
Chapter 3: Great War - 1957

The Great War seriously disrupted working and social life in the villages. Troops were camped and billeted in the area, horse artillery trained on Ashdown Forest and battalions of men marched almost daily through Danehill on their way to the coast for embarkation for France. Horses were bred and timber was cut for the war effort, but the most significant effect was the drain on the young, and not so young, male population. The casualties were high - five sons in one Danehill family - and those that came back after the war were never the same.

Charlie Bates: During the War there was only about four men left in this village... who didn't go in the Army... Woodgate Farm was run all by women, 'cause as you go up the main road, there was a row of cottages and that was filled right up with Land Army girls... I can

remember it now; there was a big corn stack there and many come there thrashing, and it was all girls bar this fellow what was driving the engine.

Scan failed his medical for military service and thus stayed at home when many of his contemporaries went to the war. Nevertheless, many aspects of his life were affected. His cricketing and football mates and the younger men who frequented the pubs and the formal dances were depleted. Fanny Tester's unexpected and premature death from pneumonia in 1917 broke the pattern of his life and called a halt to some of his musical activities, which were probably on the way out anyway. His father died in 1916 and the fish and brick businesses were not carried on by the next generation, the brick fields, or some of them at least, having been exhausted, and his mother gave up the *Green Man*. Scan could no longer fall back on seasonal work for his father, and he had a

Workers at an unidentified Sussex sawmill; undated. Scan is seated, far right.
(Courtesy Tony Wales)





Scan and Sarah, Hellingly, 5 April 1920.

Below: Daisy, Scan and Sarah, c. 1920.

(Both courtesy Daisy & Arch Sherlock)



seven-year-old daughter to bring up. Daisy went to live with her maternal grandmother, while Scan went into lodgings with Lias Baker, a local soft-fruit grower and pork butcher, for whom he had worked earlier as a drover, taking cattle to Haywards Heath market. Scan had been an estate sawyer years before and he now took a job as a sawyer for Box & Turner Ltd, timber merchants, first at Sheffield Park and then at Horam Road railway station, where he rented a caravan.¹

Scan cycled to Chelwood at weekends to see Daisy and continued playing in his home district. Maggie Ridley has memories of the fortnightly sixpenny hops she attended at Twyford school in 1918 or 1919, where 'Scan played the concertina with a fiddle player'. They did the polka, 'very lively, kicking their legs up', and the one-step. William J. Bird, writing many years later about his first year as headmaster of Danehill School in 1919, remembered

... the dances in the school, where the lasses wore their best summer clothes and rather heavy shoes. There was no smart band in those days, but I remember being lulled to sleep by the wheezy tones which issued from the concertina. I remember the smell of the oil lamps and the sound of happy laughter from the dancers. The dances were really happy and joyful, and one wonders, by the doleful looks on the dance floor of today if the young folks are as happy at the dance as we used to be. I remember too, the hustle and bustle of getting desks back for the next day's school.²

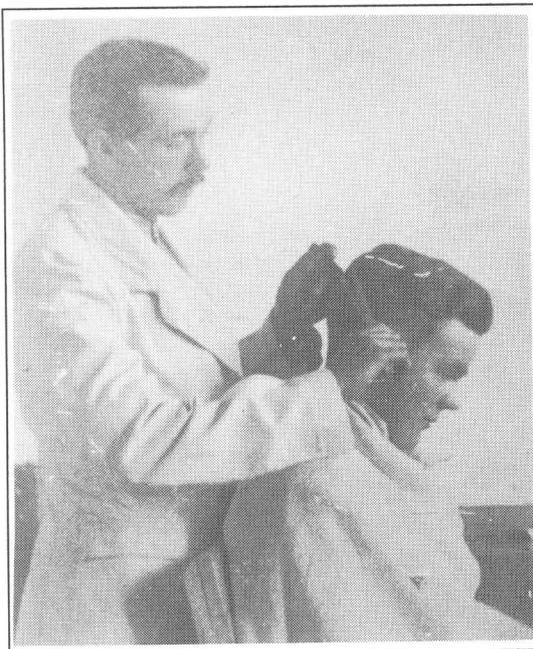
While Scan was living at Horam Road he met Sarah Philadelphia Clark (born c. 1898), through her brother, who was the signalman at the level-crossing where Scan lived in a caravan. They married on Easter Monday, 5 April 1920, at Hellingly Church, staying on in Horam until 1923 or 1924. During that period, Daisy remembers, she and her father regularly cycled to Brighton on Saturdays to stay with Scan's sister Minnie, then on to Horsted Keynes on Sundays, and back to Horam on Sunday evenings. Thus, it would appear, Scan kept his Brighton and Horsted Keynes contacts alive.

The family moved to Horsted Keynes when Daisy was 13, as Scan felt the need 'to be near Will'. Initially they lodged with Scan's brother Fred at Salisbury Cottage, before moving into Clematis Cottage, on the Green by the post office.³ Another brother, Bert, was third gardener at Sir Walter Scott's house, Tremans, and Scan was taken on as second gardener.

Will Tester's movements up until this time are not at all clear. His surviving daughters, Edie (born 1922) and Peggy (1929), have no first-hand knowledge of his early days or of his activities outside their home in the 1920s and 1930s. He re-enlisted in the West Kents in February 1916 and passed out in November in Chatham with a first-class signalling certificate and experience as a despatch rider. He served in France as a wireless operator and line layer in the Royal Engineers, and he was twice wounded and went down with pneumonia.⁴ Back in France, he received a concertina from the family, but it was lost when he had to leave everything suddenly in the advance into Germany in 1918. There he bought a bandoneon from a German soldier who had lost a hand and could no longer play it. This bandoneon, with a fingering system not unlike that of the Anglo-German concertina, was to feature prominently in the Tester family music-making over the next few years. He returned home in November 1919 and lived on the Green, subsequently moving to Church House.⁵ He had a number of jobs over the next few years - on the Harmsworth estate, in a fish delivery business with George Gurr, looking after the churchyard, cutting hair on Sunday mornings and working on the roads for the council.

Will's army pal, Jock Stewart, who had taught him the clarinet, occasionally went down to Horsted Keynes and played with the Tester brothers. He had a quick ear and picked up some of their tunes. Indeed, they might have learnt some of his.

Scan: He used to live in London and ... I don't know how many years he served in the West Kents, but he got a jolly good pension. He served long time after his time, and he joined the Scotch Guards



Will Tester, cutting hair in the Army, c.1916-19, and (right) in 1919. (Both courtesy Paul Marten)

when he come out from there, and he used to play in the theatres. He'd go anywhere - wouldn't matter where it was - he'd go anywhere to play, and he'd take any instrument there was in a band from what he wouldn't earn the money, and, do you know, he was bad for a long time, and when he'd begun to get better, he went for his clarinets - to play his clarinets - and he couldn't blow 'em, and he was dead less than six months.... You got to tongue the reed, en't you, and he couldn't do it, you know. See, he played all his life... but it killed him all right... [RH]

He was about the roughest man that you would see walk the street after he come out of the army. He didn't mind what he had on, anything done. He'd come down to our place from London; well, he used to wear a bowler hat and that. He come down very likely now, and very likely he'd come down Christmas. I bet you a shilling he hadn't had his hat touched with a brush or nothing ever since he wore it last time... We used to have a game with him sometimes and pack him up a weed in a paper to take home. He'd take it home for a plant and put it in a pot!⁶ [RH]

Will played the clarinet in duet with Scan's concertina at this time, always in the lower register to contrast with the concertina, just as later in the 'jazz band' they contrasted the bandoneon with the fiddle.⁷ Daisy never heard her uncle Will play the clarinet, nor did she meet or hear Jock Stewart, though she



knew of him. Will's daughters, remember Jock well enough - he used to bring his wife and children to stay - but they never heard Will play the clarinet. He did, however, get the concertina out at home and waltz round the room, playing a tune and saying to his wife, 'Come on, Mother, let's have a dance.'

Scan's daughter Daisy had started dancing lessons in 1915, when she was four-and-a-half. Emily Peak (née Warnett), born in 1886 the daughter of a local shoemaker, was a teacher at Danehill School and took a private evening class in one of the school-rooms.⁸ All her pupils were girls and included Daisy's aunts Clara and Nellie, who were still children. Only adults' dances were taught - the polka, the waltz, the *Quadrilles*, *Lancers*, *Veleta* and *Boston Two-Step* - and Mrs Peak must have kept up with the latest, as Daisy learnt the *Maxina*, which came out in 1917, while she was still very young. Daisy had been picking out tunes on the black notes at home from the age of about five and, following her mother's death, the piano went with her to Granny Turner's. Her aunts Nellie and Kath (in her early 20s) were taking piano lessons, and her other two young aunts could play. Daisy picked up by ear from them and began playing duets on two pianos. Two pianos! It seems unlikely that very many working families would have owned pianos at that time, but Daisy's impression is that 'a lot of 'em had got pianos'.

THE FAMILY BAND - TESTERS' IMPERIAL

The village music and dance scene that Daisy entered in the early 1920s was quite different from that her father had been brought up with in the 1890s. She had played with Scan at home and knew much of his old repertoire, but she was precluded from pubbing because of her age. She has never really liked pubs, but when she was still only 13 the landlord of the *Sloop*, William Awcock, moved the piano into the passage so she could play outside the bar while Scan played inside. At about the same time, they played about once a month for Lady Gertrude Decies, who organised fancy dress dances in a hay-loft at Danehill for the village people. Lady D.C., as she was popularly called, had come down in the world, and was making a living as 'Madame Sylvia' with a sweet shop and tea-room. The dances were a money-spinning side-line for her.

Scan: I have played two places one night. Yes, Will and me played once or twice two places one night about a mile apart, and, well, that was really when I just started going out to play, like when Will and me started directly after the First War, and, course, then I gradually kept getting more and more ... It got like that they kept wanting us to go, so I

*Ernie Carter's wedding party at Chelwood Village Hall, with Scan and his 'music' in pride of place; undated.
(Courtesy Daisy & Arch Sherlock)*





Testers' Imperial at home, c.1927-31. The local insurance agent, probably Richard Jameson, tried out his new camera on the band and 'it came out funny'. Sarah had sent for a year's supply of sheet music, although Daisy 'couldn't play by note'.

(Courtesy Daisy & Arch Sherlock)

got Daisy to come and play. Well, we got on alright the three of us. Well, it got like, that Will said to me one night, he says, when we was coming home from somewhere, he says, 'You know what you ought to do, Scan?' He says, 'You've got a damn good start now. You've got a hold. Everybody wants you,' he says. 'Why don't you have a set of drums?' Course, that put me in mind of it. I thought to myself, 'Well, I don't know. It wouldn't be a bad idea. We got plenty places to go to play now.' So I said to Daisy's mum, when we got home, I said, 'Well ... Will suggests we get a set of drums,' and she says, 'Well, I can't see why we couldn't.' She says, 'I'll be drummer!' Just like that. I said, 'Alright, we'll have one then.' So that's when I had my first set of drums... [in 1927 according to Daisy] [RH]

Daisy's mum was as good a round dancer as you'll find, and she got [an] idea about music, you know. It wasn't no good thinking you was going to learn her to play to time or anything. She already knew it and, you know, she

started on them drums - the very first night I would have gone out, if I'd have known it - the first night she ever had the drums, I could have trusted her, and she was good. [RH]

With the addition of drums, they had a 'jazz band', Testers' Imperial. Daisy remembers the dances they played: the schottische, polka, fox-trot, waltz, the *Gay Gordons*, *Boston Two-step*, *Veleta*, and the *Charleston*. The quickstep eventually took over from the one-step, followed later by the slow fox-trot.

MADAME SYLVIA

DANE HILL FARM, DANE HILL,

Begs to announce she has opened the above premises for

New and Second-hand Clothing.

Milliacry, Stationery, Toys, Fancy Goods, at Bargain Prices. Also Eggs, Flowers and Vegetables sold.

Dogs Boarded. Tea Gardens open in April.
Cheap Teas. Light Luncheons. Rooms to Let.

Danehill Parish Magazine, 1922-24.

(Courtesy Phil Lucas)

Scan: Course, sometimes we used to play a schottische or a polka. We used to get asked for them sometimes with some of the older ones what was there. But they mostly consisted of one-steps, fox-trots and the *Esperance* [*Esperano* ?] *Barn-dance* and the *Rosetta Two-step*, and such tunes as that, and the *Canadian Three-step*. [MP]

At some places there were strong preferences: the *Maxina* was danced only at Danehill reading room, and at the Sheffield Park reading room they were crazy about the set-dances, the *Quadrilles*, the *Lancers* and the *Alberts*, and very often they had five sets of dancers on the floor at a time. The Setford family were the enthusiasts behind this regular booking, and brothers-in-law George Setford and George Wilkins, in their thirties, shouted out the figures. At Chelwood Gate parish hut a whist-drive always preceded the dance, which then ran from ten o'clock 'til one or two in the morning. Ernie Carter, the master of ceremonies, occasionally took over at the piano to give Daisy a chance to dance.⁹ Other regular venues were the parish room in Horsted Keynes, where as team captain Scan offered his services free for Horsted Keynes Cricket Club, and West Hoathly hall, next to the *Cat*. The dances were always taken seriously - no fooling about once the dancers were on the floor - but the crowds got up to all manner of tricks, like the time the Danehill lads had a few drinks in the *Crocodile* and brought a pony onto the dance floor.

Scan and Daisy picked up the latest dance-tunes from the wireless. They would rush back home after a dance had finished and tune in to the last ten minutes of the Savoy Orpheans or Jack Payne's BBC Dance Orchestra on a crystal set. If a tune took her fancy, Daisy would go straight to the piano and play it, then check it out next time it was played. If she was unable to get it, Scan would buy the record in Woolworth's in Haywards Heath, or his sister, Minnie, would get it in Brighton. There were four tunes on each record for sixpence; they would learn all four, play them at that night's dance and sell the record to someone at the dance the same evening. Some of the tunes Daisy and Arch were able to name were *Shepherd of the Hills*, *Pasadena*, *The Sheik of Araby*, *Margie*, *If You Knew Susie*, *K-K-K-Katie*, *Horsey Keep Your Tail Up* and *Tiptoe Through the Tulips*. They learnt *The Charleston* from 'a super dancer at Danehill; all the girls wanted to dance with him', and they used the original tune.¹⁰

Scan: Will used to come out sometimes with the old bandolium. It was lovely with us, you know. I played fiddle all the time; I never used to play nothing

else that time of day. We used to have piano, violin and drums, and the bandolium when my brother used to come.¹¹ Easier for me. It used to be hard work for me to play [without him]. [MP]

Daisy recalls that Will seldom played with the band and certainly not when they went out with the drums. One job he attended regularly was at the Sheffield Park reading room; Daisy thinks that Scan and Will had worked out their own selections of tunes for the set-dances sometime previously, and as Scan preferred playing for round-dancing, he probably appreciated his brother's support with the set-dances favoured by the Sheffield Park crowd. Will was often unwell and was unable to keep up the pace, and the pace was tough.

Scan: We used always to be out three nights, and sometimes four we have been, and we used to go to work everyday, you know. [MP]

Daisy was working in service at Valley Holme, Horsted Keynes, and would get off at six in the evening. The dances would sometimes go on till two or half-past two; she would cycle home, then get to work for a seven o'clock start. Yet, as she says now, it never seemed to worry her.



The bandoneon was a rarity in Sussex, and only Scan and Will could play Will's instrument.¹²

Scan: My brother sold it three or four times to blokes and he knew they'd never be able to play it, 'cause there wasn't only him and me could play it! He sold it three or four times, and bought it back for about half the money! [MP]

Will was certain he would be able to retrieve it in the same way if he raffled it, but this time he pushed his luck too far.

Scan: Well, it was one Saturday night this raffle come off, but Will told me several weeks before he was going to raffle it. 'Well,' I said, 'I wouldn't mind having four or five tickets, but you know how it is, if I was to go and have four or five tickets, and happened to win it, they'd say it was wangled.' Anyway I said, 'I'll have a ticket, but I shan't come to the raffle.' Well, this Saturday night when it was raffled, they threw dice for it. Daisy and me was playing down the *Sloop* and Arch [Sherlock] went up to the raffle. Course, Arch knew us like 'fore ever he went out with Daisy or anything. Presently there was about nine or ten got out an old Ford car. Will was with them, and Arch come in the door carrying this music. Course, soon as I looked at it I knew what it was, so did Daisy and her mum. Daisy says, 'They got the old big music, Dad!' 'Well, I expect your Uncle Will's going to play.' Arch come round: 'Here you are, this is your prize.' 'My prize?' He says, 'Yes.' Arch threw for me and somebody else throwed, and they was tie, so they chucked up again, and damned if Arch didn't throw and beat this all. I said, 'Well, that's a bit of luck, ain' it?' Will said, 'Well, there they are; they all see it was fair. You won it fair enough.' [RH]

Testers' Imperial had a regular booking at the *Star Inn*, a small pub set back off the Piltdown - Nutley road, apparently in the middle of nowhere.¹³ With very few locals around, James Rourke's dances attracted customers from Nutley, Fairwarp, Fletching, Maresfield and further afield.

*Opposite: Scan and the bandoneon.
(Courtesy Scan Tester)*

Daisy: [It] used to be packed out. Half the time they couldn't all get on the floor ... and it was a big room ... with a stage and everything and a dressing room ... and a lovely floor for dancing.

Scan: I used to have a place at Piltdown. Well, there used to be a pub called the *Star* and this publican was an Irishman. He was ex-Irish policeman and his name was Rourke, and he had one of them big army huts out the back, and I went down there one Saturday with my concertina - Will and me did - and he said to me, 'Cor blimey', he says, 'You're the blokes I want!' He said, 'Would you come down here and play in that room for me?' I didn't know nothing about the room. Will knew him, you see; I didn't. He says, 'You're Will's brother, ain't you?' I says, 'Yes.' 'Well,' he says, 'He's told me about you.' I says, 'Oh, has he?' He says, 'I'll get a good piano up in there for you, if you'll bring your jazz band down here. He says, 'Why not come down here once a fortnight, Saturday nights from eight to twelve?' 'Well,' I said. 'Look, I'll tell you what; I'll come down and see you one night in the week. I'll bike down here to see you. So I went down there and I agreed to go down. [RH]

A notice in the *Sussex Express* for 19 August 1927 confirms Scan's account:

PILTDOWN: One of a series of the fortnightly dances to raise funds for a piano was held at the *Star Hut* on Saturday. A special orchestra was in attendance.

Arch Sherlock: He was a character, he was, old Rourke ... Well, he used to get so drunk, he couldn't serve behind the bar ... Somebody said he was a police inspector, but I don't know ... When he used to get towards the end of the evening, he used to give you drinks, never used to buy 'em.¹⁴

Scan: You know, we used to go down there. We used to have, well sometimes, 120 and 130 [at a] shilling a time from eight to twelve, and he was an artful old bloke, he was. You know, he used to send to these big firms and he used to get stuff [soap samples, for example] for advertisements - to give away for

advertisements - and used to have spot prizes and all like that, and he used to give some of this stuff away for prizes - the best of it - and the other, perhaps, he'd give away in the room. You know, they buggers used to flock there every fortnight. They used to come from miles around. [RH]

Scan: There used to be a Brighton band; they come to Danehill to play to a posh dance up there. Some gentry, I don't know who it was now, got this dance up, so we went up there, and I knew the fiddler of this band from Brighton. The band was called the Excelsior Band, and he'd got a piano and he played the violin; he got a banjo player and drums.¹⁵ He knew me, and so after we'd been in there a little while, he come down to me and stood talking to me just for a break in between the dances, and so he says to me, he says, 'Why haven't you brought your fiddle then?' I says, 'Oh, that wouldn't do to bring it up there,' I said, 'I shouldn't be nowhere with you people.' 'Oh,' he says, 'You would! I'll tell you what,' he says. 'I wondered if your wife would come up and give us a couple of tunes on the drums.' He says, 'I want to know whether [our drummer] thinks a woman can handle drums.' So she went up and I expect she was up there, well, biggest part of an hour playing, and he told me afterwards, he says, 'That cut his comb!' He said, 'He thought there wasn't nobody else could do them drums only him, but I knew there was.' He says, 'He ain't said no more about it, not to me! Not about his drumming.' No, she was pretty good. [RH]

And this banjo player from out this Brighton band, he was a jolly good player. You'll be sure he loved music. He used to get three or four blokes come up with him, and they used have a car and come up there [the *Star*], and he used to bring his old banjo up there. I can see him now; soon as ever he got in that room, he made straight for that stage. He used to come up there along with us, and I'm damned if he wasn't help, you know. He could play; there wasn't no mistake. 'Cor,' he says, 'I wish I lived up there [here]! You wouldn't have to go

out by yourself many times. He says, 'I should be with you.' He was a regular lover of music he was. I don't know as ever I've seen him ever since we left. [RH]

Local jazz bands were doing very well, but Testers' Imperial had an edge on most of them. Scan thought it was because they kept better time for dancing, but in all probability there were other characteristics - qualities in the music and social compatibility - that appealed to the locals more.

Scan: We could have had two places of a night all the week, if we'd liked to have gone. Very often we had three places to choose from to go out one night in the week somewhere. [RH]

In the early days Scan, Daisy and Sarah used to cycle to the dances, until they got a motor-bike and side-car; later on, as they moved further afield, they would hire a taxi. Eventually, perhaps because of the Depression, the bottom fell out of band work.

Scan: You see, jazz bands had died out a lot before we left off... The money wasn't enough ... to keep on going. [RH]

The band's final resting place was the *Sloop*, a beer-house standing more or less alone by the River Ouse on the Horsted - Chailey road. In the mid-1920s William Cork had taken over the pub from William Awcock and continued the Saturday night dances. Two small rooms, with a pianola in one and a piano in the other, were opened into one on Saturday night, but even then the room was too small for the drums - they used just fiddle or concertina and piano - and the crowd stood three or four deep between the dances.¹⁶ The band played from 7.30 until closing time at ten. As it was a pub, admission was free. There was no official arrangement for payment, but there was always someone who thought to take up a collection for the musicians.

Testers' Imperial packed up in 1931 as Daisy came of age and took a living-in job in service in Lindfield. If she had a long weekend off she might play at the *Sloop*, but Will stepped into her regular place and kept the session going for a while. Daisy married Arch Sherlock in October 1936 and moved to Danehill, where Beryl was born in November 1937. They rented Wheelwright's Cottage in Horsted Keynes, and then moved into a tied house at Cinder Hill just before the outbreak of war. Daisy occasionally had a tune with Scan, but her mother never touched the drums again after 1931.

Scan's commitment to the family band had not completely eliminated his old practice of pubbing. Bill Gorrings's nephew remembers Blind Charlie Gorrings playing with Scan 'for the crowd to dance around to' on Saturday nights in the late 1920s and early 1930s in the *Foresters* and Charlie Bates attended dancing sessions in the *Coach and Horses* in 1926:

I've seen old Tom Tucker and his missus up the *Coach* doing it [the polka] in the top room. Well, old Scan was playing then. The old polka ... 1,2,3,4,5 - the *Heel and Toe Polka* ... Well, old Tom Tucker learnt me it... They used to get up there at it. I mean, most of us, all boys, well youngsters, and old Tom and them up there like. It was hardly no women up there. It was dancing with each other ... when I was about seventeen - seventeen, eighteen. Well, we used to go to the pub at seventeen, but it was always 'eighteen', like. *Veleta*, *Schottische*, all them we used to do up there ... Yeh, dancing with fellas. It was no women up there.¹⁷

Danehill School, c.1908-10.
Rabbit Baxter, back row, far right.
(Courtesy Phil Lucas)



THE THIRTIES, FORTIES AND FIFTIES

Strangely, after the break-up of the family band, Scan seldom played in Horsted Keynes. He drank in the *British Legion*, and occasionally played there for a sing-song, but it was very rare indeed that he took his music into the *Green Man* or the *Crown*. He would usually do a turn at the tontine share-out, but most of his music-making in the village was at home with Daisy or at some special event, like a wedding or an anniversary. Neither was Will very active; the two brothers used to go out together sometimes to play somewhere. Will played the penny whistle at home, but he was unable to transfer his concertina skill to the piano accordion he had bought, and he saw the instrument as a useless liability. He was the boiler-man at St. Martin's jam factory at Cinder Hill during the war and supervised working parties of Italian prisoners-of-war on the land.

Scan reckoned he played at the *Stone Quarry*, Chelwood Gate, for forty years, on and off, which would have been from the early 1930s until the time he died. The pub was taken over in November 1930 by a local man, Alf Baxter, who probably encouraged Scan to start going there on Saturday nights.¹⁸ Alf Baxter's brother, Ernie (1900-64), better known as Rabbit from his poaching exploits, played with him on the tambourine throughout the period, finding an appropriate beat for whatever Scan played, songs as well as dance tunes.¹⁹

Some of the other musicians who frequented the *Stone Quarry* were Jack Wheeler, who had his melodeon retuned in B flat in order to play with Scan and also played the triangle; Punch Browning, who must



Scan and Sarah at Daisy and Arch's wedding, October 1936.
(Courtesy Daisy & Arch Sherlock)

have been quite an old man at that time (concertina); Uncle Jack Smith (melodeon); and Bert Bennett (triangle). Will went there sometimes with a melodeon player from Nutley called Coleman, and well into the 1960s this man's brother, Leslie Coleman, also a melodeon player, would pick Scan up whenever he felt like it and they, according to Scan, 'played together for several years'.

There were other musicians around. Alec Hood, a Scotsman from Elgin, played the Highland bagpipes in the open air at Nutley in the 1930s,²⁰ and Bob Fry remembers a Great War veteran coming round every so often, busking on the Green at Horsted Keynes with a euphonium. His number, popular then in the late 1930s, was *Poor Little Angeline*. A neighbour of Scan's, Wilf Walder, could get a tune out of pretty well anything, including the violin; his father, Ernie, euphonium player in the old Horsted Band, was Scan's workmate, but apparently Scan and Wilf never played together.²¹

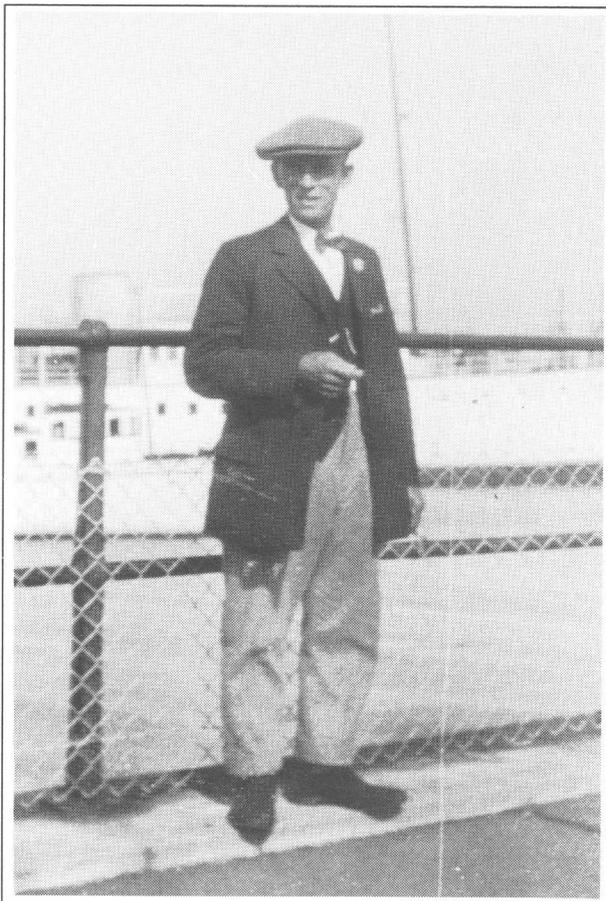
After the War some of the land girls organised a dramatic society in Horsted Keynes, and Scan, together with a trombone player and a double bass

player, took part in one of their shows. That was where he learnt *Buttons and Bows*, which dates it as having been in 1948 or soon after. Bob Fry worked with him at Broadhurst Manor around 1950, and the boss, 'Mr John' [Clarke], gave a harvest supper for his employees at the parish room; Scan certainly played at that, and at the Ashdown General Land Company's annual concert.²² Scan and Sarah were always the first to put their names down for coachtrips out of the village to the seaside and stately homes, and it was then Scan came into his own, standing at the back of the coach, playing all the old popular songs on the way home.

Around 1950 Sarah Tester was taken seriously ill and Scan took three years off work to nurse her, during which time he played hardly at all. Sarah died in 1953 and Scan gave up Clematis Cottage to move in with Daisy, Arch and Beryl at Cinder Hill. At least now he could have a tune with Daisy, but he still did not go out playing that much. They took an annual family holiday at Lancing, on the coast, and until the late 1960s Scan looked forward to his sessions with the pianist (who doubled on the electric organ) in the *Three Horseshoes* on the sea-front.

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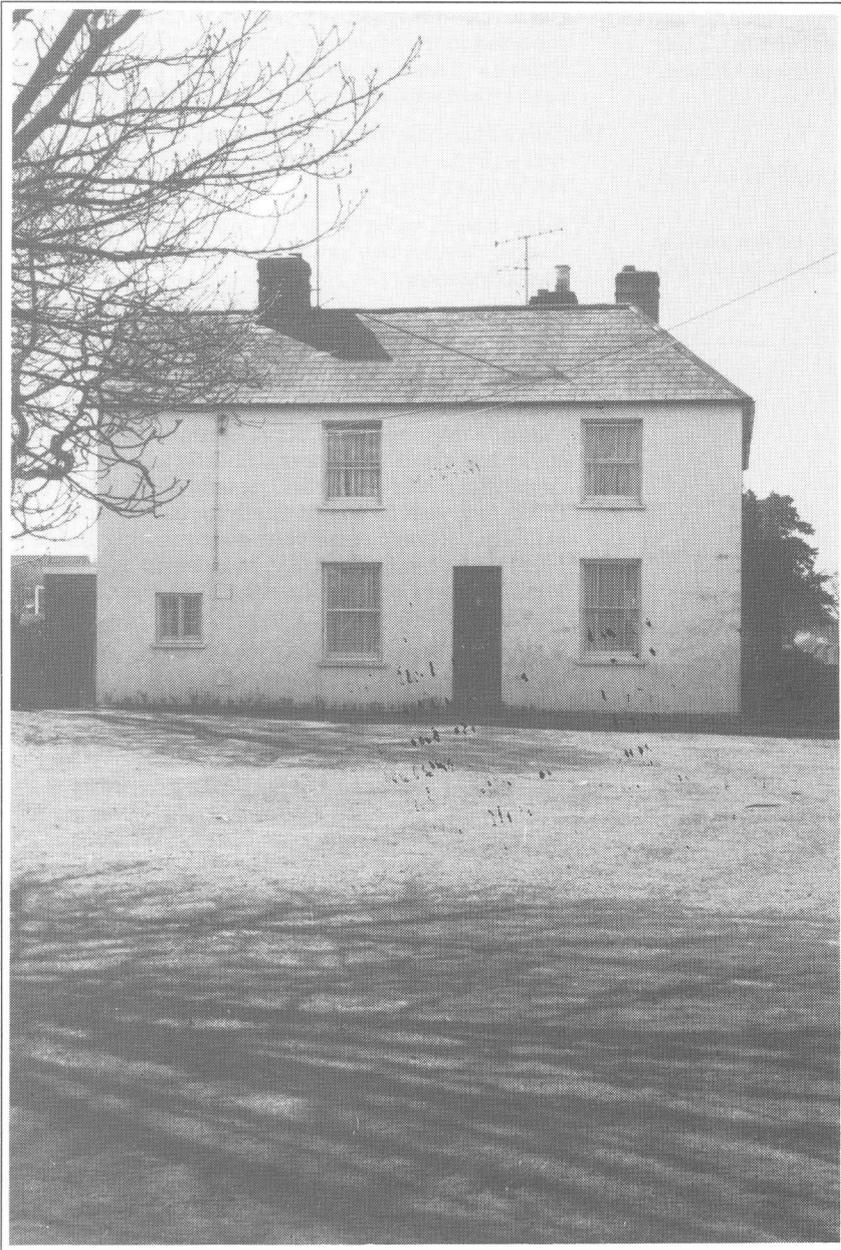
1. For a description of the sawyer's trade, see George Ewart Evans, *Where Beards Wag All* (1973), pp. 28-31.
2. William J. Bird, 'Danehill and Chelwood Gate in 1919: I Remember', *Danehill Parish Historical Society Magazine*, III, 2, (Oct. 1986), pp. 20-21.
3. I have no evidence of Scan's musical activity in the Horam Road area from 1920 - 1923/24. He played football for the local team, and he may therefore have played music after matches, which was the practice in his home area.
4. Will's personal Army papers (Paul Marten).
5. The *Parliamentary Register*, 1913, gives Will's address as 'Church cottages'.
6. 'All our bandsmen are Guardsmen. When the King holds an investiture [sic] or gives a dance we always have to find substitutes. You know they are not regular soldiers. They have a lot of free time. It is rather curious - an old tradition. They are paid by the officers and if there was a war they would not be classed as soldiers but as bandsmen. They get a slight allowance from the government. They can all play several instruments.' (Manager, Wimbledon Glider Rink, 28.2.1939 (Mass Observation, Sussex University Library, 5F XXXV5, p. 2)).
7. David Nuttall.
8. Assisted by her cousin, Mavis Lucas, Phil Lucas's sister.
9. Ernie Carter was a bus conductor, formerly an estate gardener, and was Daisy Sherlock's next-door neighbour when she was a child.



10. Daisy Sherlock.
The Charleston was composed in 1923 by black Harlem pianist, James P. Johnson.
11. Use of the bandoneon depended on whether it was in tune with the piano. Daisy says Scan never played the concertina in the jazz band.
12. I saw two second-hand bandoneons in Windo Martin's music shop in Duke Street, Brighton, in 1958.
13. The *Star Inn* is now a dwelling house, Grove's Farm.
14. James Rourke held the tenancy from 1924 to September 1928. His wife carried on until November, when William Head took over (Uckfield Petty Sessions Register of Licences).
William Head's daughter and son, Rene (piano) and Bill (drums), and George Avis (violin) played fortnightly, week about with Testers' Imperial. (George Avis) These Heads were more of Denner Head's musical relatives.
15. The Excelsior Band played in Maresfield, Mayfield, Framfield and Hadlow Down in 1927, as frequently reported in the *Sussex Express*. One notice described them as 'from Crowborough.' Scan probably confused them with a Brighton band playing in the area.
16. Daisy Sherlock. This instrumentation does not conflict with the information in note 11. This was a duet, not the jazz band.
17. Note Scan's remark, when talking about a posh dance, 'where two gentlemen weren't allowed to dance together.'
18. The *Stone Quarry*, opened c.1870, was rebuilt just before the Great War and demolished in 1989. Chris Newnham took over the tenancy after Alf Baxter.
19. Rabbity Baxter kept a tambourine (identified as a Salvation Army model by Steve Chambers) belonging to Scan at the *Stone Quarry*. Shortly after Rabbity's death, Scan retrieved it and gave it to me. 'I had it in mind to give it to you, if anything happened to old Rabbity.' I don't remember ever meeting Rabbity and I never heard him play, but I learnt many years later he had been at our session in the *Crown* on 22.2.1958.
20. Alec/Alex Hood came to Nutley as a chauffeur, married Laura Wickham, moved into the original *William IV* building, then operating as a Cyclists' Touring Club hostel, and went into business as a market gardener. He practiced the bagpipes on the Forest or at the far end of his fields to be away from the houses, possibly into the 1940s (Christopher Stephens).
21. David Walden.
22. Scan worked mostly on building work for the Clarke family until long after his official retirement age.

Scan on holiday, mid-1930s.

(Courtesy Daisy & Arch Sherlock)



*1 Victoria Cottages, Horsted Keynes,
where Scan lived at the end of his life.
(Photograph: Hamish Black)*