn

Tablature
courtesy of Pierre Le Bras

Tuning: EADEAE

Capo 2

Death and the Lady features on the 1977 album , *A Maid in Bedlam* - the first by the John Renbourn Group.

E 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 2 3

E 0 0 0 0 0 0 0 2 3

D 2 0 2 0 0 0 0 0 0

A 0 4 0 2 4

E 3

E 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 2 3

E 0 0 0 0 0 0 0 2 3

D 2 0 2 0 0 0 0 0 0

A 0 4 0 2 4

E 3

E 0 0 0 0 0 0 0 7 7

A 0 0 0 0 0 0 5 4 5

E 7 0 2 0 4 5 2

D 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0

As I walked out one day one day

E 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 2 0 0 0

E 0 0 0 0 0 0 0 0 0 0

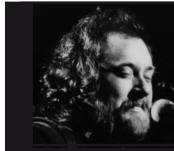
D 2 0 0 4 3 0 0 0 0

A 2 0 0 2 5 2 2 2 2

E 4 5 0



I met an old man by the way His head was bald



Jacqui's Band in Italy

Jacqui & John in the UK



JUNE				
27-1	ITALY	TBC		
JULY				
16-20	ITALY	TBC		
NOVEMBER				
1	SUN	WITNEY	Corn Exchange	JR&JM
4	WED	TELFORD	Oakengates Theatre	JR&JM
6	FRI	NEW MILTON	Forest Arts Centre	JR&JM
7	SAT	PULBOROUGH	Village Hall	JR&JM
12	THU	MELROSE	Wynd Theatre	JR&JM
13	FRI	NEWCASTLE	The Buddle	JR&JM
14	SAT	COCKERMOUTH	Kirkgate Centre	JR&JM

Musical notation for the first line of the song. It consists of three staves. The top staff has notes 0, 0, 0, 0, 0, 2, 2. The middle staff has notes 0, 0, 2, 4, 5, 0, 0, 2, 2, 4, 5. The bottom staff has notes 5, 4, 0, 2, 4, 5, 0.

and his beard was grey His clothing made of the cold earth and clay

Musical notation for the second line of the song. It consists of three staves. The top staff has notes 2, 2, 3, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The middle staff has notes 0, 0, 2, 4, 5, 2, 2, 4, 5, 2. The bottom staff has notes 0, 0, 0, 2, 4, 5, 2, 0.

His clothing made of the cold earth and clay His clothing

Musical notation for the third line of the song. It consists of three staves. The top staff has notes 0, 0, 0, 0, 0, 0, 0, 0, 0. The middle staff has notes 0, 0, 2, 0, 4, 5, 4, 2, 0. The bottom staff has notes 7, 0, 2, 0, 4, 5, 4, 2, 0.

made of the cold earth and clay

Musical notation for the 'variante' section. It consists of three staves. The top staff has notes 0, 0, 0. The middle staff has notes 2, 0, 2. The bottom staff has notes 0, 0, 0.

Death and the Lady (traditional)

As I walked out one day one day
I met an old man by the way
His head was bald and his beard was grey
His clothing made of the cold earth and clay
His clothing made of the cold earth and clay.

I said "Old man what man are you?
What country do you belong to?"
"My name is Death, hast heard of me?
All kings and princes bow down unto me
All kings and princes bow down unto me.

My name is Death cannot you see?
Lords, dukes and ladies bow down unto me
And you are one of those branches three
And you fair maid must come along with me
And you fair maid must come along with me."

"I'll give you gold and jewels so rare
I'll give you costly rich robes to wear
I'll give you the comb that holds my hair
If you let me live just another short year
If you let me live just another short year."

"Fair lady, lay your robes aside
No longer glory in your prime
And now sweet maid make no delay
Your time has come and you must away
Your time has come and you must away."

On that same night this fair maid died
And on her tombstone these words in-
scribed
Here lies a poor distressed maid
By Death so cruelly she was betrayed
By Death so cruelly she was betrayed.

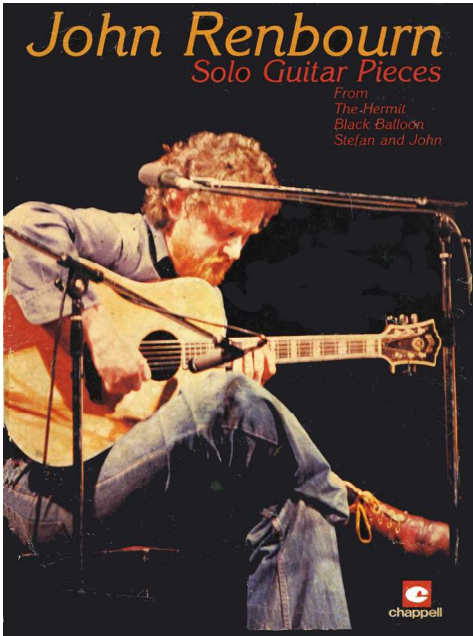


Note on Guitar Tablature

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

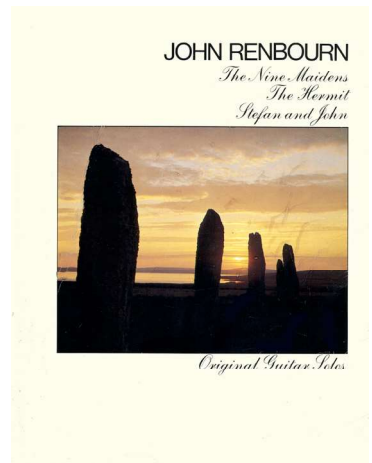


John Renbourn: Solo Guitar Pieces

Chappell Music, 1979

simply the best you're likely to find. They're crisp, melodically rich, full of energy and feeling. The traditional English tunes are, by contrast, constructed in an exquisitely delicate and rippling way, whilst John's own contemporary compositions range across ragtime and piano styles to wonderfully cyclical and echoing instrumentals that are pure metal strung acoustic guitar. There was something for everyone in this 15-piece collection when it came out, now almost twenty years ago, with independent notation and tablature scores. It is a tribute to the quality of John's work that they have all since been re-printed. Many are to be found in *Original Guitar Solos* with additional tunes from *The Nine Maidens* album. All the remaining pieces but one (Mrs Power)

At concerts and in letters I am often asked: "Which is John's best album? Where should I start?" This is a tough one to call and usually I try to mention several possibilities depending upon which aspect of John's music excites most interest - the Renaissance element, the Celtic arrangements, the blues tunes or, as John himself has called it, the jazz tinge. Nonetheless *The Hermit* and *Black Balloon* are two of his solo albums which regularly get the nod from me. And when it comes to John's published collections of guitar music, I wouldn't hesitate to say that his *Solo Guitar Pieces* (Chappell, 1979) is to my mind his best to-date. It is compiled from recordings on *The Hermit*, *Black Balloon* and *Stefan and John* and I have great memories of many happy hours trying to get my fingers around these tunes. John's arrangements of O'Carolan are



*Original
Guitar Solos
(OGS):
Chappell, 1986*

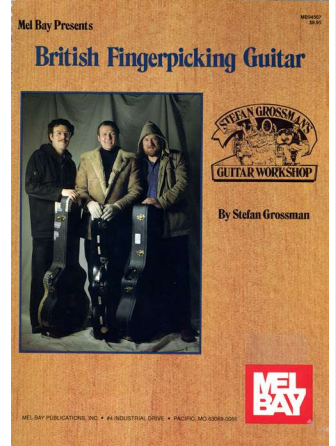
are scattered across three other publications.

M&R: *Complete Anthology of Medieval & Renaissance Music for Guitar* (Mel Bay, 1995)

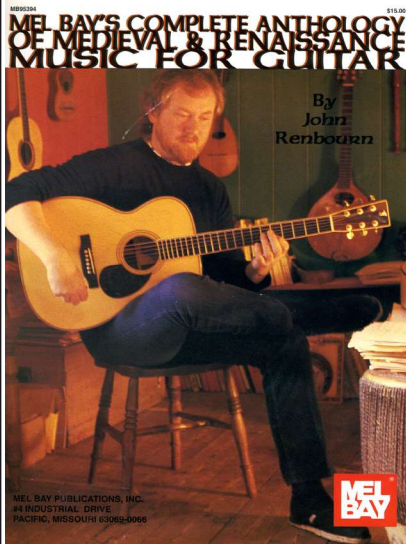
TBB: *The Black Balloon* in Stefan Grossman's *Guitar Artistry Series* (Mel Bay, 1992)

BFG: *British Finger-Picking Guitar* (Mel Bay, 1990)

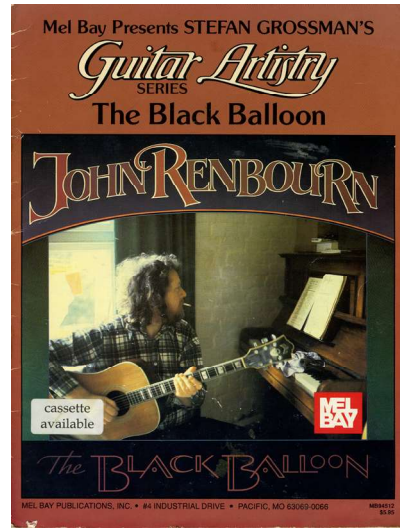
The Lamentation of Owen Roe O'Neill		BFG	
The Moon Shines Bright	M&R	TBB	BFG
Goat Island	OGS		
Lockett Sunday	OGS		
Lord Inchiquin			BFG
The English Dance	M&R	TBB	
Faro's Rag	OGS		BFG
Bicycle Tune	OGS		
Mrs Power	Not re-printed		
The Hermit	OGS		BFG
John's Tune	OGS		
Pavanna (Anna Bannana)	OGS		
Bouree I and II	M&R	TBB	
Luke's Little Summer	OGS		
Old Mac Bladgitt	OGS		



British Finger-Picking Guitar
(Mel Bay, 1990)



Complete Anthology of Medieval & Renaissance Music for Guitar (Mel Bay, 1995)



The Black Balloon in Stefan Grossman's *Guitar Artistry Series* (Mel Bay, 1992)

Running from home

Musical notation for the song 'Running from home'. It consists of two staves of music in G major (one sharp). The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lyrics are: Run-nin' run - nin' from home, Break-in' ties that you'd grown Cat - chin' dreams from the clouds.

Standard Tuning

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

0	0
0 0 2	0
3	3

Running From Home by Bert Jansch
 from the *bert jansch songbook*
 with additional tablature by Pierre Le Bras

The city sounds burn your soul,
 Turn your head to the cries
 Of loneliness in the night.

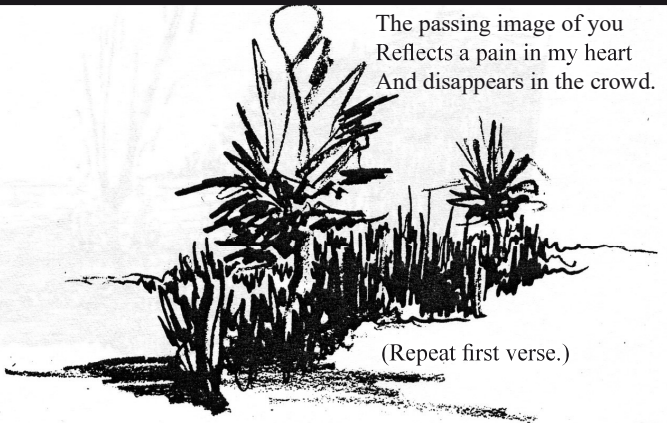
Just like a fly when it's caught
 The spider soon takes its prey
 Spins a dance in your heart.

Give me your beauty and age,
 A pleasure pleasing my mind
 Your heart will shatter and fall.

Step on pavements of old
 Cast a glance at the young girls
 A-making their way.

The passing image of you
 Reflects a pain in my heart
 And disappears in the crowd.

(Repeat first verse.)

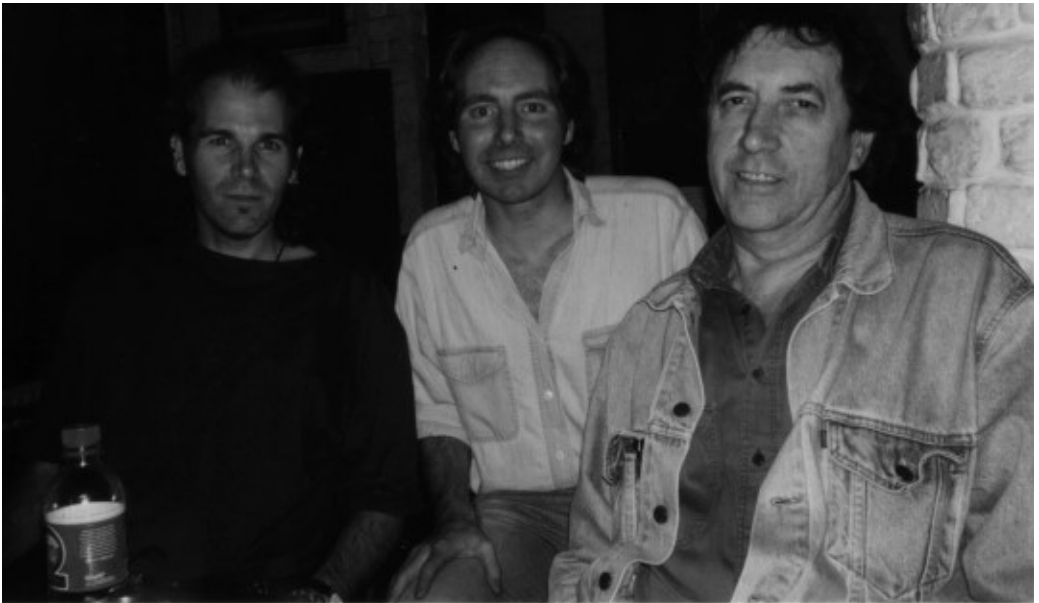


Concert Report: Bert Jansch in Belfast

(Morrison's Bar, 6/4/98)

In the meantime Bert has been over in *Old Ireland* as the new album would have it. On Saturday, April 4th he played Downpatrick - where ace-Pentangler Colin Harper paid homage by supporting him with a set of heavily Jansch-influenced guitar instrumentals - and then moved on to Belfast for a Sunday night at Morrison's Bar opposite the BBC right in the centre of the city. Playing in the shadows of the candle-lit tables, Bert warmed to the enthusiastic reception of a full, appreciative audience and gathered momentum

and energy into the second half of the show. By the end he had delivered no fewer than 29 songs, including three encores and five new numbers. These included *My Donald* - a regular from the 12 Bar era in London with Mark Ramsden, but which narrowly missed getting on the album - an instrumental entitled *Down Under*, reminiscent of *Avocet* days, *Little Max* - another child's song based around someone Bert met in Australia, the intriguingly entitled *Neptune's Daughter* and a bluesy number called *Doctor of Love* which got a particularly good reception from the audience. From the new album he played eight songs: *Toy Balloon*, *All I've Got*, *Born and Bred in Old Ireland*, *Carnival*, *I'm Sorry*, *Paper Houses*, *She Moved Through The Fair* and *Hey Doc*; whilst from the classic material *Running From Home* went down best and for his encores Bert offered *Neptune's Daughter*, *Back Home* and *Step Back*.



Bert also played Belfast last September. That time he appeared at the Rotterdam Bar with US guitarist Brooks Williams. From the left: Brooks Williams, Colin Harper & Bert Jansch.



THE PENTANGLE

(Colin Harper's entry for Pentangle in the new Guinness Rockapedia to be published in August 1998)

WHO Vocals Jacqui McShee (born 25 December 1943, London, England), acoustic guitar/dulcimer/recorder/concertina/vocals Bert Jansch (born 3 November 1943, Glasgow, Scotland), acoustic and electric guitars/piano/harmonica/sitar/recorder/vocals John Renbourn (born 8 August 1944, Kingston, England), double bass Danny Thompson (born 4 April 1939, Teignmouth, England), drums/dulcitone/vocals Terry Cox (born March 1936, High Wycombe, England)

WHEN 1967 - 1973, 1982 - 1995

WHERE London, England

WHAT Fusion of Traditional, Jazz, Blues, Gospel and Early Music.

Enhanced by a level of critical acclaim and media exposure unprecedented for an essentially Folk based act, cult-heroes the Pentangle enjoyed a brief flowering of mainstream success

during 1969/70. Conceived in 1966, Renbourn brought together his flatmate Jansch (with whom he had recorded the ground-breaking *Bert & John*, 1966) and Folk-Blues singer McShee, who had guested on his 1966 solo album *Another Monday*. Thompson and Cox, whom Renbourn had met on the TV show *Gadzooks!*, were soon added.

Initially an experimental Sunday band, performing at London's Horseshoe Hotel throughout 1967, the name was an Arthurian symbol of protection from evil, reflecting Renbourn's fascination with medieval esoterica. With press interest already aroused, the arrival of legendary New York manager Jo Lustig in early 1968 marked a watershed. A ferocious PR campaign secured the first of many BBC radio and TV appearances, even before their debut *The Pentangle* (1968) had appeared. A 're-launch' concert in June was recorded for their second album *Sweet Child* (1968), an eclectic, definitive double set. Always regarded as 'underground' in the USA, the UK mainstream breakthrough came late in 1969 with *Basket Of Light*, a UK no. 5 album, and the minor UK hit single 'Light Flight' - theme to the popular BBC TV drama *Take Three Girls*.

The fourth album *Cruel Sister* (1970) - followed by a lull in a then relentless international touring schedule, including both Isle Of Wight Festivals - was widely perceived to be disappointing and although *Reflection* (1971) and *Solomon's Seal* (1972) were valiant improvements, the group were increasingly labelled precious and dull. With business and personal problems escalating, the Pentangle finally dissolved in March 1973. A Cambridge Folk Festival reunion in 1982 was well received, and the group continued off and on to 1995 with European tours and several new albums. While McShee retains the name for live work, Jansch, Thompson and Renbourn remain actively engaged in (occasionally interweaving) solo ventures. Only Cox has formally retired.

John Renbourn Discography 1970-1978

1970 THE LADY AND THE UNICORN

- 1 Trotto/Saltarello/
Lamento Di Tristan/La Rotta
- 2 Veri Floris/Triple Ballad
- 3 Bransle Gay/Bransle De Bourgogne
- 4 Alman
- 5 Melancholy Galliard
- 6 Sarabande

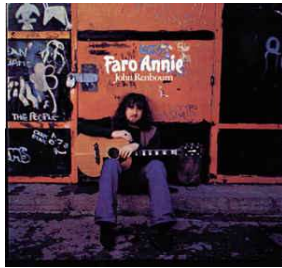
TRA 224

- 7 The Lady and The Unicorn
- 8 My Johnny Was A Shoemaker
- 9 Westron Wynde
- 10 Scarborough Fair

JOHN RENBOURN



THE LADY AND THE UNICORN



1971 FARO ANNIE

- 1 White House Blues
- 2 Buffalo Skinners
- 3 Kokomo Blues
- 4 Little Sadie
- 5 Shake Shake Mama

TRA 247

- 6 Willy o' Winsbury
- 7 The Cuckoo
- 8 Come On in my Kitchen
- 9 Country Blues
- 10 Faro Annie
- 11 Back On The Road Again

(1972) LOST SESSIONS

Around 1972 John recorded an album for Warner Bros which was not finally released until 1996.

- | | |
|------------------|------------------------|
| 1 Just Like Me | 6 To Glastonbury |
| 2 Sleepy John | 7 Floating Stone |
| 3 Riverboat Song | 8 O Death |
| 4 Green Willow | 9 The Young Man's Song |
| 5 Seven Sleepers | |

EDSEL EDCD 490



1977 A MAID IN BEDLAM

- 1 Black Waterside
- 2 Nachtanz/Shaeffertanz
- 3 A Maid in Bedlam
- 4 Gypsy Dance/Jews Dance
- 5 John Barleycorn

TRA 348

- 6 Reynardine
- 7 My Johnny Was A Shoemaker
- 8 Death and the Lady
- 9 The Battle of Augrham/In A Line
- 10 Talk About Suffering

1978 JOHN RENBOURN & STEFAN GROSSMAN

SNKF 139

- | | |
|-------------------------------------|------------------------|
| 1 Snap A Little Owl | 7 Looper's Corner |
| 2 Bermuda Triangle Exit | 8 Luke's Little Summer |
| 3 Theme from Charlie Mingus' | 9 Spirit Levels |
| The Shoes of the Fisherman's Wife.. | 10 The Way She Walks |
| 4 Luccett Sunday | 11 Woman From Donori |
| 5 Why A Duck | |
| 6 The Drifter | |



Bert Jansch Discography 1969-1975

1969 BIRTHDAY BLUES

- 1 Come Sing Me A Happy Song
- 2 The Bright New Year
- 3 Tree Song
- 4 Poison
- 5 Miss Heather Rosemary Sewell
- 6 I've Got A Woman

TRA 179

- 7 A Woman Like You
- 8 I Am Lonely
- 9 Promised Land
- 10 Birthday Blues
- 11 Wishing Well
- 12 Blues



1971 ROSEMARY LANE

- 1 Tell Me What Is True Love?
- 2 Rosemary Lane
- 3 M'Lady Nancy
- 4 A Dream, A Dream, A Dream
- 5 Alman
- 6 Wayward Child
- 7 Nobody's Bar

TRA 235

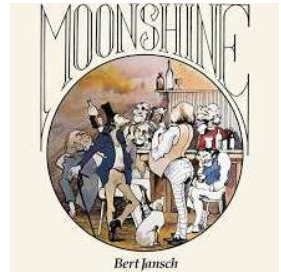
- 8 Reynardine
- 9 Silly Woman
- 10 Peregrinations
- 11 Sylvie
- 12 Sarabanda
- 13 Bird Song

1972 MOONSHINE

- 1 Yarrow
- 2 Brought With The Rain
- 3 The January Man
- 4 Night Time Blues

REPRISE K 44225

- 5 Moonshine
- 6 The First Time Ever I Aw Your Face
- 7 Rambleaway
- 8 Twa Corbies
- 9 Oh My Father



1974 LA TURNAROUND

- 1 Fresh As A Sweet Sunday Morning
- 2 Chambertin
- 3 One For Jo
- 4 Travelling Man
- 5 Open Up The Watergate
- 6 Stone Monkey

CHARISMA CAS 1090

- 7 Of Love and Lullaby
- 8 Needle of Death
- 9 Lady Nothing
- 10 There Comes A Time
- 11 Cluck Old Hen
- 12 The Blacksmith

1975 SANTA BARBARA HONEYMOON CHARISMA CAS 1107

- 1 Love Anew
- 2 Mary and Joseph
- 3 Be My Friend
- 4 Baby Blue
- 5 Dance Lady Dance
- 6 You Are My Sunshine
- 7 Lost and Gone
- 8 Blues Run The Game
- 9 Build Another Band
- 10 When The Teardrops Fall
- 11 Dynamite
- 12 Buckrabbit



SUBSCRIPTIONS to Rosemary Lane



Rosemary Lane
the pentangle magazine



Issue No 11 Winter 1996/7



Issue No 12 Summer 1997

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.

The subscription rates are as follows:

UK: £2.50 for 1 issue; £8 for 4 issues. Back copies £3.
EUROPE/IRELAND: £3.00 for 1 issue; £10 for 4 issues.
USA/CANADA: \$6 for 1 issue; \$22 for 4 issues.
JAPAN: £4.00 for 1 issue; £12 for 4 issues.

Payment can only be accepted by the following methods:

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



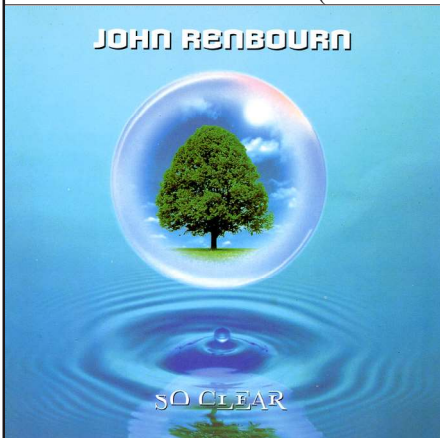
- | | |
|---------------------------------------|--------------------------------------|
| 1 Rosemary Lane | 1 Oh! How Your Love Is Strong |
| 2 When I Get Home | 2 Angie |
| 3 The First Time Ever I Saw Your Face | 3 Poison |
| 4 Woe is Love, My Dear | 4 Lucky Thirteen |
| 5 Black Water Side | 5 Peregrinations |
| 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 |
- Bert Jansch**
Blackwater Side
- (SMD CD 153)

- | | |
|---------------------------------------|---------------------------------|
| 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) |



Pentangle
Light Flight

(SMD CD 154)



- | | |
|---------------------------------|-------------------------------------|
| 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



BERT TOY BALLOON
JANSCH



Toy Balloon by Bert Jansch

(Cook CD 138)

Available from March 30th
12 new tracks
featuring

**Bert Jansch with Pick Withers, Johnny Hodge, Pee Wee Ellis,
Marcus Cliffe & Jay Burnett.**