

Thanks for downloading this; it's free and should never be sold or used without permission. Hope you enjoy it. It's not the best recording but it's far from the worst.

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.*

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— 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.

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

Thanks to all the usual suspects: Cory from Three Lobed Records for handling Jack's estate; Mike, Pat, Mikel and Nathan plus anyone Pelt or Black Twigs-adjacent for all the usuals; Ned Raggett and Stevie Chick for the OK to use the interview; Liam Grant for bugging my ass and getting it in gear.

This one's dedicated to Liam Grant for motivation, inspiration and trainspotting assistance; it wouldn't have happened without him.

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