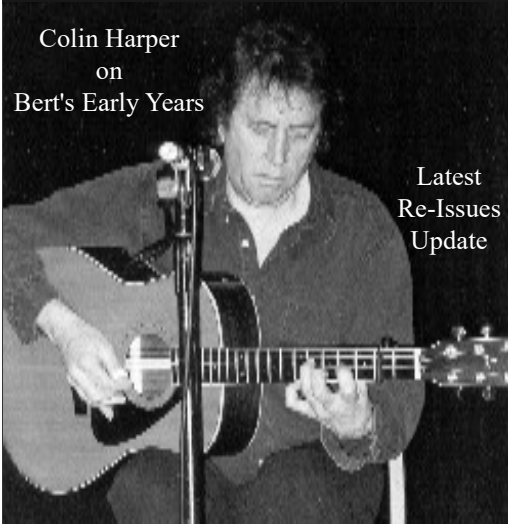


Rosemary Lane

the pentangle magazine

Colin Harper
on
Bert's Early Years

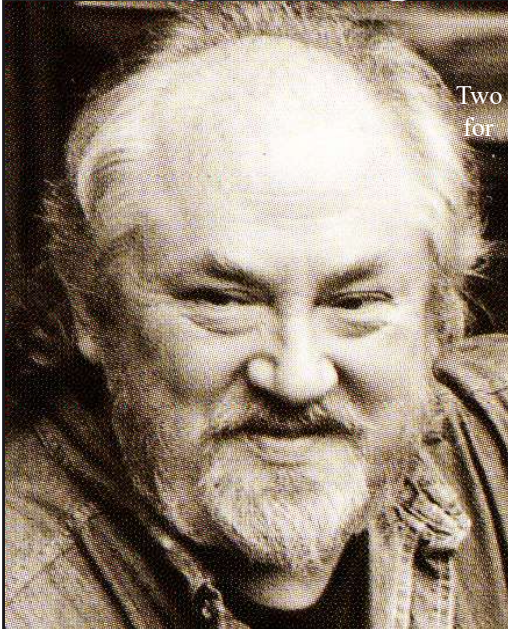


Latest
Re-Issues
Update

All the
tour dates
for 1999



Two more guitar tabs
for classic Bert and
John tracks



Issue No 14 Spring 1999

Editorial...

Well I guess the question everyone has been asking is: will *Rosemary Jane* make it into the millennium? Who knows? Well, for sure we've now struggled into 1999. Thanks to everyone for being exceptionally patient in the face of a provocatively unbroken silence! I'm very grateful to everyone who didn't write and enquire; but also heartened by those who did - in the gentlest possible way - remind me that Issue 14 was being missed. Top of the list for style must be Harald Brandt's postcard from Germany which will take some beating and which I've included on Page 4. I don't need to say, I'm sure that it's been something of a struggle to get this issue out. Uncharacteristically I was abroad for the whole of last summer when otherwise I would have been able to prepare a second issue for 1998. One thing I can confirm as a result of my sustained absence overseas is that Iran is not a secret haven of Pentangularity. But I don't suppose you suspected it was! Anyhow, this issue is nonetheless cosmopolitan and international for that: letters from Europe, the Far East, the Middle East and the States regularly turn up on my doormat. Australia is modestly represented, but so far nothing I think from South America or Africa. I also experienced some technical problems before Christmas when I rallied to try to make it into the Christmas post, so that was also put on ice. Well, now I've got new scanners, printers, digital cameras so I hope we're going to see some improvements in finish in this edition at least! And as far as I can see I will try to put a second one out in the autumn! In the meantime, though, if anyone feels they could enter into a job-share, I'd be delighted!

Then we could take it in turns. Colin of course is completely snowed under with the book and various other projects. The worst thing about the delay is that after reporting on the creative process accompanying John and Jacqui's albums of 1998, the *Jane* wasn't able to follow up on the actual release of those two CD's. So, as a token of regret, a brief mention is included on page 30. I've also included the tablature for John's *Bunyan's Hymn* that features in pole position on his album and for Bert's arrangement of *The Snows*, which co-incidentally also appears on John's album under the title *When The Wind Begins To Sing*, but quite differently arranged there of course. A surprise is always in store somewhere in reader's correspondence and this time it comes in the form of a Pentangle-accompanied film - *The Lion of Worlds End!* Elsewhere this issue majors on the launch of the remarkable compilation of early Bert Jansch recordings from Glasgow of the early 1960's. Colin Harper worked very hard on the sleeve-notes to do justice to the collection and since, for contractual reasons, he is unable to release material taken directly from his growing biography of Bert, those notes are the closest we are going to come to a foretaste of that publication and so I have included them in full. If you can get hold of the music too, of course, that's great, but I guess it is not readily available everywhere in the world. Colin has also come up with a video compilation - page 15 and there too you will find mention of the surprising but welcome re-issue of John Renbourn's album with Dorris Henderson. There You Go. Enjoy.

Ed



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Rosemary Jane

Spring 1999

Issue No 14

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Acknowledgements

Special thanks as usual to Colin Harper for continuing to send a constant flow of Pentangle writings out into the world. I am particularly indebted this time also to all the readers who have contributed - Beatrice King for her review of Bert's concert at the Spitz, Mick Brown for the archive material, Harald, of course, for his postcard and Clive Pearce for supplying the tablature of *The Snows*. Plus all other letter writers. **A reminder that Colin Harper is currently preparing the authorised biography of Bert Jansch and would welcome useful material or reminiscences. Please write c/o 46 Hillview Avenue, Belfast, BTS 6JR. And congrats to Colin on his wedding!**



Readers' Letters

Apologies to all who have had to be very patient!

From Harald Brandt, Germany.

It's been a long time since I received the last *Rosemary Jane* (No 12) Maybe something got lost? I'm still very much interested in R.L – I 'd be pleased to hear from you.

Harald, you unquestionably gets the award for the wittiest postcard of the last 12 months (below). Alas, I've just realised that I was so distracted by the shot of Bert's Hairdressers that I failed to notice that your last copy was No 12 (rather than No 13) Very many apologies for this. I had thought you were enquiring (along with a few other patient folk after the fate of no 14). Sorry.

Jim Tigwell, North Somerset

I was re-reading the review on the *Snapper* releases talking about the wrong tracks here and there. You may be interested to know that I have the *Castle CD Bert Jansch – The Collection* which has an extra track. The last track *Bird Song* is actually track 26 with *Life Depends on Love* the extra track. (this all sounds a bit nerdy – never mind, I find it interesting).

Donovan recorded a BJ song *Oh Deed I Do* on his *Fairytale* album, 1965. I'd be interested to know if Bert ever recorded it. I know it's not on his albums in the discographies - issues 12 and 13. You omitted both Bert and John's



Transatlantic samplers of 1969, both of which I know introduced friends to their music and presumably many other people. Also on John's sampler, although mine is sadly deceased, there was his version of *Lord Franklin* which turns up on the Snapper *So Clear* which I've not heard. Is this the same one? I may be wrong, but it doesn't appear on any other early album.

Also, I have a lovely CD *Derroll Adams – 65th Birthday Concert* recorded in Belgium in 1990 with various people including John and Jacqui singing *Willy o' Winsbury* – Jacqui, John, Bert and Danny doing *Tell Me What Is True Love* and Bert doing *Bonny Portmore* and a song called *The Song of Indecision* which I'm not familiar with. Perhaps you could shed some light.

The CD is on *Waste Productions*, Pottelberg 189, 8510 Kortrijk-Marke, Belgium. Tel (32) 56/22.27.45 and Fax: (32) 91///21.67.45.

And later:

Having studied the Pentangle discography I feel it's possible these tracks are on the album *Anniversary* – not familiar to me – which contains *Bonny Portmore* not listed elsewhere (except *The Ornament Tree*) and *Ever Yes, Ever No* which may be *Song of Indecision*. Anyway, I hope you enjoy. – other musicians playing back-up include Hans Theeswick and Bill Kieth.

In No 11 John mentions Lyubo Maysterovic – he can be heard on a CD with various other guitarists including John Renbourn (*Little Niles* and *Im Wonderschionen Mauat Mai*) entitled the *International Guitar Festival. Acoustic Music Records*, Postfach 1945, 49009 Osnabruck, Germany.

Thanks very much for this information, Jim. I'm sure owners of the Castle CD are grateful for being put in the picture. I mentioned your Donovan query to Colin Harper (who recently interviewed him for Bert's biography). Colin confirmed the Donovan track you mention, but, no, Bert never did record it himself. Yes, you're

right about the samplers: for the good reason that I don't possess them; though I have, I think heard them all. I was hoping to feature them at a later stage when I've acquired them. If my memory serves me correctly (and I think it probably does because I remember first learning John's guitar part by playing it over and over...) the version of Lord Franklin on John's sampler is actually the Pentangle track taken from the Cruel Sister album. This is certainly the one on Snapper's So Clear. Thanks so much for sending the Derroll Adams recording. Yes, again your guess is right: the tracks are taken from the Anniversary album. It's amazing just how many curious crannies are occupied by Pentangle recordings. As for Lyubo I haven't caught up with the CD you mention yet, but it sounds like a treasure for acoustic guitarists.

Marc Hughes, Carrot House 208, Koizumi-cho 99, Hikone-shi, Shiga-ken 522-0043, Japan.

Could you tell me if any of the following Bert Jansch songs have been included (as tablature) in any issues of *Rosemary Lane*? If so, I'd like to buy the back issues. Alternatively, could I suggest them for inclusion in future issues? From *It Don't Bother Me: Tinker's Blues, The Wheel, Oh My Babe, My Lover, It Don't Bother Me, So Long, The Time Has Come, In This Game*. From *The Collection: Angie/Work Song, Running From Home, Blackwater Side, Go Your Way My Love, Tell Me What Is True Love?* From *Toy Balloon: Waitin' & Wonderin*. From *Young Man Blues: Live In Glasgow 1962-1964* *I Am Lonely, I Am Lost, Joint Control, Blues Run The Game, Courting Blues*. With John Renbourn: *Orlando, The Wagoner's Lad*.

Yes, Running From Home was featured in Issue 13 of Rosemary Lane. As for the rest, Blackwater Side and I Am Lonely are included in the Doug Kennedy book, Bert Jansch Songs and Guitar Solos; the Remy Froissart book included



Courting Blues; Tinker's Blues *is available on the internet; Angie has been widely published in various fingerstyle compilations (and is also on the internet); The Wheel is featured in British Fingerpicking Guitar (Mel Bay); the Ann Briggs song Go Your Way My Love is tabbed in an old Oak Publications compilation of Guitar Tunings by Stefan Grossman; and Pierre Le Bras, I'm very pleased to say transcribed Tell Me What Is True Love? for me and yes, I think that is a prime candidate for inclusion in the next issue. Pierre has also tabbed Blues Run the Game. I don't know of any sources for the remaining tracks, I'm afraid. Readers may be able to help here? See reply below to Jurgen.*

From Thomas Bruce, Glasgow.

Got your address from the *Guinness Rockopedia* and wonder if you can help, as you are listed as the fan club organiser for the Pentangle. For many years I have tried to get a copy of Bert Jansch's *Daybreak* without success and according to Billy Connolly's TC documentary entitled *Acoustic Routes* (he had Bert on the programme) and mentioned that *Daybreak* was a track on Bert's blue album. Can you send me a copy of *Daybreak*? And can you give me Bert's address?

Tom, I recall the mention in Acoustic Routes, but I think you'll find the track Daybreak on A Rare Conundrum. I can't supply Bert's address.

From Kevin Cranston, Norwich.

I've enjoyed Bert's music for many years no and didn't realise a fan club existed, and wondered if you could possibly give me some help and advice. Would you have any idea where I can get hold of a book of Bert's music, new or second hand (preferably in tab) especially earlier material. So far I haven't had much success except for a Mel Bay publication *British Fingerstyle Guitar* which only contains a handful of his songs. I realise a concise book of his songs may not even be I print.

I would really appreciate it if you could send me any information on your club and where and if I can get hold of some sheet music. Really looking forward to hearing from you.

Thanks for the query, Kevin. As you'll see from my reply above to Marc in Japan, this is a complicated subject. It is dealt with in detail in Issues 12 and 13, so I'll have to refer you to them if you want to know the full story as far as I know it! The Doug Kennedy book Bert Jansch Songs and Guitar Solos from Punchbowl Music is the fullest publication to-date.

From Jurgen Kleine, Selm, Germany.

I am a big fan of Bert Jansch. As a hobby guitar-player (not singer) I am mostly interested in learning his instrumental compositions. Transcribed pieces in notation or tablature are impossible to get here. Only *Angie* I did find in a book. Do you have an address for where I can order Jansch – transcriptions in good quality? *This issue of Rosemary Jane includes a transcription of the Pentangle track The Snows by Clive Pearce. Clive has several times in the past offered his services as a transcriber of Pentangle music for a fee. Clive can be contacted at: 35 Broadlands Avenue, Chesham, Bucks, HP5 1AJ, England. Tel: 01494 782373.*

From Avishy Sternin, Israel

I'm trying to get Bert's *Toy Balloon* here in *Tower Records* in Israel, but they just don't get it. John Renbourn discs they don't have at all... Is it possible to get them from *Blackmail* still, and if it is, will you kindly send me the address? *Blackmail regularly carry albums and re-issues by Pentangle members and can be contacted on 0181 659 7820/0191 568 1245, faxed on 0181 569 9063 or via their web-site: www.blackmail.co.uk or by e-mail: music-mail-order@blackmail.demon.co.uk*



From Paul Dickinson, Sheffield.

I must say it is refreshing to read about real musicians in this day and age. I have just been on holiday and as a treat I bought Bert's bootleg album – a first class recording (as usual) with some songs I have not heard before i.e. *Summer Heat*. It's really great to get some tab for John and Bert's tunes as well. I've been slaving away on my guitar trying to play them. But to be honest when I hear them play I feel like throwing it in the bin. Haha!....

I think several generations of would-be guitarists know that feeling, Paul... Summer Heat was first featured on Bert's When The Circus Comes to Town album from Cooking Vinyl Records.

Many thanks to Rosemary Jane reader Mick Brown for sending in following tantalising snippet from Melody Maker 1972? Is there anyone out there with information on this film or someone who may actually have seen it?

PENTANGLE SPECIAL

THE LION of the World's End, the film which features the music of Pentangle will be shown on American television in two parts as the opening and closing shows in the season of Bell Telephone specials this autumn.

Pentangle's next album, titled *Solomon's Seal*, will be released at the end of August. It is their first for Warner Brothers and Bert Jansch is currently recording his first solo album for the same company.

The group play at the Yardley Folk Festival in B.....ham on Sunday, and then they are set to open a folk concerts at the theatre in Green.....

Welcome to Pentanglia

Come with us now to a magic kingdom, of crimson waterfalls and crystal pasturelands, where maidens weave arabesques of melody from lonely towers besieged by dark knights, a dreamworld idyll. Verily, this is the magic five-sided kingdom of Pentanglia, for this night circumscribed by the critics of the Royal Albert Hall which as students of white wizardry know will tell you is a very potent symbol indeed.

A quiet reflective place like the enchanted land of sleeping Beauty, where the soft strands of music echoing and re-echoing around the huge dome above us only plunge us ever deeper into meditation, where the enthusiasm of the populace putting their hands together at the conclusion of each more delicate construction comes as a rude interruption.

A pause and the more vulgar citizens of the lovely land rush rudely to the bar, but the majority stay to sport and play, laughing and clapping their hand with unrestrained and child-like joy as pretty paper aeroplanes soar down from the heights around us. At one moment there are fully a dozen of these paper constructions swooping around in the currents of the

**From Mick Brown also:
extract from *Melody Maker*,
October 30th 1971**

upper air, and when he returns with his fellow rulers, Bert Jansch picks one up from the stage and sends it sailing down into the stalls.

The music now is more modern. With more emphasis upon rhythm, but still the rude outside world cannot intrude. We are riding now down the beautiful parkway they have constructed the mountains of this fair land, seated in the soft leather upholstery of an air-conditioned Cadillac. Through the darkened windows we can see great soaring skyscrapers of steel and plastic filled with the music of the spheres which comes to us electronically, for each of us is secure in his four-wheeled cocoon. Then it is over and we leave the country of Pentanglia for the ugly outside world of panda crossings and queues for the 73 bus. But behind us a lovely girl in a long dress hums the haunting theme of Pentangling and we know that, unreal or no, we have carried a piece of our visit away with us to lie, like a glittering crystal of ice diamonds, slowly melting in the palm of our hands.

Karl Dallas.



Tuning Up

latest news, gossip, gigs and recordings

Well, it's almost a year since the last news update so there's loads of new stuff to report on. Front-runners must be the new albums and re-issues. Hot on the heels of Bert's *Toy Balloon* in the first part of last year came Jacqui's *Passe Avant* and John's long-anticipated return (after 13 years) to solo recording with *Traveler's Prayer*. Both of these were just about to appear when the last issue was published. Since then, Ace Records has been a hive of Pentangle activity with re-issues of Bert's *Thirteen Down* (1979) and of John's joint-recording from the same year of *Under The Volcano* with Stefan Grossman. Very nice to see these available again – particularly *Thirteen Down* which has not been issued on CD before. Most astonishing, though, is the collection of 30 pre-1965 Bert recordings made by John Coia at a series of folk club sessions at the start of Bert's career which Ace have put out under the title *Young Man Blues: 1962-1964*. Colin Harper documents the early history in the sleeve notes and has dug up some equally striking early photographs of Bert in his mid-sixties milieu, courtesy of one Rod Harbinson who lived downstairs from Bert at the time. In tandem with the spirit of this release is a limited edition video collection of performance clips of Bert privately compiled by none other than – you guessed it - Colin Harper under the title of *Bert Jansch ~ Travelling Songs 1967-1996*. More about all these and their sources can be found in this issue. Colin has also been pressing on with

his book on Bert and has so far written 25,000 words, but this only takes us up to 1959! So we may have to wait a while yet.... Colin tells me that he has amassed a frightening amount of research material and interviews: the latter include Andy Irvine, Christy Moore, Robin Williamson, Roy Harper, Donovan, Duffy Power and most recently Clive Palmer. Since the last issue Bert has changed managers yet again and is now overseen by Brian Halleen. One project that has been mooted is a Channel 4 documentary on Bert, so the search is on for some celebrity guests whose presence will secure the funding. I am told that Bert has also done an interview for *The Guitar Player* magazine in the US as well as a cable TV broadcast of two songs recorded at the Edinburgh festival last August. As far as I know the interview has not yet been published, but they last talked to Bert way back in May 1998, so maybe something soon.

But Bert has not had all the attention in recent months. Ace Records have re-issued John's excessively rare 1965 album with Dorris Henderson – *There You Go* – and this was sent on its way out into the world with a fitting press launch at the 12 Bar Club in Denmark Street in January. And Strange Fruit Records have released a *John Renbourn Live @ the BBC* album which comprises a 40-minute compilation of two of John's sessions – the longer one (30

(contd on page 11)



Bert Jansch

on tour in the
UK

**MARCH**

24	WED	EAST GRINSTEAD	Chequermead Arts Centre And Theatre	01342-30 20 00
26	FRI	BBC RADIO 4 AT 2100	Fish ain't Bitin'	

Bert was commissioned by the BBC to write the original music for a play called **Fish ain't Bitin'** by Nigel Moffit. Bert's son, Adam, debuts on bass guitar as well.

APRIL

1	THU	WORKSOP	Regal Centre	01909-48 28 96
15	THU	BROADSTAIRS	Neptune's Hall, Trident Folk Club	01843-86 14 00
25	SUN	BRISTOL	Bristol New Vic	0117-987 7877

MAY

7	FRI	NORTHWICH	The Harlequin Theatre, Northwich Folk Club	
16	SUN	BRIGHTON	Concorde 2	

JUNE

5	SAT	LONDON	Cecil Sharp House	
11	FRI	STAMFORD	Stamford Arts Centre Guitar Festival	01780-76 32 03
19	SAT	LYME REGIS	Marine Theatre	01297-44 23 98
20	SUN	NR. PLYMOUTH	Yealmpton Community Hall	
27	SUN	CRAWLEY	Main House, Hawth Centre, Hawth Festival	01293-55 36 36

JULY

3	SAT	FARNHAM	The Pit	01252-85 07 89
8	THU	WORCESTERSHIRE	Huntingdon Hall, Huntingdon Hall	01905-61 14 27

AUG

27	FRI	EDINBURGH	Charlotte Square Gardens, Edinburgh Book Festival	
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SEPT

A Scottish tour (inc. Highlands and Islands) is being planned to occupy the first 14-18 days of September.

OCT

7	THU	BIDDULPH	Biddulph Arms	
14	THU	OXFORD	Zodiac	01865-42 00 42



Jacqui's Pentangle

in the UK & Europe

**APRIL**

9	FRI	BURGESS HILL	Martlets Hall, Civic Way, Burgess Hill, Sussex	01444 242888
12	MON	NETTLEBED	Village Club, High Street	01628 636620
15	THU	MILTON KEYNES	The Stables, Wavendon	01908 583928

JULY

16-18		GERMANY	Hersberg (also with Fairport Convention)	
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AUGUST	CROPREDY	Cropredy Festival		
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TBC Festival dates in Denmark and Italy.

See John's dates for concerts with Jacqui McShee.





John Renbourn in the US, UK, Europe & Far East

APRIL

20	TUE	SOMERVILLE MA	Johnny D's	(617) 776-7450
21	WED	NORTHAMPTON MA	Iron Horse	(413) 586-8686
22	THU	LANSDOWNE PA	Lansdowne Folk Club	(610) 622-7250
23	FRI	CHARLOTTESVILLE VA		(804) 977-7476
24	SAT	ST LOUIS MO	Focal Point	
25	SUN	MEMPHIS TN	Christian Bros Univ	
27	TUE	ANN ARBOR MI	Ark	(734) 761-9104
30	FRI	MINNEAPOLIS MN	Cedar Cultural	(612) 338-2674

MAY

1	SAT	HINSDALE IL	Unitarian Church	(708) 579-5695
2	SUN	COLUMBUS OH	Short North Tavern	(614) 291-5854
3	MON	CINCINNATI OH	House Concert	(513) 661-3668
4	TUE	BERKELEY CA	Freight & Salvage	(510) 548-1761
5	WED	SARATOGA CA	Montalvo Center For	
6	THU	SARATOGA CA	Montalvo Center For	
7	FRI	BELLINGHAM WA	Allied Arts	(360) 738-7299
8	SAT	PORTLAND OR	Aladdin Theather	(503) 239-9698
9	SUN	SEATTLE WA	Tractor Tavern	(206) 789-4250

25-30 SPAIN

JUNE

10	THU	ALDERSHOT	West End Centre	Solo
11	FRI	LONDON	The Kings Head	Jacqui McShee
12	SAT	STAMFORD	Guitar Festival	Solo
13	SUN	STAMFORD	Guitar Workshop	
16	WED	DORKING	The Watermill	Solo
17	THU	CLEVEDON	The Regent	Solo
18	FRI	CLAYGATE	The Foley Arms	Jacqui McShee
19	SAT	ALLENDALE	Festival TBC	
20	SUN	BIRKENHEAD	The Kazbah	Solo
21	MON	OTLEY	Grove Hill Social Club	Solo

JULY

2	FRI	PRAGUE	Theatre Akropolis	
3	SAT	MIKULOV	Church	

SEPT

20-26 CALIFORNIA

OCT

28	THU	OXFORD	The Zodiac	Solo
29	FRI	CAMBRIDGE	Portland Arms	Solo
30	SAT	TAMWORTH	The Arts Centre	Solo

NOV

4	THU	MELROSE	The Wynd Theatre	Isaac Guillory
19-21		HONG KONG	Folk Festival	
TBC		AUSTRALIA		



(contd from page 8)
minutes) with the John Renbourn Group and the
other (10 minutes) with Stefan Grossman.

Word has it also that there are two Davey
Graham compilations about to be issued by
Polygram and Decca respectively, both based
around Davey's 6 albums for Decca, although
the Topic collection also includes material
from the Anji EP. The Polygram album will
feature 30 tracks and run to 78 minutes. And
on March 31st Topic release their Ann Briggs
compilation for which Colin Harper has writ-
ten sleeve-notes extending to 11,000 words!
That must be some kind of record for a CD
booklet. That just about completes the picture
for the time being.



Transparencies courtesy of Mick Brown



**A Touch of Nostalgia
Pentangle re-group for the
Cambridge Folk Festival 1980**



Bert Jansch at The Spitz

June 1998
by Beatrice King

I was lucky to be able to go to one of Bert's recent gigs at *The Spitz* in London in June 1998. It turned out that on that night his guests were Dave Sutherland, rightly described as another folk/blues artist, and Johnny Hodge, the two fellow guitarists Bert has been busy producing albums for. He played about 20 songs, only four from *Toy Balloon – Carnival*, *Hey Doc*, *Born and Bred In old Ireland* and *She Moved Through the Fair*. Johnny Hodge accompanied him on slide guitar. At one time both Dave Sutherland and Johnny Hodge joined Bert on stage to play *The Lily of the West*, *Candyman* and a song I had never heard before: it was quite exciting and they all played very well. When I saw Johnny Hodge being invited on stage I decided that it was time for me to ask for a request, *All I Got*, as I know that Johnny Hodge was the musician who played slide guitar on this track on the album. Both smiled

but said “Not now!” It did not surprise me as he sounded like he had very carefully planned his set. In the end he never got the chance to play my request as the gig finished at 11 o'clock with no break. This was the night that Scotland failed to qualify for the remaining World Cup football matches. I think this may well have depleted his enthusiasm. There was an encore, though, at the end of what should have been the first half of his appearance. It was great to see Bert put a lot of energy into playing old favourites like *Strolling Down the Highway* and to finish off an intense version of *Angie* as in the old days. *The Spitz* is the right kind of venue for his art, an intimate venue. When I came in it was dark, but I noticed that only Dave Sutherland's cassette seemed to be on sale which is a shame as Bert only played four tracks from his new album and never once said anything in his introductions to vaguely promote his own album. I am sure that there were people in the audience who could easily have been tempted to buy it at the end of the gig, especially if his music was new to them. This is a great album, which, as Colin Harper says in Issue 13, “deserves to sell by the ton, now, not in 20 years' time.” Keep up the good work!

Bert & Johnny giving all they've got at The Spitz



Young Man Blues

1962-64: Colin Harper profiles Bert's early years...

BERT JANSCH was born on 3 November 1943 in Glasgow, and was raised in Edinburgh. He took up the guitar at 15, wrote his first song in 1959 and by the time he hit the London folk club scene in a concerted manner during 1964 his playing was peerless, his mode of performance uncompromising and his impact immense. His first album, entitled *Bert Jansch* and bearing the stark portrait of an intense young man staring forth, guitar in hand, from a deep blue cover, was recorded during the year in the makeshift studio of record-retailer, folk-club organiser and freelance sound-recordist Bill Leader's back room in Camden. Although the 'folk boom had been assuredly gaining pace in terms of artists, venues and media coverage since 1961 there were still very few labels dealing in any kind of folk music in Britain at the time and absolutely none dealing in the sort of thing Bert was doing. The record was eventually sold to Nathan Joseph's Transatlantic Records the following year for the princely sum of £100, and would go on to sell six figures and influence a generation.

"Perhaps if I'd been a cannier person, sitting on it for another six months" recalls Leader, "we might have done a better deal. But it was important for Bert. There's a time when a record has got to be released for an artist, and if you



miss that you bugger up his career."

Featuring classic autobiographical songs like *'Strolling Down The Highway'*, *'Running From Home'*, a blistering re-arrangement of Davey Graham's *'Angie'* and the notorious heroin ballad *'Needle Of Death'*, it has long been thought that those Bill Leader recordings of 1964-65 (part of the final album having been recorded after the deal was signed) represented the earliest tangible evidence of what all his peers regarded, then and now, as Bert's ground-breaking songs and guitar-playing. It seems we were quite spectacularly wrong.

The recordings on this CD represent an extraordinary find. They were taped by a 14 year old schoolboy called Frank Coia from what we believe to be three Glasgow folk club concerts in Glasgow, between 18 September 1962, the date of the first concert at *The Attic Folk Club* in Paisley, and two others - one some time during 1963, and one from the summer of 1964, both at

Clive Palmer's *Incredible Folk Club* in Glasgow's Sauchiehall Street. Previous testimonies from fellow musicians about Bert's impact prior to the release of his first record have been spirited and evocative, from memories still clearly charged with the recollection of this young man who was almost single-handedly redefining the possibilities of the unamplified guitar. Martin Carthy, for instance, well recalls Bert's first appearance on the London scene - playing firstly at Cliff Aungier's blues night at *The King & Queen* and then storming the open-stage night at The Troubadour precisely one week after Bob Dylan had done the same on 19 January 1963: "His reputation had preceded him" said Carthy. "People talked about Bert as being a bloke who'd only been playing a matter of months and already had learned everything - everything his teachers could throw at him. What he was playing - you'd call it blues but it'd have to be a very, very loose definition of the blues. I can't remember the first songs I heard him sing - I remember the shape of them - but fairly soon after he came down here I heard him do '*Strolling Down The Highway*'. That I do remember! It was just this drive, this incredible drive. His only concession to everybody else was to play '*Angie*' and he played it all wrong! He didn't play it like Davey, he played it like Bert. And still does. If I say Davey touched everybody it's true, but there are some people who could not have survived had it not been for Davey, but Bert always had more than that. He never sounded like anybody but Bert."

Tantalising glimpses like that, of the protracted but shadowy pre-Transatlantic performing years of Bert Jansch are no longer the only option for those fascinated by the origins and development of a unique musician. The Glasgow tapes are, to my mind, as important a document as The Beatles' Hamburg tapes of similar vintage - more revealing about the artist in question and considerably more justifiable as a commercial proposition. The sound

quality, carefully enhanced for this release by Nick Robbins at *Sound Mastering*, was already remarkable on the 'original' reel-to-reel which was, in fact, a second generation edited version of the actual recordings. Consequently much of the applause, apparent acres of between-song tuning and doubtless a few of Bert's introductions have been erased but the copy was nevertheless made close to the time of recording and, more importantly, was preserved.

Bert had left school in 1959 and, following in the footsteps of his older brother Charlie had taken a job as a nurseryman with a market garden in Edinburgh. It lasted about three months, but was long enough for Bert to acquire his first guitar - a Hofner cello - on hire purchase with his employer as guarantor. Three or four months of piano lessons, forced on him by his mum, had given Bert a rudimentary knowledge of keys and scales, while it was at school - with Elvis Presley on the radio and Lonnie Donegan's skiffle sounds sweeping the country - that Bert first laid eyes on a guitar. When his music teacher brought one into the classroom to show everyone, Bert was hooked. A few attempts to build a guitar failed, but with his new purchase in hand Bert went along with a few friends to a new folk club he'd discovered in Edinburgh's Royal Mile called *The Howff*.

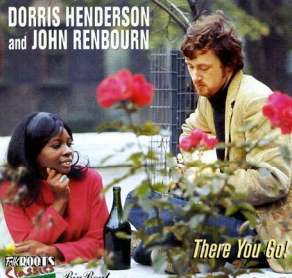
Bert had had no previous interest in or particular exposure to folk music but the club, a permanent establishment fronted by Roy Guest who would later become a significant folk concert promoter in London, actually became his home for a while. An all-day 'folknik' hang-out, with some kind of Arts Council backing, Bert would play the role of caretaker - making the soup, renovating the place - for a period between leaving home and sharing a series of dilapidated tenement flats with Robin Williamson. The initial attraction, however, was not so much the lifestyle or the live music but the prospect of guitar lessons
(contd on page 16)



John Renbourn & Dorris Henderson There You Go (1965)

Big Beat Records CDWIKD186

Well I'd never even seen a copy of this album, much less heard one. I'd seen Dorris live and formed some idea of her interaction with John, but this is a startlingly fresh perspective. She sings with power and subtlety across classic blues and contemporary folk tracks. To my ear faintly reminiscent of the early Buffy Sainte-Marie but in bluesier mode. John provides the intricate, energetic but understated accompaniment.



1. Sally Free and Easy
2. Single Girl
3. Ribbon Bow
4. Cotton Eyed Joe
5. Mr. Tambourine Man
6. Mist On The Mountain
7. The Lag's Song
8. American Jail Song
9. The Water Is Wide
10. Something Lonesome
11. Song
12. Winter Is Gone
13. Strange Lullaby
14. You're Gonna Need Somebody On Your Bond
15. One Morning In May
16. A Banjo Tune
17. Going To Memphis
18. Hangman
19. Leaves That Are Green

Bert Jansch Video Travelling Songs 1967-96

Colin Harper has privately assembled a collection of performance clips featuring Bert Jansch over the 30 years of his recorded appearances. Copies are available from Colin direct from:

Colin Harper, c/o Heather Sandilands, 79 Loopland Park, Belfast BT6, N. Ireland.

The cost is £17. For me the highlight of this collection is Bert's performance of *Moonshine* in the company of Ralph McTell and Stefan Grossman.

Bert Jansch ~ Travelling Songs 1967 - 96

A one hour collection of international television moments from the career of the legendary guitarist, singer and songwriter.

1. **Angi / Running From Home** ~ from 'Acoustic Routes' BBC (UK) 1992 [recorded c.1990] (Dir: Jan Leman)
2. **Bells / Interview** [London] ~ from 'Folksingers In London' Danish TV July 1967
3. **Travelling Song** [live at Oslo University] ~ Norwegian TV May 1968, with The Pentangle
4. **Train Song** ~ from 'In Concert' BBC (UK) January 1971 [recorded June 1970], with The Pentangle
5. **House Carpenter** [live in Manchester] ~ from 'From The Two Brewers' Granada (UK) May 1970, with The Pentangle
6. **Sally Free & Easy** ~ from 'Set Of Six' Granada (UK) June 1972, with The Pentangle
- 6a. **Interview** ~ Danish TV April 1976
7. **People On The Highway** ~ Belgian TV January 1973
8. **Lady Nothing** ~ from 'Four Guitars' Danish TV June 1975
9. **Moonshine** ~ as above, with Ralph McTell
10. **Blackwaterside** [live at Queen's Hall, Edinburgh] / **Interview** ~ from 'A Man & His Songs' (dir: Edmund Jensen) Danish TV April 1976
11. **Candyman** ~ as above, with Rod Clements & Pick Withers
12. **Daybreak** ~ from 'Ramblin' US Cable TV 1980, with Martin Jenkins & Nigel Portman-Smith
13. **Bruton Town** [live at Cambridge Folk Festival] ~ BBC (UK) 1982, with The Pentangle
14. **Heartbreak Hotel** ~ from 'Anderson On The Box', BBC Northern Ireland November 1992, with Peter Kirtley
15. **When The Circus Comes To Town** ~ from 'Later With Jools Holland' BBC (UK) June 1996, with Jools Holland
16. **Interview / Been So Long On The Road** ~ from 'Acoustic Routes' BBC (UK) 1992 [recorded c.1990]

A strictly limited edition of 50 copies. Number: _____



(contd from page 14)

from its two resident performers, Jill Doyle (Davey Graham's sister) and Archie Fisher. Archie recalled the experience to *Folk Roots* in 1988: "Bert came along, spent one lesson with Jill and learned all she knew and then spent two lessons with me. The reason it took me two lessons was I took him out and got him drunk during the first one."

Known more today for his vocal prowess and interpretations of traditional material Archie was nevertheless a much better guitarist than his modesty allows and a major formative influence on Jansch. Listening back to some of these recordings Bert himself made an observation that might surprise those who believe his key source from day one was the fusion pioneer Davey Graham: "Certainly my playing now is taken straight from Davey" he

says, "but listening to this, not then. I was more influenced by folk stuff - Pete Seeger, Archie Fisher. There's a lot of Archie there."

Interviewed by Pete Frame for *ZigZag* in 1974, he went further in acknowledging the debt: "Archie is a traditionalist in a way but believe it or not he's quite a good blues guitarist as well. The range of things he can play is amazing really, but he never plays them now... He used to say 'Have you heard this one?' and launch into a Reverend Gary Davis number - which hasn't the remotest connection with the Scottish tradition!"

Archie was not only a source of songs for Bert - some of which are evident on the Glasgow recordings - but of technique. Watching banjo/guitarist Ralph Rinzler, accompanying London folk-revival guru Ewan MacColl on a show in Glasgow, very probably in the late 50's, it was the first time anyone in Glasgow or Edinburgh had seen 'clawhammer' technique: "So I went out on the stair and got taught a few banjo licks" says Archie. "And also got taught the guitar technique. Thereafter in Edinburgh they called me 'The Clawhammer Jesus' - no one else knew how to do

it. I was the prophet of clawhammer:"

Robin Williamson, later to find fame with the esoteric music of the *Incredible String Band*, but at this stage ensconced in Scottish traditional music, was Bert's flatmate and kindred spirit for much of what can be called the latter's 'Edinburgh period'. He recalls the particular significance of Davey Graham on Bert's playing at this stage:

"Davey was the first person I ever heard play more than one line of music at once on the guitar in that baroque manner. He'd kind of done a Big Bill Broonzy baroque thing because Bill used to go thump, thump, thump on the bass string with his thumb - which Martin Carthy borrowed. But that was just as far as it went with Broonzy, and Carthy just kept the drone going, whereas Davey took the notion of making a baroque bassline, moving it slightly. The classic example of that was 'Angie' of course - a simple moving bassline. And Bert developed that considerably further. But Davey was the man really. The first man to have a go at it in Britain."

Davey Graham's recording of the hugely influential 'Angie' - a reworking of a jazz tune that would go on to literally open the door of any folk club in the country to any musician who could play it - came out on the 3/4 AD EP on Topic in March 1962. Bert knew Davey's family who were also from Edinburgh, and had met Davey in passing but would only get to see him playing in 1964, in London during the sessions for the album he made with Shirley Collins - *Folk Routes, New Routes* - which were taking place in Bill Leader's home-cum-studio contemporaneously with the sessions for *Bert Jansch*. Bert had nevertheless, heard Davey's recording of 'Angie' courtesy of a tape Davey had sent to his sister Jill - some time before its release, and clearly mastered the technique with ease.

There were other Scottish folk scene stalwarts



who can be counted as minor but early influences on Bert, and whose ideas and repertoire can surely be glimpsed from these recordings. The late Hamish Imlach, a Glasgow man of great girth and humour and an energy in his playing that made up for any technical limitations, was the first folk/blues musician Bert remembers seeing perform - sitting inches from his guitar at *The Howff* in Edinburgh while Owen Hand was one of the few performers on the scene then writing original material. Indeed, his chilling whaling lament 'My Donal' - much covered since and often erroneously regarded as traditional - had already become something of a standard and was featured by Archie's sister Ray Fisher on the rare but definitive Decca live albums *Edinburgh Folk Festival 1963 Vols. 1 & 2*. Both Hamish Imlach and Owen Hand went on, via their own calling card appearances on the Decca albums, to record for Transatlantic but along with Archie Fisher perhaps the most significant, if obscure, influence on Bert from this earliest period in his career is the commercially unrecorded Len Partridge. Owen Hand puts it in perspective: "I think you'll find that I was possibly influential on Bert in terms of the traditional songs I would sing, and Bert's guitar was influential on me. But we were both influenced by a man called Len Partridge. He was a very large man, very fat, and I think he suffered from an inferiority complex because of his size. But he was an amazing guitar teacher. He taught you very basic Mississippi blues -you know, *bomp, bomp, bomp* on the sixth string and 'Come back baby, please don't go'... That's the origins of that one." 'Come Back Baby', popularised by Snooks Eaglin, would be one of the very few American blues that Bert would ever record commercially (on his 1967 album *Nicola*) and is one of only two songs to appear no less than three times - on each of the three recording occasions - on the full Glasgow tapes. Each version is markedly

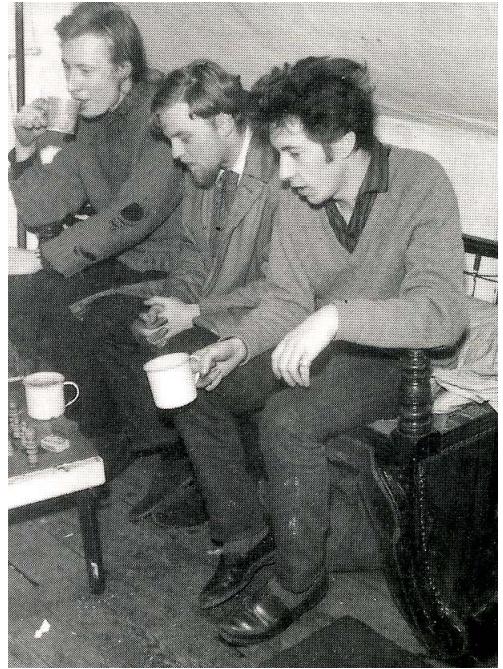
different, the one chosen for this CD being the most relaxed of the three. From the mid-50's jazz bandleader Chris Barber had started the trend of bringing genuine black American blues artists over to Britain, with a stop in Glasgow or Edinburgh a regular fixture in the Itinerary. Big Bill Broonzy was the first, and although Bert never saw him perform, plenty of his songs are among the 57 tracks on the Glasgow recordings. "I was really into Big Bill Broonzy" says Bert today. "Even before *The Howff* and all that I found this EP of his and I had a guitar - probably I the guitar I got when I was working at the nursery. So then when I went to the club I realised it was the wrong kind of guitar - a jazz guitar. Later visiting American artists ranged from Pete Seeger to Memphis Slim, Sister Rosetta Tharpe even Muddy Waters - whose uncompromising electric sound was quite ahead of its delta blues educated British audience in 1960. But the visiting artist who had perhaps the greatest effect on the young Jansch was Brownie McGhee, as Owen Hand recalls: "Roy Guest brought Sonny Terry and Brownie McGhee to the Usher Hall. They came back to *The Howff* afterwards and Bert just sat in front of Brownie McGhee and watched him play 'The Key To The Highway' and then asked him 'Could you play that again?' And the next morning Bert was playing 'The Key To The Highway'. He just sat there all-night and watched Brownie McGhee's fingers." Bert had apparently only been playing for a matter of weeks by that stage. The duo's material, sanitized from its political origins by spells as mixed rate Broadway entertainers, would remain firmly acoustic on these British tours for, as Harry Shapiro points out in his excellent Alexis Korner biography, "*Korner - The Godfather Of The British Blues Industry*" - had promised to kill McGhee's career in Britain if he 'went electric'. It was a statement defined by the ill-informed



purist context of the times and one which Korner would later regret.

In addition to the local influences of contemporaries like Fisher, Hand, Partridge and Imlach, the building block ideas of Davey Graham | and the material gleaned from occasional visits by black American performers there were also a handful of travelling, essentially professional folk singers - people like Matt McGinn, Josh McRae and Alex Campbell. Their repertoires would include material from the likes of Woody Guthrie, Pete Seeger and Tom Paley much of it in line with the hard-left/civil rights CND tendencies at the | 101ksong movement of the early 60s. Folk song venues were springing up in pockets all over Britain - bars, universities and working men's clubs. It was a working class, increasingly young persons' music and any young performer on the scene in those days would be expected to fit into one at two camps: traditional music or contemporary songs espousing the correct | political values Both Robin Williamson and Bert Jansch were unusual in being notably less political than most. Robin did some gigs for the Communist Party and Bert sang, composed even, the odd civil rights song. The decidedly vague 'Freedom' - a Jansch composition heard here for the first time - and the mysterious 'One Day Old' would be examples. But, in Robin's words, they were essentially 'wingless' - neither right nor left wing. All he wanted to do was drop out of society and play traditional music; all Bert wanted to do was play the guitar.

"Bert came and stayed with me and my wife for a couple of days" says Owen Hand. "He'd pick up the guitar first thing in the morning and he would play all day. You say 'Bert, there's a meal on the table' and you'd actually have to take the guitar off him to get him there. Come night time we'd switch on the television and there was always this 'kerchunk, kerchunk, kerchunk' going on in the background - 'Bert, for God's sake would you



Bert's Edinburgh squat, 1963. Clive Palmer, Robin Williamson, Bert. Photo by Rod Harbinson

shut up!' But he was totally dedicated." The Hands may have had a TV, but material comforts were non-existent chez Robin and Bert. There were a few favourite records - *Mingus Ah-Um!* and Ray Charles' *The Night Time Is The Right Time* are certainly recd3ed - wt no record player between them. Robin had the clothes on his back and a good Levin guitar, donated by a strange acquaintance about to pin a monastery; Bert, having had his Hofner Cello stolen, didn't even have a guitar and wouldn't own one again for many years. He would simply borrow a guitar from Robin or Len Partridge or whoever else was handy. "We seemed to spend an awful lot of time sitting around playing tunes" says Robin, "an incredibly large amount of time really. There was so little money and there was very little time to do anything other than rolling up dog-ends

and having a go at this or that tuning. Robin and Bert are the same age. The former recalls the latter as many of the time do: “a sort of shambolic figure with a guitar permanently attached to one arm.” They had met via the Howff in 1961, and shared a succession of three squats around Edinburgh spanning 1961-63: “Traditional Edinburgh tenement buildings in their last states of disrepair!” Says Robin “Four flights down to the toilet sort of thing “ In one of these buildings they were sharing the space with Rod Harbinson, a colourful character with long beard and permanent kilt, whose unique and previously unseen photographs from the period adorn this booklet “It was a funny sort of time” remembers Robin “It was a turnover period I think most of us saw ourselves as some sort of bohemian The Jack Kerouac era hadn’t quite petered out and the hippie era hadn’t quite petered in, so it was somewhere in between There was a coined term at the time ‘folknik’ but it didn’t really cover it The notion was that there was an intellectual approach to a sort of ‘zen life’ You already had Jack Kerouac and somehow it got around to

bumming it with no money in a very stoned manner and that somehow linked into the traditional music scene - a very curious mixture!” Hitch-hiking and pot smoking were part of the package. Davey Graham had set the pace for both with a trip to Tangiers, the dope-smoking capital of the universe, and Bert would travel at least twice to France (consequently inspiring his anthem ‘*Strolling Down The Highway*’) before the first of these “ recordings in September 1962 - going through London but never stopping there. The following September he would make it as far as North Africa before running out of money and being shipped home by the British government In between times, during the bitterly cold winter of 1962-63 and on the proceeds from a spot of potato-picking, he and Robin would take the bus to London, on the back of a single booking Robin had at *The Troubadour Club* in January, and stay for three or four months Staying initially with Davey Graham’s brother Nick, the pair found d squat in Earl’s Court, near to *The Troubadour*. The squat was also shared with Anne Briggs, a young tearaway who had just left home in Nottingham to pursue traditional singing on the coat-tails of the Ewan



Bert with admirers, Edinburgh, 1963 including (far left) Licorice McKechnie. Phot by Rod Harbinson.

MacColl/ALLloyd inspired, and Workers' Music Association funded, cultural movement *Centre 42*, whence she had ended up in London

Anne vividly recalls meeting Bert, having just composed '*Courting Blues*', at Archie Fisher's home in 1959 which, although Bert denies it, is entirely plausible "I was knocked out when I wrote that and I used to go around singing it to everyone" he reminisced to Jerry Gilbert in a *Sounds* interview in 1971. Nevertheless, this brief period in the winter of 1962-63 was where their relationship really began There were several revered Scottish traditional singers of an older generation on hand back in Glasgow and Edinburgh - many from travelling families - like Davy Stewart, Jeannie Robertson and Jimmy MacBeath, who would be reverentially received by the younger folk club organisers. But in terms of a traditional music influence the most important inspirations for Bert would prove to be Anne Briggs and Robin's eventual partner in the *Incredible String Band* - Clive Palmer Bert showed Anne the DADGAD guitar tuning, pioneered by Davey Graham, and the pair wrote songs together, two of which both would later record. It is both intriguing and indirectly a testament to the provenance of the recordings on this CD that altered tunings had yet to play a substantial role in Bert's repertoire Frank Coia recalls only two tracks from the 57 performances recorded featuring alternative tunings - Pete Seeger's banjo instrumental '*Living In The Country*' and '*One Day Old*'. Both used simple dropped D. The version here of the Appalachian folk song '*Pretty Polly*' may also use this tuning, although it is markedly lighter in comparison to the arrangement Bert would use on his altered-tuning manifesto album *Jack Orion* in 1966

Bert and Robin returned to Edinburgh around April 1963, met a banjo player from London called Clive Palmer and set about starting their own folk club, if only to get somewhere to play, on Tuesday nights at the *Crown Bar* on Nicholson Street It was in

fact in imitation of a similar venture from Bert's old tutors Archie Fisher and Jill Doyle "Archie and Jill started it first, on Thursday nights, and we formed another one on Tuesday nights" said Bert, in his 1974 *ZigZag* interview "Archie's club became very much more traditionally orientated whereas ours went the other way - contemporary and more freaky stuff for the stoned heads, as you might say."

Bert had really just started doing gigs "as opposed to just messing around" and was beginning to get bookings around the Scottish lowlands and the north of England He recalls his first professional gig at *Rotherham Folk Club* Prior to making money performing, Bert had been teaching guitar and was apparently very good at it He had taken over from Archie and Jill, shortly after learning all their tricks, as guitar tutor at *The Howff* (which eventually closed its doors in April 1962) because he was simply the best player left around, and would later give classes at the City-funded Glasgow Folk Center, run by Andrew Moyes, on George Square. The September 1962 *Attic Club* performance on this CD must rank as one of Bert's earliest professional engagements.

Robin and Clive had taken most of the responsibility for running the *Crown Bar* Tuesday nightclub in Edinburgh Bert, with his travelling and increasingly more widespread performing, was less reliably available The club ran on into 1964 and was always full and consequently, when Bert began to spend more and more time in London during 1964, Robin and Clive moved their operation to an upstairs premises on Sauchiehall Street serviced solely by a hazardous lift and christened it Clive's *Incredible Folk Club*. Mike Heron was involved too - a chap that, remarkably, Bert Jansch has yet to meet - and thus here were the origins of the *Incredible String Band*. The final concert recording comes from this club, almost certainly



- to judge from the material and Bert's own recollections of writing it - from some time in 1964. Frank Coia recalls it at least, as a warm summer night. He walked home several miles on the occasion.

Coia, still at school at the time, recalls the first time he encountered Bert Jansch at the Glasgow Folk Centre early in 1962 "Someone had told me he was worth going to see. The Cub was wry popular - it was like the little 'in' place in Glasgow d the time When I first saw Bert it was totally mind-blowing because nobody was doing what he was doing He was so good As soon as I found he was playing again in Glasgow I did everything I could to beg, steal or borrow a tape recorder - really on my hands and knees - and went to the *Attic Club* in Paisley, run by Danny Kyle. I think I asked if I could tape it, and of course there was no problem from anyone. That was the second time I saw him, although I saw him many times after that and I just had to put it on tape. It was recorded on an old Grundig, which I'd borrowed from my uncle and it went onto an old tape that was nearly falling to bits. I think there was a second recording done at the *Attic Club* and certainly one at the *Incredible Folk Club*, both with a much higher quality Brennel recorder which was a slightly poorer version of the Ferrograph at the time. The Grundig was automatic; the Brennel I controlled left and right hand channels It was done on half inch tape at 3 3/4 ips'

Frank also recalls recording a living room session around the time of the gig at the *Incredible Club*, when Bert and a companion - possibly Anne Briggs stayed with Frank at his parents' home. This was the only occasion Frank asked Bert to play certain songs specifically for the tape but unfortunately it seems this session has not survived. Frank nevertheless mastered the three concert recordings down onto one reel which, given the dilapidated I condition of the first

WEB SITE UPDATE

Rosemary Jane

e-mail to j.higgins@sfxavier.ac.uk

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.folkcorp.co.uk/pent/gigs.htm

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

Some tabs @ music.lsds.com/guitar/acoustic/j/john_renbourn/ (OLGA sites closed temporarily)

Ace Records

Major Pentangle re-issuers have a web-site at www.acerecords.co.uk or Tel: 0181 453 1311



Attic tape was probably a good idea “I basically wired two tape recorders together and increased the output on the Grundig so the signal to noise ratio was reduced. Considering what it was done on I think it’s still pretty good quality:”

Perhaps unfortunately, Frank also edited out almost all the applause and between song activities - albeit mostly tuning “It was usually a guitar which he wasn’t familiar with and he’d put it out of tune after almost every number he was playing so hard, pulling the strings, which was his technique. He had this sort of attitude. It was like he was cocooned in his own world of music - everything else was peripheral. He would just mumble into another number, it wasn’t formally introduced, and likewise he would tail off a number. It wasn’t professional in its presentation but it was a complete performance at one sitting. Everything was acoustic, so the audience kept quiet. You could hear a pin drop when he was playing. The tape recorder was positioned beside him. When he actually started his set that was it he was wrapped up in it and normally had to be prompted whenever there was a break He was shambolic in terms of appearance and very introverted I suppose you could say people were a bit scared to

Bert’s character in the early days has always been a subject of intrigue and a curious but integral part of his appeal. Was he really the lonely, angst-ridden character of legend or is it all exaggerated? “No, I think he probably was a lonely, angst-ridden character” says Robin. “I think we all were then, but I think perhaps he was more introverted than most. He was also something of a hit with women. To hazard an opinion, I think he brought out the maternal in women because he seemed to be always about to snuff out like a candle flame. He was like a kind of Scottish James Dean.”

Billy Connolly, then an aspiring banjo player and a regular at the Incredible Club, put it all into glorious Technicolor in a 1992 TV interview: “Women loved him” he said. “They were crazy about him - it was

just extraordinary. They all wanted to be his mother; they all thought he was lonely and all that. He sounded so distressed and *alone*. So I would write songs like that: ‘I’m *lonely*...!’ and nobody would come near me! ‘God, leave him alone, it’s that lonely guy again!’”

Danny Kyle the *Attic Club* organiser, was a hugely popular club and festival entertainer; and folk music enthusiast who passed away literally the week these notes were being written. The guitar Bert used on the 1962 show was Kyle’s Harmony Sovereign, and almost certainly Robin Williamson’s Levin on the later shows. Danny had explained to me how Bert’s music fitted into the aspirations of the times and, weird as it was, encapsulated the moment: “We were all trying to escape from something. We were trying to escape from shipyards and grimy buildings and all of a sudden here was this stuff and you could put it in a backpack and bomb off to France - at least in your head you could - because of that music All of a sudden when I listened to Bert Jansch, I didn’t have to be a shipyard worker. I could see *le continent*. We were all reading Kerouac and here was a man saying through the guitar what Kerouac was alluding to in his books. That opened up poetry, guitar work, travel... With Davey Graham you could go and sit in total awe of the man: with Bert you would go and listen and look and you would say to yourself ‘Here, perhaps I could do some of that’ because he made it seem attainable.”

Bert’s lack of pretension as a performer may have made him seem like an everyman, but his playing was most certainly his and his alone. “You couldn’t say his technique was clawhammer” says Frank. “He did play clawhammer on a couple of numbers but that was almost mundane to his technique. Davey Graham played a lot of bar chords whereas Bert never used them. He appeared to be more self-taught. It was just such a total diversity from normal, conventional



playing in tonality, in dissonance, in his ideas on chord progressions. He didn't play conventional chords, he played something that his ear wanted him to play, conventional or not."

Jimmy Page, who would later adapt several of Bert's ideas to the *Led Zeppelin* canon including a substantial part of '*Veronica*' as a linking mechanism between stage versions of '*Black Mountain Side*' and '*White Summer*' went further in a 1977 *Trouser Press* interview:

"Hewas the innovator of the time. He tied up the acoustic guitar in the same way that Hendrix did the electric. His first two LPs had some instrumental work that was totally unbelievable. I watched him play once at a folk club and it was like watching a classical guitarist playing. All the inversions he was playing were unrecognisable. His playing was amazing."

If anything, even aside from the dating of these tapes and their remarkable priority, Bert's playing here is even more dynamic, uninhibited and extraordinary than it was on his eventual vinyl debut in 1965. Spurred on by the ambiance and adrenaline of a live situation he takes risks – some spectacular, some less successful - that would be absent on those sessions in the austerity of Bill Leader's home studio. Seven of the 15 tracks that appeared on that debut are present here: Jimmy Giuffre's '*Train On The River*'; Davey Graham's '*Angie*'; his own compositions '*Alice's Wonderland*', '*Veronica*', '*Finches*', '*Strolling Down The Highway*' and '*Courting Blues*'. It should be noted that for reasons unexplained, possibly sharp copyright avoidance on Transatlantic's part, '*Train On The River*' appeared on that as '*Smokey River*' credited to Jansch while two instrumentals, '*Casbah*' and '*Veronica*', had their titles mistakenly reversed on the record sleeve. The tune '*Casbah*' was written after Bert's Moroccan experience in 1963 but at risk of confusion we shall revert to the correct titling here.

All of the original songs and most of the original instrumentals - bar only two of four untitled pieces - available on Coia's recordings have been included on this compilation, together with a representative sample of the folk and blues covers. Of the latter, only two - 'Pretty Polly' and 'Come Back Baby', both in significantly different arrangements - would later make it onto a Bert Jansch record. Of the named original instrumentals, 'Veronica', 'Alice's Wonderland' and 'Finches' would make the first album in 1965; 'Tocative' would appear on *Bert & John* in 1966, while the sensational 'Joint Control' would be recorded for, though not included on, the second album *t Don't Bother ate* in 1965. It was long known to be the source for the 1971 Pentangle epic 'Reflection' and yet still surpasses expectations. Robin Williamson, on hearing the tune for the first time in 36 years, made an intriguing observation:

"It's years ahead of its time, and also years before anyone had ever heard kora. If you listen to African music - kora music and palm-wine style guitar it's got all those sorts of rhythms going on. That music wasn't available in Britain then. It's almost like Bert had instinctively invented the ancestor of the blues."

Bert remains typically more matter of fact about why such a masterpiece was left unreleased at the time: "I think it was actually the basis for about half a dozen other things!" Just as remarkable, if clearly more familiar to Jansch fans, is the performance of '*Veronica*'. This is one where, though based on another tune - Charlie Mingus' '*Better Git In Your Soul*' - Bert's arrangement is effectively a re-write and deserved crediting accordingly: "Although it's a Mingus tune" says Bert "it was based on Davey's version of it and it got to a point with me where it was unrecognisable." Frank Coia's tape runs out abruptly around 2 minutes 20 seconds into the performance, so the version presented here has been digitally repaired using what was available. Aside from odd endings and

(contd on page 26)



Bunyan's Hymn

arranged by John Renbourn

Tuning: GBDGBD

This arrangement is an earlier and simpler variant of the one deployed by John on the opening track of the recent *Traveller's Prayer* album. John used to play it in a trio of tunes (all open G tuning): *Bunyan's Hymn*, *I Saw Three Ships* and *The English Dance*. Very nice it was too! Hear it on John's *Wheel of Fortune* album. On *Traveller's Prayer*, *Bunyan's Hymn* stands alone and *I Saw Three Ships* is combined instead with the *Newgate Hornpipe*. The open G tuning lends this hymn tune arrangement much resonance and plenty of opportunity to bring out the well-known melody which, as John points out in his sleeve-notes, derives from a Sussex variant of *The Blacksmith* which was coupled by Vaughan Williams to Bunyan's words from *Pilgrim's Progress*.

The musical score is presented in four systems, each consisting of a treble clef staff and a guitar staff. The treble staff contains the melody, and the guitar staff contains the fretting. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two measures per system. The guitar staff includes various fretting techniques such as bends, slurs, and ties, along with numerical fret numbers (0, 1, 2, 3, 4, 5) and bar lines.



The first system of musical notation consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes a box around the final two measures, indicating a specific fingering or technique. The notation includes various note values, rests, and accidentals.

The second system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The bass line includes a box around the final two measures, indicating a specific fingering or technique. The notation includes various note values, rests, and accidentals.

The third system of musical notation continues the piece. It features a treble clef staff and a bass clef staff. The notation includes various note values, rests, and accidentals.

The fourth system of musical notation concludes the piece. It features a treble clef staff and a bass clef staff. The notation includes various note values, rests, and accidentals.

(contd from page 23)

beginnings of other tracks, where notes may have been dipped by Coia's original editing, this is the only occasion where the studio process has been used to 'interfere' with the integrity of the original performance.

It has been well-known that 'Courting Blues', written about one Liz Cruikshank, was Bert's earliest composition but it comes as something of a revelation to find that what has otherwise been known as the 1969 *Pentangle* classic 'Train Song' was chronologically close behind it. "It was originally called 'Basket Of Light'" says Bert, "because when I was writing it I was in a flat in Edinburgh after my first sexual experience with a lady called Shirley. She was actually after Archie Fisher but she couldn't get him. So she grabbed me one day. That's how I remember being in this flat with a light shade like a basket. That would be '61."

'I Am Lonely' is another song associated with the *Pentangle* era, appearing on 1969's *Birthday Blues*. Bert recalls fairly clearly that this song, together with 'Tic-Tocative', 'Alice's Wonderland' and Jackson C Frank's 'Blues Run The Game', emanate from the period when he was living in London and sharing flats with future *Pentangle* cohort John Renbourn. Precise dating here is difficult, compounded by Frank Coia's vagueness about the date of his final recording where these later numbers appear, but summer 1964 would appear to be plausible.

Although less spectacular than the instrumentals

there are two, possibly three, previously unheard original vocal numbers here. 'Meanest Man In The Town' is a rarity in Bert's canon in being an unashamed crowd participation number. He even berates the audience on two of the three recorded versions for not singing loud enough. 'Freedom' is one he dismisses today as probably just a throwaway attempt b "write a freedom song", while 'One Day Old' is more controversial. Clearly a song with a civil rights message and a Pete Seeger feel to it, it was one that Coia himself later learned and performed, while it certainly made it as far as London in Bert's own repertoire. Again, Pete Frame in his 1974 *ZigZag* interview, questioned Bert specifically about the song, remembering it from early London performances and remembering sending his girlfriend along to several gigs just to try and transcribe the words! "I can't remember a thing about it!" Bert said at that time. Today he takes a stronger line: "I don't think I wrote that song. It's a very strange song to write. I don't like it."

Of the other songs, all blues covers, it is notable that another example of Bert's tendency to re-use ideas after long gestation periods occurs in his arrangement for 'Betty & Dupree', which eventually reappeared as an instrumental splendidly entitled 'Blues' on the 1969 album *Birthday Blues*. It is perhaps surprising that no performance of 'Key To The Highway' or 'Hey Joe' - a song Bert does recall singing in this period, believing it to be a Len Partridge

(contd on page 30)

Rosemary Lane Web-Site & E-Mail

I have received the inevitable enquiries about the possibility of setting up a web-site for the magazine so as to establish a forum for *Pentangle* enthusiasts. As in all such matters the spirit is willing but time is short. I'll look into it in the summer. In the meantime I'm happy to extend communications via my electronic mailbox. I'll do my best to respond. So here goes - my e-mail address is as follows: j.higgins@sfxavier.ac.uk.



The Snows

arranged by Bert Jansch

Tablature
courtesy of Clive Pearce

I have a feeling that *The Snows* is perhaps one of the lesser known classics in the Pentangle repertoire, maybe because it was recorded on the excellent *Solomon's Seal* album that has since vanished into the vaults of Warner Bros, never yet to re-surface as a CD. However, it was always very well-received in concert and travelled on through the repertoire of the reformed Pentangle of the 1980's. John Renbourn recorded it in 1993 on his album with Robin Williamson, *The Wheel of Fortune*, and again on last year's *Traveler's Prayer*. On the latter John has cast the instrumental arrangement into a series of musical variations around and about the familiar melody. The guitar arrangement here, however, is the one that forms the basis of the original Pentangle recording which atmospherically captured the bleakness and inevitability of the powerful lyric.

Verse 1

The snows they melt the soonest when the winds begin to sing.
And the corn it ripens faster when the frosts are settlin' in.
And when a woman tells me that my face shell soon forget,
Before we part I'll wage a corn she's fain to follow it yet.

Verse 2

For the snows they melt the soonest when the winds begin to sing.
And the swallow flies without a thought as long as it is spring.
But when spring goes and winter blows my love she will be fain,
For all her pride to follow me across the stormy main.

Verse 3


For the snows they melt the soonest when the winds begin to sing.
And the bee that flew when summer shone in winter cannot sting.
And I've seen a woman's anger melt between the night and mom,
So it's surely not a harder thing to melt a woman's scorn.

Verse 4

So don't you bid me farewell now, no farewell I'll receive.
But you must lie with me my lass then kiss and take your leave.
And I'll wait here till the woodcock calls and the martin takes the wing,
For the snows they melt the soonest when the winds begin to sing.

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.

H= Harmonic  = Slide

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



The Snows

for Guitar Tablature

arr by Bert Jansch

(courtesy of Clive Pearce)

1

Slide

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

3 3 3 3 3 3 3 3 3

Detailed description: This system contains the first three measures of the piece. The top staff is in treble clef with a 4/4 time signature. It features a melodic line with eighth-note patterns and a bass line with quarter notes. A 'Slide' instruction is placed above the final note of the third measure. The bottom staff shows the corresponding guitar tablature with fret numbers (0-4) and string indicators.

4

5/4

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

3 1 3 3 3 3 3 3 3

Detailed description: This system contains measures 4, 5, and 6. The top staff continues the melodic line, with a 5/4 time signature starting at measure 5. The bottom staff shows the guitar tablature, including a triplet of eighth notes in measure 5 and various fret numbers (0-5).

7

5/4 4/4 5/4

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

3 0 0 0 3 1 0 0 0 3

Detailed description: This system contains measures 7 and 8. The top staff shows a key change to D major (indicated by a sharp sign on the F# line) and a time signature change to 4/4 for measure 8. The bottom staff shows the guitar tablature with a double bar line and a key signature change symbol.

9

5/4 4/4 5/4

0 0 3 0 6 0 3 1 0 0 0 2 0

0 0 2 3 0 7 9 5 7 2 0 0 2 0

3 3 0 0 3 7 7 3 3 3

Detailed description: This system contains measures 9 and 10. The top staff continues the melodic line with a 5/4 time signature. The bottom staff shows the guitar tablature with various fret numbers (0-9) and string indicators.



11

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

3 2 0 2 0 0 3
0 1 3

outro and fade

13

3 3 3 3 3 3
0 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3
0 2 2 2 2 2 2 2 2 2 2 2

15

3 3 3 3 3 3
0 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3
0 2 2 2 2 2 2 2 2 2 2 2

3 2 0

(contd from page 26)

composition - is captured on Coia's recordings, but there would seem to be an explanation why only half of that first album is in his repertoire by this stage. It may also be a crucial piece of the dating jigsaw. In that 1971 *Sounds* interview Bert was discussing the recording of his first album, in 1964: "I think about half the album was already there and I had to write the other songs virtually as the sessions were going along."

Hence no 'Running From Home' or 'Needle Of Death'. Having heard the performances on the later Coia recordings Bert would today seem to concur with the 1964 dating theory "I reckon it's just before or just after my first album was recorded 'cos the way I'm playing there you can tell I'm just scrambling for ideas. I've obviously just been recording or about to record."

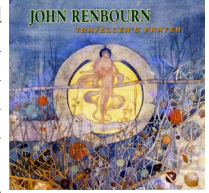
Hopefully this album, produced with Bert's full authority, will be both fascinating in an historical context and enjoyable to listen to. The performances are occasionally ragged but often sensational. In making and keeping the recordings, Frank Coia has done a fantastic service to posterity and to enlightening a hitherto dark corner of Bert's career. Bert himself, who remembers absolutely nothing about the recordings or indeed Frank Coia from the time, remains mildly intrigued if a little ambivalent: "I don't know" he says. "I think you could get a good album out of it - and throw the rest away! But it's strange because it's not typical of me doing a gig. It seems like I'm indulging. You couldn't get away with that. It's as if there was a special night to do this recording. It is fascinating but I couldn't listen to it for too long. I guess you'd have to be a real Bert Jansch fan to appreciate it."



John & Jacqui's 1998 Albums

If for some reason you have not yet heard John's *Traveller's Prayer* yet, then get yourself a copy.

Play it after *There You Go* and you'll hear a lifetime's musical experience in between. You'll hear an absolutely masterful guitarist completely in control of his material: the harmonies, the rich and smooth resonances nurtured from his strings and the exquisitely tasteful arrangements of both traditional and original compositions. John's playing has never been richer in subtleties and nuances than here. There are several established favourites from John's concert repertoire: *Bunyan's Hymn*, *I Saw Three Ships* and the *South Wind*. The music is an absolute delight with fresh beauty flowing freely from classic melodies such as *At The Break of Day*.



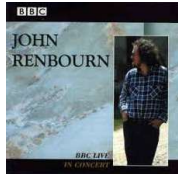
With *Passe Avant* Jacqui's Pentangle has achieved a musical maturity that is spacious, lyrical and touching. The sophistication of the four instrumentalists in building rhythms and shapes around Jacqui's undiminished clarity and control of vocal delivery reaches a new peak on this album. Jerry Underwood weaves his saxophones elegantly around the melody lines; Spencer on keyboard swims and swirls embroidering every mood; whilst Alan and Gerry present a constantly shifting, responsive and warm river of sound beneath. Just listen to the second track *The Nightingale* to hear what I mean. Jacqui, of course, contributes also a pre-eminently solo performance in inimitable style with *Lagan Love*. The band and the sound challenge easy definition, blending jazz and folk styles in a rewarding cascade of moving musical expertise.



1999 Re-Issues: John Renbourn & Bert Jansch

John Renbourn - BBC Live in Concert

1. All Things That Rise Must Converge
2. Belle Qui Tiens Ma Vie
3. Tournion
4. Trees They Do Grow High
5. Great Dreams From Heaven
6. Douce Dame Jolie
7. Plains of Waterloo
8. Sidi Brahim



This album comprises two live recordings at the BBC - one with Stefan Grossman (10 minutes) and the other with the John Renbourn Group (20 minutes).

Strange Fruit CD076

John Renbourn & Stefan Grossman - Under The Volcano



The track-listing for this album is included in this month's discography so I won't repeat it here. It includes the original version - *All Things Parallel Must Converge* - of the opening track of the *BBC Live CD* above. It also features

Water Gypsy, John's only solo contribution to this collection, otherwise unrecorded.

Kicking Mule KMCD 3910

Bert Jansch Conundrum - Thirteen Down

Again you will find the track-listing in the discography. This album must be one of the most under-rated recordings Bert has produced. A collection of very strong songs and instrumentals. How many of you have been privileged to hear Bert play *Single Rose* live? I distinctly remember Bert's female companion of this era protesting at the *Half-Moon*: "He won't even play it for me!"



Kicking Mule KMCD 3909

John Renbourn: Kicking Mule Tablature

Chappell Music, 1979

Some of you will remember that in the glory days of *Kicking Mule* - where the guitar was king! - Ed Denson and Stefan Grossman determined that they would distribute free tablature with each of the recorded albums. Brilliant idea! I remember folk-music stores crammed with flimsily stapled sheets of wonderful guitar instrumentals. Just waiting to be snapped up. I have such flimsily stapled sheets in front of me at this moment, except by now I've had them bound up into a spiral booklet to keep them from harm. The first of these is for Stefan Grossman's and John Renbourn's initial 1978 album of (mostly) duets simply entitled *Stefan Grossman & John Renbourn*. It includes the principal solo part (in all



but two cases Stefan Grossman's) for the following:

- | | |
|---------------------------------------|------------------------------|
| <i>Snap A Little Owl</i> | <i>Bermuda Triangle Exit</i> |
| <i>Lockett Sunday</i> (JR solo) | <i>Why A Duck</i> |
| <i>The Drifter</i> | <i>Looper's Corner</i> |
| <i>The Way She Walks</i> | <i>Woman From Donori</i> |
| <i>Luke's Little Summer</i> (JR solo) | |

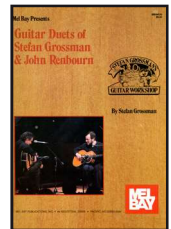
The two John Renbourn solos were the next year incorporated into the *John Renbourn: Solo Guitar Pieces* book for Chappell featured in the last issue.

The follow-up to this album was the 1979 recording



Under The Volcano which is both featured in this month's discography and has just been re-issued by Ace Records (see adjacent column) on CD. Unlike the earlier pamphlet, this tablature for this album covers all the tracks except *Seven Sleepers*. But again

only the principal guitar part is notated. We had to wait a further 12 years before Mel Bay published the volume *Guitar Duets of Stefan Grossman & John Renbourn* in 1992 which combines selections from these earlier publications and includes both guitar parts.



John Renbourn Discography 1979-1982

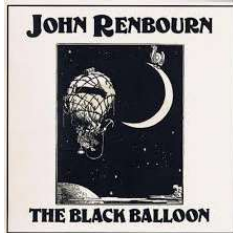
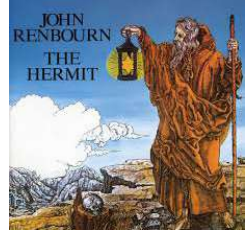
1973 THE HERMIT

- 1 A Toye/Lord Willoughby's Welcome Home
- 2 Lamentation of Owen Roe O'Neill/Lord Inchiquin/Mrs Power (Carolan's Concerto)
- 3 The Princess and the Puddings
- 4 The Hermit

(OMITTED IN ERROR IN ISSUE 13)

TRANSATLANTIC TRA 336

- 5 Goat Island
- 6 Old Mac Bladgitt
- 7 Pavanna (Anna Bannana)
- 8 Bicycle Tune
- 9 John's Tune
- 10 Caroline's Tune



1979 THE BLACK BALLOON

- 1 The Moon Shines Bright
- 2 The English Dance
- 3 Bouree I/Bouree II
- 4 The Mist Covered Mountains Of Home/ The Orphan/The Tarboulton

TRANSATLANTIC TRA 355

- 5 The Pelican
- 6 The Black Balloon

1979 UNDER THE VOLCANO WITH STEFAN GROSSMAN

- 1 Idaho Potato
- 2 Sheebeg an Sheemor/Drunken Wagoner
- 3 Resurrection of Blind Joe Death/Four For The Roses/Montagu's Pact/The Rights of Man
- 4 Bonaparte's Retreat/Billy in the Lowgrounds
- 5 Seven Sleepers

KICKING MULE RECORDS SNKF 161

- 6 Swedish Jig
- 7 Water Gypsy
- 8 All Things Parallel Must Converge
- 9 The Blarney Pilgrim
- 10 Mississippi Blues No3



1980 THE ENCHANTED GARDEN TRANSATLANTIC TRA 356 WITH THE JOHN RENBOURN GROUP

- 1 Pavane: LaBelle Qui Tiens Ma Vie/Tourdion
- 2 The Truth From Above
- 3 Le Tambourin
- 4 The Plains of Waterloo
- 5 The Maid on the Shore
- 6 Douce Dame Jolie
- 7 A Bold Young Farmer
- 8 Sidi Brahim

1982 THE JOHN RENBOURN GROUP LIVE IN AMERICA

- 1 Lindsay
- 2 Ye Mariners All
- 3 English Dance
- 4 The Cruel Mother
- 5 Breton Dances
- 6 The Tree They Do Grow High
- 7 Farewell Nancy
- 8 Van Dieman's Land

FLYING FISH/FINE CATCH FC 27103

- 10 Sidi Brahim
- 11 The Month of May Is Past/Night Orgies
- 12 John Dory
- 13 So Early in the Spring
- 14 Fair Flower
- 15 John Barleycorn Is Dead



Bert Jansch Discography 1977-1982

1977 A RARE CONUNDRUM

- 1 Daybreak
- 2 One To A Hundred
- 3 Pretty Saro
- 4 Doctor, Doctor
- 5 3 A.M.
- 6 The Curragh of Kildare
- 7 Instrumentally Irish
(Per's Hose Pipe)

CHARISMA CAS 1127

- 8 St Fiacre
- 9 If You See My Love
- 10 Looking For A Home
- 11 Poor Mouth
- 12 Cat and Mouse
- 13 Three Chord Trick
- 14 Lost Love



1979 AVOCET

- 1 Avocet

CHARISMA CLASS 6

- 2 Lapwing
- 3 Bittern
- 4 Kingfisher
- 5 Osprey
- 6 Kittiwake

1980 THIRTEEN DOWN

- 1 Una Linea Di Dolcezza
- 2 Let Me Sing
- 3 Down River
- 4 Nightfall
- 5 If I Had A Lover
- 6 Time and Time
- 7 In My Mind

SONET SNKF 162

- 8 Sovay
- 19 Where Did My Life Go?
- 10 Single Rose
- 11 Ask Your Daddy
- 12 Sweet Mother Earth
- 13 Bridge



1982 HEARTBREAK

- 1 Is It Real?
- 2 Up To The Stars
- 3 If I Were A Carpenter
- 4 Wild Mountain Thyme

LOGO GOL 1035

- 5 Heartbreak Hotel
- 6 Sit Down Beside Me
- 7 No Rhyme Nor Reason
- 8 Blackwater Side
- 9 And Not A Word Was Said

1980/82 BBC RADIO 1 LIVE IN CONCERT

- 1 Poor Mouth
- 2 Running From Home
- 3 Kingfisher
- 4 Let Me Sing
- 5 Sovay
- 6 Alimony
- 7 Love Is Lost

WINCD 039 (ISSUED IN 1993)

- 8 Fresh As A Sweet Sunday Morning
- 9 Up To The Stars
- 10 If I Were A Carpenter
- 11 Sit Down Beside Me
- 12 Is It Real?
- 13 Heartbreak Hotel



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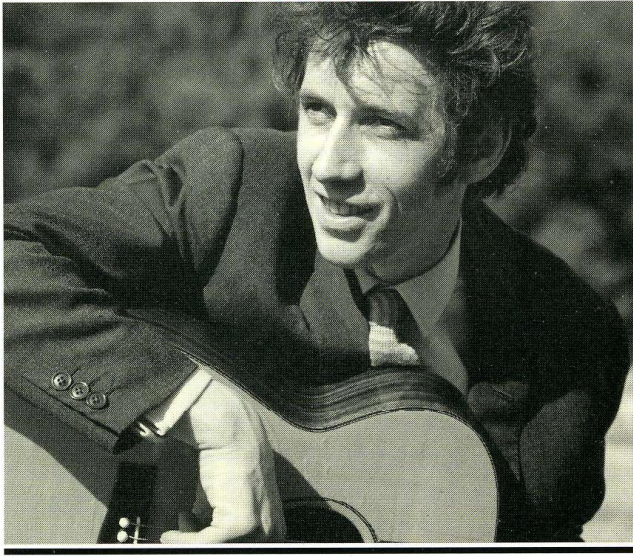
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LIVE IN GLASGOW
1962-1964



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Ace Records.



JOHN RENBOURN

TRAVELLER'S PRAYER



John Renbourn: Traveller's Prayer

Bunyan's Hymn
When The Wind Begins
To Sing
Wexford Lullaby
I Saw Three Ships/
Newgate Hornpipe
Planxty Llanthony/
Loftus Jones
Faggotanz
At The Break of Day
Travellers' Prayer
South Wind/
Featherbed Nest
Estampie

(Shanachie 78018)

Jacqui Meshee: Passe Avant

The House Carpenter
The Nightingale
Gypsy Countess
That's The Way It Is
(Matt's Song)
Jardin D'Amour
We'll Be Together Again
Edsong
Lagan Love
Midnight Dance
(Ageing Salomi)
Just For you
(Song For Cath)

(Park Records
PRKCD46)

Jacqui Meshee's PENTANGLE



PASSE AVANT