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Soon after Jack passed away, I avoided reading anything related to him and in general stopped listening to music due to my own life stuff. I've since read quite a bit about Jack as part of working on this project. I don't have much to add to the history of Mr. Rose other than to say that while a lot of stories people tell make him out to be a rough 'n' tumble, gruff 'n' tough kind of guy, the man I knew was a fun-lovin' weirdo and, above all else, a big ole music nerd. This interview sums up a lot of who I think Jack really was:

Once something is out there, it's really no longer yours. Everybody has their own interpretations, feelings, and they're free to think or say anything they want about my music. I'm honored to be mentioned along with the Takoma masters, Glenn and Harris. Folk, American Primitive, whatever -- they're just labels.

I always try to play from my feelings and subconscious. A couple of times I have had reference points to what the song may be about. 'Mountaintop Lament' was recorded for my friend's film about mountaintop removal in West Virginia, so I was thinking about mountains blowing up when recording it. 'Linden Ave Stomp' refers to the place where Fahey made his first recordings, although I don't think the song is about that. Most of the time I think my songs are about abstract feelings I have and letting my id run free.

Scholar might be a good word to also describe what I do. I've been obsessive about pre-war American music for most of my life, so that's reflected in what I do. I always think the best music is music that turns people on to what came before. If it wasn't for the Sun City Girls, I might not have discovered the joys of Indian music and other pan-Asian indigenous musics.

I think taking yourself seriously is bad for one's music. I hate humorless musicians because usually those folks are too wrapped up in their own egos to create good music.

I'm always trying to do something different from the last record. I've never been interested in staying in the same place musically for too long. Although the guitar will most likely always be my instrument of choice, I'm always trying to search for something new and unknown.

— Jack Rose interviewed by Ned Raggett [freelance music critic (Bandcamp, The Quietus)] and originally published in *Loose Lips Sink Ships* magazine by writer Stevie Chick and photographer Steve Gullick, used with permission.

Jack Rose
Live at Routure
Portland, Oregon 2007

1. Dusty Grass (5:36)
2. Levee (3:18)
3. Now That I'm a Man Full Grown III (13:06)
4. Revolt (2:52)
5. How Green Was my Valley (2:00)
6. St. Louis Blues (4:18)
7. Gage Blues (3:51)

That sense of humor along with his passionate obsession for music greatly informed his playing and was one of the key things that made it *all* really great.

Note that I decided to add a "III" to "Man Full Grown" - the name evolved a few times from "Ever Since I've Been a Man Full Grown" in the pre-Kensington Blues era to "Now That I'm A Man Full Grown II" after - and he changed the tune enough again that I'd bet he'd approve.

— Rob V. at The Sound-O-Mat, November 2021

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