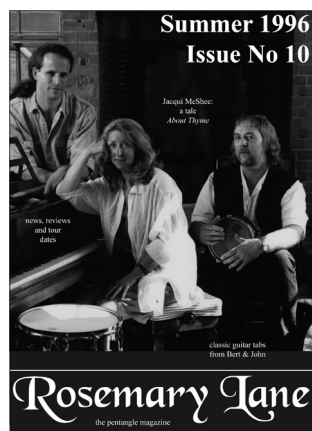
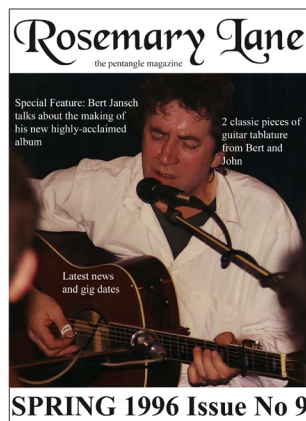


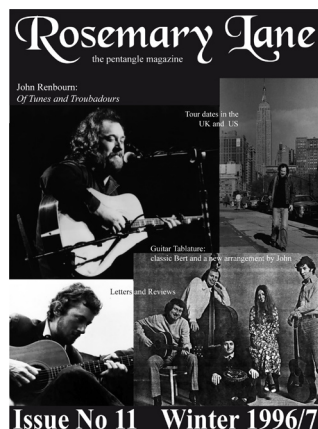
# Introducing Rosemary Lane 1996-99

These six editions of *Rosemary Lane* from 1996-99 cover vibrant years in the post-*Pentangle* musical projects of Bert Jansch, Jacqui McShee and John Renbourn. Bert married Loren Auerbach, launched his successful come-back album *When the Circus Come to Town*, brought his own musical circus to town by taking up regular residency with friends at the popular *12-Bar Club* in Denmark Street, released a bootleg album from that experience, toured around the world and followed up with the memorable *Toy Balloon* from the studio. Jacqui put out the first fruits of her collaboration with Gerry Conway and Spencer Cousins in the long-awaited *About Thyme* album, began work on the follow-up *Passe Avant* whilst touring Europe and the UK both with her

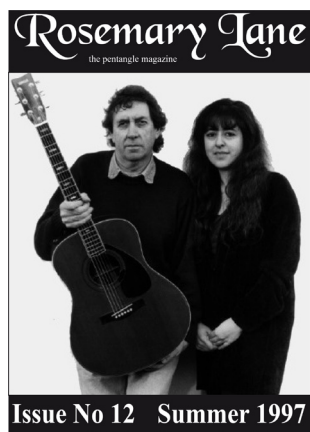


own band and John Renbourn. John himself had started working on arrangements that eventually emerged on the album *Traveller's Prayer*, but in the meantime was overtaken by the release of the *Lost Sessions* album of recordings from the early '70's, whilst touring the US and Europe which also gave rise to the *Live in Italy* collection. He played with Jacqui, Stefan Grossman, Isaac Guillory, Archie Fisher, Wizz Jones and even teamed up again with Dorris Henderson for some impromptu concerts re-visiting their early 1960's collaborations. So when you read the magazines now, you will quickly discover they depict three flourishing talents fully-engaged with their music and thrilling audiences wherever they performed.

The magazine was despatched to all four corners of the British Isles. Internationally the most popular continent was Europe headed up by readers in Germany, Italy and Norway with fewer in Belgium, the Netherlands, Denmark, France, the Republic of Ireland, Spain, Portugal and Sweden. Further afield the United States accounted for more copies than any other country except the UK itself. Japan and Canada were the next most popular destinations and finally there were outlying fans in Turkey, Israel and Australia. Bert's album *Downunder – Live in Australia* is testimony to the latter. My own favourite story on the reach of this music is receiving hospitality in a remote Berber village in Morocco in 1975 where I was invited to enjoy on the radio... Bert's *January Man*.



As so often in journalistic matters associated with members of *Pentangle* the origins of the magazine *Rosemary Lane* lie on a road leading to the energy and enthusiasm of Colin Harper, eventual author of *dazzling stranger – bert jansch and the british folk and blues revival*, (Bloomsbury, 2000). Starting with the Spring 1993 edition Colin blazed the trail, producing eight issues (I think) of the “fan magazine” out of his home in Belfast and concluding in 1995. Colin and I have never met, but I took out a subscription to Colin’s magazine in 1993 and in February 1994 wrote a review of a gig by Bert Jansch at the *Half Moon*, Putney, that was included in Issue No 6.



Next I recall an out-of-the-blue after-gig conversation with Bert’s manager-of-the-moment Alan King, in 1995. I guess this moved along the lines of how Colin had become overwhelmed with work and did I know anyone who might be able to take a magazine supportive of Bert off his hands? I reckon that my head was delighted by music and my body pleasantly suffused with beer as without much hesitation I offered my services with one eye on my digital skills and the other on my college’s reprographic facilities. So *Rosemary Lane* 2.00 was born.



Colin certainly did his best to keep in touch, though. I have a note from him where he refers to passing on correspondence from subscribers as well as a kind, congratulatory letter on my own first edition (No 9) produced in Spring 1996. And it is also undoubtedly true that he continued to feed numerous articles and information regularly from his privileged position inside music journalism, culminating in a background feature relating to Bert's early development that was no doubt an offshoot of his research and writing for the memorable book to come. So overall the whole

Rosemary Lane enterprise owes a great debt to Colin Harper who has, of course, continued to keep the *Pentangle* star shining brightly through his numerous online postings of word, sound and image. Thank you, Colin.

There were also a number of other valued contributors along the way such as Peter Noad, Beatrice King, Luis Gomez Martinez and Michaela Turner who all wrote eloquently of their musical encounters; and Pierre Le Bras (now part of the Foundation team) who regularly offered guitar transcriptions along with Clive Pearce. Naturally I was very grateful too to Bert, John and Jacqui themselves when they found time amidst their busy performance and touring schedules to trade a few words on their developing projects or reflect on past endeavours. John Renbourn in particular went out of his way to send me some of his elegantly penned arrangements.



Alongside all of this, though, the life-blood of the magazine lay in the diversity of its readers: their lively responses, nostalgic memories, curious insights and fiery musical imaginations that made the task of compilation much more of a pleasure than it might otherwise have been. So many thanks to all those who got in touch...your words are now graciously preserved twenty-five years on for many more folk to read!

For this thanks are now due to the Bert Jansch Foundation under the ever-watchful eye of Geraldine Auerbach whose idea it was to include these publication on the Foundation website. It has been a pleasure to rescue them from my digital archive so as to share them once again with the world of *Pentangle* music followers.

Finally, as they say, all shortcomings, errors or omissions are my own. It was a labour of love, pursued in the small hours at home and as late into the evening as my college caretakers would allow after an already extended working day running a large teaching department. I tried making use of some of the fledgling digital camera technology of the day so as to avoid the delays and expense of film development. With limited success, though, as the dark interiors of pub or club or small concert hall venues were challenging. The pages themselves were compiled in early versions of the now venerable Aldus *Pagemaker*, a classic desktop-publishing programme of the mid-1990's. Aldus was duly taken over by Adobe who produced the last version of *Pagemaker 7* before making it compatible with its successor - and still current - software Adobe *InDesign*. So for the current web-published versions it is via Adobe *InDesign* that I was able to re-visit the original layouts, restore the colour where appropriate, make some minor adjustments and attend to a few textual infelicities. The results I now humbly offer up as a snapshot of those last pre-internet, end-of-millennium years in the complex tapestry of the ever-inspirational *Pentangle*.



John Higgins,  
London, 2020.