

SURREY COMET – 31st JULY 1976

Dave seeks buyers for his D-I-Y album

DAVE FROHNSDORFF, of Kingston Road, Ewell, has been telling me about a brave venture that would seem to deserve support.

Frohnsdorff (25) and his friends have, with the help of professional engineers, privately financed and produced their own record album.

The collection, Beggars' Hill (Moonshine MS 60), includes versions of material by Bridget St. John, Phil Everly, Richard Thompson, Martyn Wyndham-Read and Sandy Denny, as well as new renderings of Becaud's Let It Be Me and the Dransfield adaptation of Wild Rover.

Performers on the set were Joanne Battley (21), of Bradstock Road, Stoneleigh, an egghead lead singer who has just landed a BSc degree in Human Sciences at the University Of Surrey, Chris Walker (24), of Sandy Lane, Cheam, a singer and acoustic guitarist who is studying to become a drama teacher at Goldsmith's College, Lewisham, and a recently qualified BSc in Electronics at Kingston Polytechnic, John Davis (25), of Banstead, who sings and plays 12-string guitar, whistle, dulcimer and banjo.

Electric guitar was contributed by Peter Sharp, of Hesse Grove, Epsom, who works at the district hospital, and more vocals, as well as bass guitar and piano, by Marc Isherwood, formerly of Temple Road, Epsom, who works in hospital designing, repairing and servicing the sophisticated electronic equipment. Sharp and Isherwood are both also 25.

Peter Roberts, of Blackheath, who studied building surveying at Ewell Technical College and now works in London, plays drums. Robin Hamilton, of Leatherhead, a trainee musical instrument maker at the Royal College of Furniture, sings and plays fiddle and mandolin.

Laura Dixon (17), of Francis Close, Ewell, who is studying for A-levels in geography, English and politics, plays flute. Neil Stanford (25), formerly of Bridge Road, Epsom, plays electric guitar when he is not putting the finishing touches to his training as an English teacher and John Rodd of Raynes Park, who works at Kingston Hospital, having studied biochemistry at the University of Surrey, performs on the concertina.

Frohnsdorff, who works in public safety and fire

regulations for the GLC while he studies to be a chartered surveyor, completes the line-up on acoustic and bass guitars and autoharp plus some vocalising.

He tells me the group's LP will be available in record shops in Kingston, Tolworth, Ewell, Epsom,

LIVE
SCENE

by Kevin Hay

Stoneleigh, Sutton, Wimbledon, New Malden, Surbiton and Worcester Park at a recommended retail price of £2.99, or direct from himself by mail order (489 Kingston Road, Ewell) at an inclusive £2.60.

"I need to sell about 500 copies to break even," he explains.

KINGSTON FOLK

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JUNE/JULY
1976

NEWSLETTER

RECORD REVIEW.. BEGGARS HILL. Moonshine MS60.

"BEGGARS HILL" are mainly John Davis, Dave Frohnsdorff and friends who have over the last five years or so, formed the members of numerous groups known as , FLYNTLOCK, BRASS MONKEYS, and EBBISHAM (EPSOM) SALTS, plus the addition of Laura Dixon and Neil Stanford from Fiddlers Dram, and John Rodd currently with Albion Dance Band. Eleven people in all.

The eleven tracks range from, JACK HALL, & HERES TO THE LAST TO DIE; (traditional) CANNILY, CANNILY. (McColl) the Dransfield's adapted, WILD ROVER, SAILOR HOME FROM THE SEA (Hewitt- Wyndham-Read) WHO KNOWS WHERE THE TIME GOES (Sandy Denny) IF YOU'D BEEN THERE (Bridget St. John) Richard Thompson's NEW ST. GEORGE and POOR DITCHING BOY and two old Everly Bros. hits LET IT BE ME and WHEN WILL I BE LOVED. Patrons of the old KING WILLIAM VI FOLK CLUB will be acquainted with some at least of the songs and personel.

The cover, reproduction, and general performance is high. I found the Everly Bros. songs the least effective and if the L.P. lacks anything it's a certain, tightness on some of the tracks when the number of performers starts to exceed three or four. All in all, a nice one. John, Dave and friends have every right to be chuffed with themselves and this record.

A.W.

A ROAD in Ewell has been put on the map with the release of an album of folk music.

"Beggars' Hill" is the collective name for the 11 people featured on the record, recently released on the Moonshine label.

Although most of them are only in their early twenties, they have been around the local folk scene for several years.

One of the earliest variations on the Beggars' Hill theme was about five years ago when six friends were playing and singing in a group called Flyntlocke.

The members - Jo Battley, John Davis, Dave Frohnsdorff, Pete Roberts, Marc Isherwood and Peter Sharp - kept in touch

The 'Beggars' Hill' folk from the King William

after the group's demise in 1972 and all six appear on the record.

In 1973, Dave, John and a friend, Chris Walker, started a folk club at the King William IV pub in Ewell village.

Its list of artists performing there made it by far the most ambitious club for miles around. But unfortunately it never quite attracted the hard core of fans necessary to sustain it and it was

forced to fold after just under a year.

Since then folk club audiences have been regaled by Jo, John, Dave, Marc, Chris and fiddler Robin Hamilton, who have cropped up intermittently in bewildering combinations of duos and trios with such delightful names as Brass Monkeys and Ebbisham Salts.

The eight already mentioned are

joined for occasional tracks on the record by three guests, Laura Dixon on flute, Neil Stanford on electric guitar and John Rodd on concertina.

Other instruments played by the group include acoustic guitars, drums, autoharp, dulcimer, drums and electric bass.

"Beggars' Hill" was recorded nearly a year ago in Reading. Most of the 11 tracks have appeared in the "live" repertoire of Flyntlocke and its successors.

Most of the group have strong leanings towards traditional material but surprisingly only three of the tracks are in that category.

One of these is the evergreen "Wild Rover" - but before you all groan, the arrangement, which the group respectfully "borrowed" from Robin and Barry Dransfield, is very different from the usual rumbustious and overworked version.

Four of the songs are already

mini classics, by three of the most respected writers of contemporary folksong - "New St George" and "Poor Ditching Boy" (Richard Thompson), "Cannily, Cannily" (Ewan MacColl) and "Who Knows Where The Time Goes?" (Sandy Denny).

Two surprise - but not incongruous - additions are a couple of Everly Brothers hits from way back - "When Will I Be Loved?" "Let It Be Me."

The record venture cost Dave about £900 for 500 copies. This included the hire of the recording studio, mixing, manufacture, printing of the sleeves and the payment of copyright.

"It needn't have cost that much," said Dave. "But we are perfectionists."

"This was the first time in a recording studio for most of us and the nerves and inexperience showed through at first."

"But we had some professional help from the engineers and Dick Jones, who helped us produce it, has worked with some big names."

"Beggars' Hill" is on sale at some local record shops and folk clubs for about £2.99 but is also available by post direct from Dave for only £2.60.

His address is 489 Kingston Road, Ewell, telephone 01-337 8976.

Beggars Hill—on the road of song

BEGGARS' HILL is that stretch of Kingston Road, Ewell, which runs from The Eight Bells pub, past The Jolly Waggoners to the roundabout at the end of the by-pass. It has been there for a very long time.

More recently the name "Beggars' Hill" has been adopted by a group of local folk singers. It is also the title of the record they have made. Eleven people are heard on the stereo album, and followers of folk who attended the Sunday evening club sessions back in 1973-74 at the King William IV, Ewell, will recognise the names and sounds of the then resident trio, Dave Frohnsdorff, Chris Walker and John Davis.

It's a pretty good record with a few "trads" and, among others, songs by Fairport Convention's Richard Thompson, and Ewan McColl; "Wild Rover" adapted by

Robin and Barry Dransfield and a couple of Everly Brothers' old favourites.

Beggars' Hill hasn't made the mistake of including songs which have been done to death already, and has kept well clear of the Loamshire ooh-aargh stuff.

The line-up of instruments works well; guitars (both six-string and 12), whistle, fiddle, drums, concertina, dulcimer, banjo, autoharp, mandolin, percussion, flute, piano and bongoes. Two or three numbers feature electric guitar and electric mandolin; while for Sandy Denny's "Who knows where the time goes?" sensitively put over by girl singer Jo Battley, there's a string synthesizer.

It all adds up to a mix of gentle folk. Possibly it's too gentle, and I think one or two faster, stumpy numbers would have been an advantage.

Four of the members of Beggars' Hill were at Epsom's Glyn Grammar

School together, and other like-minded musicians were discovered later on at Ewell Technical College.

Chris Walker lives at Cheam, John Davis at Banstead, Jo Battley and Dave Frohnsdorff in Stoneleigh. Flautist Laura Dixon, 17, is the youngest member, Jo is 21, and the rest are all about 23.

Many of the songs have been arranged by the group, and the vocal harmonies by Dave who has also financed the project.

He has great faith in Beggars' Hill: "Some of the musicians, and singers, are very good indeed; and we thought we could have a bash at making a record as good as some you hear that have been made by professionals."

The record was pressed at studios in Reading during the early autumn of last year, as Dave explained. "We had to record during the summer vacation because most people had been on courses of some sort at

university or technical college. So we had to rehearse and record during one vacation. After a lot of advance planning, all the recording was done over one weekend."

Dave is employed by the GLC, Jo Battley was in the latest crop of university graduates (psychology and sociology); John Davis has recently acquired a degree in electronics; and Chris Walker will soon start the final year of a B.Ed. course.

Electric guitarist Peter Sharp works at Epsom District Hospital. And a chartered surveyor, Pete Roberts (late of Ewell Tech), is heard on the record playing bongoes, drums and percussion.

Beggars' Hill is on the Sun Recording Studio's own "Moonshine" label and should be available now from shops at £2.99, but it may be obtained direct from Dave Frohnsdorff, 489, Kingston Road, Ewell, price £2.60 which includes postage and packing.

**PAM
WARNER**
reports
on
a
new
folk
group
who
have
taken
their
name
from
a
local
stretch
of
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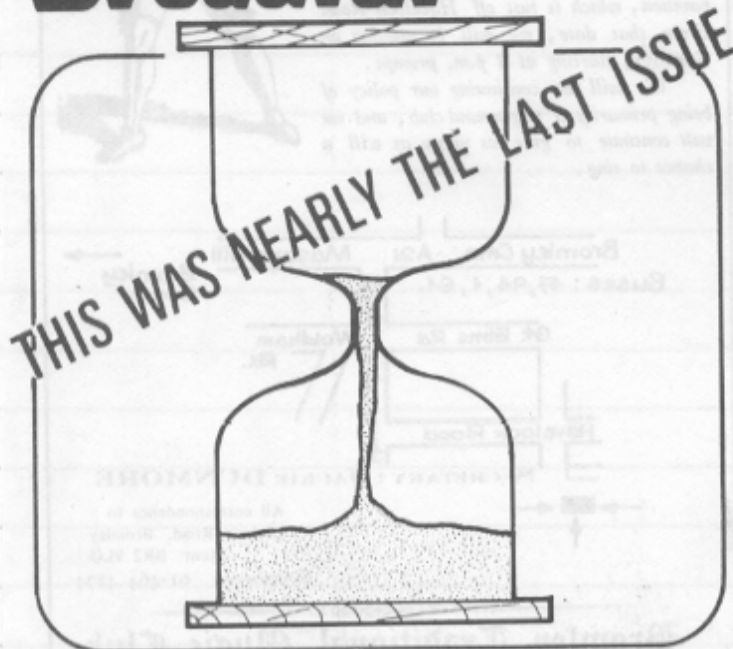


● **JO BATTLE**—a member of Beggars Hill.

The Penny Dreadful



2p



SEPTEMBER / OCTOBER 1976

Record Review

BEGGARS HILL - Moonshine 60 - King William IV Folk Club
Available from: Dave Frohnsdorff, 489, Kingston Road, Ewell, Sy

Often when a club closes, there is no reminder of the good times had within its walls, and too often one's memory becomes hazy with time. But this will not be the case with the King William IV Folk Club in Ewell. Its regular singers have gathered together and produced "BEGGARS HILL", a documentary record of their talents and interwinnings at the now defunct club. It is a record depicting a wide range of styles and interests, mixing the Everly Brothers' "When will I be loved", Richard Thompson's "New St. George" and "Poor Ditching Boy" with traditional tracks including "Jack Hall" and "Here's to the last to die". The credits list eleven people, and the record is a very good witness to what a club is capable of achieving amongst its regular singers and supporters. Almost inevitably there are times when arrangements don't quite come off, such as "here's to the last to die" which jarred on my ears, and the usual quota of bus notes, and it could be argued that they have tried to do too much on one record. But this really ignores the fact that they are not a group trying to impress, but a hand of people making a record for posterity. The overall impression is one of a well produced and executed record. In fact one or two tracks have already become favourites. Peter Sharp plays some lovely guitar on "Who knows where the time goes" and "Poor Ditching Boy", and the first track, "New St. George" has a very imaginative backing which I particularly like. To conclude it is not a record that you can easily classify. The most important fact is that it works, fulfills the reason for its production, and is good listening.