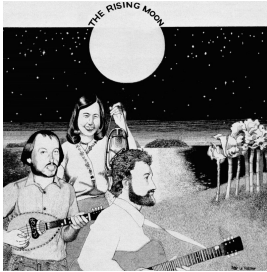


Folk Recordings in Guernsey



The Rising Moon

Guernsey's own Folk Group

Brenda Farnell, Kieth Opie & Robin McGhee
with friends Bob Delbridge & Fred Hewlett

Recorded at the Guernsey Folk Club
and in the "Studio" at The Forest Hotel
Cover drawing by Peter Le Vasseur
1977



"Crowdy Crawn"

Brenda Wootton



with Robert Bartlett

1978

Perhaps the most highly regarded "Cornish" Folk Singer



Chris Romain

An American "Folk" Singer, touring Britain during the late 70's
- the writer of the 'Hit Single' that made "Jasper Carrot"
famous for a time in the U.K. !!!



Rosie Hardman 1978

Rosie's Notes on the recording

I've given the CD a good listen and it certain is, from my point of view, VERY interesting listening! Not least because it makes me realise how songs 'evolve' over a period of time.

The phraseology and variations in tune in Louisiana for instance - compared to the way I sang them by the late 80s and 90s are quite quite different. You forget over a period of time just how you did them earlier on....

I detect a slight weakness in my throat in this recording - maybe I had throat strain or a cold that night.... but I know all the tricks I use when I'm in that position and they're ALL there.

Lying Eyes by the Eagles I think I sang more or less the same way though I stopped doing this in the 80s, I can see I played one or two chords very differently in 78.....

Pride of the River - I changed chords on this one too, eventually.... it was VERY new when I did that gig and again the song hadn't settled into it's final form - and one line is completely different!

Dark Side of the Moon

I don't have a single complete recording of this number so this is really seriously valuable to me! I have one copy - but the first verse is missing. The recording quality is completely different to the other songs though - was it recorded in a different way?

City of New Orleans (by Steve Goodman) - we finished last year's (2006) concert with this song funnily enough - one of the few songs that Graham and I had in common and could do without much rehearsal! Sadly there wasn't room for it on the CD of the concert. GREAT song - again the tune is slightly different to the way I remember learning it!

One Way Conversation - I am SO glad this is on the CD cos again I don't have a single decent recording of this one and I love the lyrics of this. It's a terrific, clean recording though and will be a WONDERFUL addition to my collection of live recordings of my stuff!

<http://www.rosiehardman.com/rosie.htm>



Tony Capstick 1978

BBC Radio Sheffield's most famous (or "infamous") Presenter or Folk Music

Tony Capstick: Some Thoughts

An appreciation by Dave Burland

I learned of the tragic death of Tony Capstick on the afternoon of Thursday, 23rd October 2003, and I have spent a great deal of time since mourning the loss of a friend whose life affected my own in no small way.

I first met Tony in 1962 in the Alhambra Folk Club in Barnsley, which met on a Monday night and was run by a committee which included Tony Heald, Dorothy and Derek Elliott and several more. It was obvious that he had talent and very dapper he was too, in his suit and tie, singing *The Rocky Road to Dublin*. From then on he became a regular at the club with his best friend Keith Foster, as he did for many clubs in Rotherham and Sheffield and, before long, clubs further afield; in fact we couldn't get enough folk music and audiences couldn't get enough of him. He actually lived in Barnsley for a short time.

I remember Win White used to book us together at the Highcliffe Hotel in Sheffield. We only ever did two songs together, *The Banks of the Ohio* and *Goodnight Irene*, but we sat on stage together and generally had a good time.

One night Tony told me he had made a ventriloquist's dummy. His instructions to me were that I had to sit directly behind him (and the dummy), play the guitar and sing *Streets of London*, whilst he drank two pints of Guinness. To add a further surreal touch, the dummy was lifesize, looked remarkably like Adolf Hitler, and had its head mounted on a broom handle which meant that he could harass the front two rows of the audience with it.

In 1968 we both decided to try making a living from folk music, although before this Tony began his long association with Radio Sheffield, being asked by Geoff Sargison to present the Folk Show, and soon Radio Two beckoned with "Folkweave".

I remember doing a night in Wolverhampton with him, and Dave Pegg, then of the Ian Campbell Folk Group, asked if he could play bass with us, Tony asking for his references first! On another occasion I was driving home from Liverpool with Tony as my passenger and he began to tell me his life story. As we passed Walton Gaol, he was a small child, and by the time we arrived in Sheffield, some two hours later, we had got to the age of twelve.

In 1981 I was touring Australia, when I heard that *Capstick Comes Home* was No 3 in the Top Twenty. For the next 20 years or so he did less and less folk club and concert work, this being supplanted by personal appearances, broadcasting, television, after-dinner speaking.

Our paths still did cross and once his Radio Sheffield producer rang me and booked me into his afternoon show for a chat and to play a couple of tracks from a CD I had recorded of Richard Thompson songs. I then forgot all about this, only realising I should have been at Radio Sheffield when it was too late to get there. I rang the station and found they had also been trying to get in touch with me because Tony had forgotten to bring the CD in question to the station. I actually did appear on this show but from the linked studio in Barnsley. We reminisced on air and eventually he wound up the interview by saying, "You forgot to turn up, I forgot the CD, welcome dear listeners to the Capstick and Burland Alzheimers hour."

He was a consummate broadcaster, well read, well informed and interested in what other people were saying. He mastered the art of convincing his listeners that he was talking to each one personally. Geoff Sargison recounted this story of Tony, coming up to the news with the station ID "You're listening to Radio Sheffield on 290 meters medium wave" and then failing to convert that into its equivalent in megahertz, he said "that's over 300 yards".

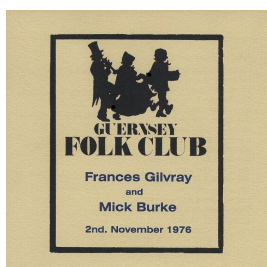
He had an ear for a good song, Ewan MacColl being one of his favourite songwriters. He did the best version of Bob Dylan's *Ramona* I have ever heard, and he made Ian Campbell's *The Old Man's Song* his own. His traditional offerings were stylish versions of *The Seeds of Love* and I drew my ship into a harbour.

Sadly he is under-recorded and a lot of what he did is lost to us. But he was a live performer and that is maybe how we should remember him.

Safe journey, Tony old son.

Dave Burland

"South Riding Folk Network News" & "Yorkshire Folk Arts"



Frances Gilvray & Mick Burke

Great "Folk/Blues Duo"

If you go to my "Jazz" pages, you can listen to a recording thirty years on - Made in the South Of France

http://www.midifrance.net/so_long_angel/



Vin Garbutt 1978

"The" Great Folk Singer & "Penny Whistle Man" from the NE of England

<http://www.vingarbutt.com/index.php?page=index>



John James

In the late 70's, considered to be Britains finest "Ragtime" Guitarist

[http://en.wikipedia.org/wiki/John_James_\(guitarist\)](http://en.wikipedia.org/wiki/John_James_(guitarist))



Sean Cannon

"Solo" performer in those days
Now with "The Dubliners"



at Beau Sejour Theatre, Guernsey



probably the most famous "Commercial" Folk Group in England