

Naughty but Nice

Jonathan Glancey

Cheers the innocent innuendo of **George Formby**

(from The Guardian, Nov 24 2001)

George Formby by David Bret

296 pp, Robson Books, £8.99

HOW MANY people went to George Formby's funeral? Oh, go on, have a guess. Fifteen? Two hundred? What about 150,000? It's a staggering figure, but then Formby was a hugely popular star. He made 19 films between 1934 and 1946, and was British cinema's top attraction for six consecutive years. In 1941, when he signed a contract with Columbia Pictures for more than £500,000, he was the world's fifth biggest star, ahead of Errol Flynn, Bette Davis and even Bing Crosby. His record *Leaning on a Lamp-Post* sold 150,000 copies within a month of its release in September 1937.

He was dined, if not wined, in the north African desert by Field Marshal Montgomery while entertaining the Eighth Army; he opened his first show there for 10,000 troops by looking around him and declaring "Ee, it's just like Blackpool sands." They loved him. He owned, at one time or another, 130 cars, but that was his only real indulgence besides showgirls. He smoked 40 "coffin nails" (Capstan Full Strength and Woodbines) a day from the age of 12. His favourite food was beef-dripping toast. He was often ill. And, despite that wonderfully wide, goofy gormless smile, he was rarely happy.

I lay on the floor at home and listened twice to a compilation of Formby's greatest hits while reading David Bret's thoughtful book about the life and unhappiness of an entertainer who would surely never make it anywhere near the top now. What chance would there be in 2001 for a northern musichall turn, a funny-looking toothy little chap from Wigan, when stars are either groomed, polished and perfect or heavy tough and mean?

Formby's talent maybe a period piece, and yet - ee - the moment you hear his nudging, winking voice chirruping from the stereo speakers accompanied by the high-pitch jingle-jangle of his ukulele, despite Elvis, the Beatles, pop, punk and Posh, you're hooked. Formby's timing is terrific. Words tumble and trip from his tongue. They are clever and funny:

The blushing bride she looks divine

The bridegroom he is doing fine

I'd rather have his job than mine

When I'm cleaning windows...

And they're often saucy if not always downright rude:

I've got a picture of a nudist camp

In my little snapshot album

All very jolly but a trifle damp

In my little snapshot album

There's Uncle Dick without a care

Discarding all his underwear

But his watch and chain still dangle there

In my little snapshot album...

The lyrics get a lot closer to the bone in *With My Little Stick of Blackpool Rock*, *You Can't Keep a Growing Lad Down* and *With My Little Ukulele in My Hand* (I'm sure you've got the idea by now), but although some were labelled NFTBB ("not fit to be broadcast") by Lord Reith's BBC, the royal family couldn't get enough of him. It was only ever a certain breed of southerner – the kind that Formby's formidable wife, Beryl, labelled "stuck-up so-and-sos" or "snotty-nosed" – who looked down on a man with that rare ability to walk on to a stage and make them laugh. I was lucky enough to see Tommy Cooper live, so I can imagine the kind of effect Formby might have had on an audience. Like Cooper, he was an oddity, an outsider who was often genuinely naive. I love the story Bret tells of Formby stepping onto the stage of the Royal Alexander Theatre, Toronto, in 1949 and, before he'd played a note, calling to a middle-aged chap in the stalls, "Ee, Walter, is that really you?" It was a pal from Blackpool who had emigrated years before; Formby invited him to dinner after the show. It's not the sort of thing that's meant to happen, especially not now that performers and audience blow their separate bubbles.

Formby's naivety went hand-on-ukulele with an ingenuous common decency. On tour in South Africa in 1946, Formby played to black audiences despite threats from Daniel Malan, head of the National Party and one of the chief architects of apartheid. At the end of one show a three-year-old girl presented "the wife" (Beryl) with a box of chocolates. Beryl gave her a big kiss and handed her on to George for another. Malan had the couple thrown out of the country "Never come back here again," he bellowed. Beryl gave as good as she got.

She told Malan: "Why don't you piss off, you horrible little man?"

Thora Hird, the evergreen Lancastrian actress, said he was sent by God, but if Formby was a celebrity, he didn't act like one. When he turned down work, which was rarely, it was for the most homely of reasons. A lucrative 20-week tour of Australia fell through in 1959 because George and Beryl were worried about the health of their 15-year-old dog, Willie Waterbucket. They couldn't leave him.

Where did the modesty come from? The same source, perhaps as Formby's unhappiness, a deep-rooted insecurity that led to a spell in a psychiatric hospital in York and his sexless marriage to Beryl. Beryl was effectively his manager, the indomitable force that drove him onwards and upwards:

In my profession, I'll work hard

But I'll never stop

I'll climb this blinking ladder

Til I get...

Beryl Ingham was a pretty clog-dancer from Accrington. Bossy, determined, driven, she married George, who was potty about her, on sufferance. She didn't like sleeping with him and, determined not to have children, had a hysterectomy just to make sure. It was Beryl who got George to play what became his signature ukulele, Beryl who won him his first recording contract, with Edison-Bell Winner in 1926, Beryl to whom he clung until she died of cancer on Christmas Day 1960. Two months later George got engaged to Pat Howson, a teacher 20 years his junior. It must have seemed, to borrow his catch-phrase, that it had "turned out nice again". He died, quite worn out, two days before the wedding.

Formby's insecurity stemmed ultimately says Bret, from the uncertainty he felt about stepping into his father's shoes after George Formby Sr's death in 1921. The Wigan Nightingale and self-proclaimed "inventor" of Wigan Pier (his favourite bathing spot, he told his audiences; it was a landing stage on the Leeds-Liverpool Ship Canal) had been a big music-hall draw.

The illegitimate son of a Lancashire prostitute, he certainly came up the hard way and saw that George, the fourth of his 13 children with a respectable Catholic lass, Ivy Caston, did the same. Beryl was George's frustration, but also his salvation. He got to the top of that blinking ladder all right. Higher than dad. His records still sell; he still makes us laugh from beyond his Warrington grave.

BELIEVE IT OR NOT

THE FIRST London hotel to provide dancing for its patrons was the Savoy in 1914. The first Savoy dance band consisted of two banjos, piano and drums, and for quite a considerable period Savoy Quartet records were the only dance tunes to be found in the H.M..V. catalogue.

In those days, orchestrations issued by the popular song publishers were intended principally for cafes and theatre orchestras. All that the Savoy and similar hands required in the way of printed music was a couple of piano parts, one for the pianist and another for the banjoists. All music had to be memorised, and with the exception of absolutely new numbers, a dance band would play for five or six hours entirely from memory.

There were several exclusive dance clubs in the West End of London, each with its small band - banjo, piano and drums - playing music that was rhythmic, exhilarating and vastly pleasing to the dancers. The banjo gave the right atmosphere. In those days, no hostess giving a dance would think of engaging any combination of players that did not include a banjo. Without a banjo it could not be a dance band.

Those were great days for the dance banjoists who provided harmony, rhythm and melody all the time. It was too good to last. Dance bands became "symphonic"; the banjoist realising he was no longer king, handed his crown to the special arranger; bartered his instrument for a tenor-banjo; took a back seat and concentrated his attention on the printed four beats to each bar.

And now a sewing hint . . .

Q. What stops buttons dropping off?

A. Get the Ugly Sisters to play a banjo duet.

Musical Value of a Banjo Solo

Ernest Taylor

(from RHYTHM magazine 1929)

IT IS GRATIFYING to find that so many present day players of the banjo are endeavouring still more and more to present their instruments to the public in a really musical

sense, and, as a consequence, are improving the status of the instrument, not only in the minds of banjo players themselves, but to the music-loving public as a whole. I believe, however, that there is still a lot of work to be done, and a good deal of prejudice yet to be overcome. We who know the banjo so well and love it so much realise to the full its great capabilities and its wide range of musical power, providing it is in the hands of a really capable player - a player who is never tired of striving to improve his own experience in the musical realm, in the same way as serious-minded players of other instruments do.

The manner in which radio is now able to carry to all parts of the world the fruits of the work such players have put in so unsparingly in the past, has done much to assist in overcoming the prejudice and lack of knowledge of a great section of the public. Unfortunately there are still many people who know practically nothing of the banjo as a really musical instrument.

This, I fear, is in no small degree due to the fact that so many students of the banjo do not treat the instrument so seriously as they should do, nor do they continue their studies to the extent necessary with any instrument if it is to be thoroughly mastered. I often think that the ease with which a student can master simple tunes on the banjo is one of the things which militates against its progress. On account of the mechanical device of frets it is quite easy to play in tune, and not difficult to produce a pleasing tone; consequently many amateur players, when they have had a comparatively few lessons, think that they can really play well, and non-players are apt to judge the possibilities of the instrument from their efforts.

Then, undoubtedly, there are many self-styled experts who do the banjo a great deal of harm. The manner in which so many young players without the necessary training and experience set themselves up as experts is a very unsatisfactory matter. Unfortunately, the average person who knows little or nothing of the banjo is liable to take the deficiencies of such players as being an indication of the failure of the instrument rather than that of the player.

Some time ago, in a town other than my own, I heard a supposed expert play in both plectrum and finger styles. In the former he played a well-known plectrum solo of easy grade which would have

sounded well if played as written by a capable player. He introduced several of his own chords (!), inserted dotted time values where sequences of chords should all have been of the same time value, and generally maltreated the solo in such a manner as would doubtless have caused it to be almost unrecognisable by the composer. In the finger style solo (a slow number which could have illustrated the musical capabilities of this style of banjo playing) crescendo and diminuendo effects were included in a manner devoid of meaning and, to my dismay, a minor movement was ended with a major chord. The general effect was not musical.

It struck me at the time that it is not surprising that so many parents, who themselves have had sufficient musical training to realise musical values, fight shy of allowing their children to learn the banjo and other similar fretted instruments when they hear them demonstrated in the manner I have described.

However, largely on account of the popularity of the gramophone and wireless, the banjo is now being given a fair chance, for players and non-players alike can hear the instrument demonstrated in a musicianly manner, often without the trouble of leaving their own firesides. The player is thus able to judge his own efforts by the standards set by others.

It should always be kept in mind that determination is required in order to achieve success, and students who for any reason find it necessary to cease taking instruction should make every endeavour to bring improvement in playing by their own efforts; that is, of course, if they are sufficiently well advanced to do anything on their own. New pieces should be taken periodically by all players in order to provide some fresh impetus for practice. Too many players of all instruments, when they have parted as a student from their instructor, continue to play the same pieces time after time, until gradually both music and player become stale, the probable ending being that the instrument is put at one side for good.

The banjo player's music library should be kept up to date as new solos and albums are frequently being published, and to the enthusiastic banjoist there is always a great delight in the study of a new piece of music. It should be particularly noted that if new solos are intelligently studied they are not merely a source of considerable enjoyment, but are a means of improvement in the ability of the player to render his pieces with a real musical value. Experience, both one's own and other people's, alone can bring

the knowledge of how to play really well, and personal experience cannot be gained sufficiently by continually playing the same pieces. Of course, I do not mean that the old numbers must automatically be passed to one side as new ones are taken, for we all have our old favourites, in which interest is kept fresh through the inclusion of new material in our music library.

The clubs which are operating so successfully in the various cities and towns are doing excellent work in the raising of the standard of banjo playing, and all individual players, whether attached to a club or not, can do their bit by constantly striving to play with still more musical effect, it matters not if they be playing at an important concert or if they are merely practising in the privacy of their own apartments.

Ray Andrews

Classic English Banjo

CD and A5 booklet - MT CD 314

RAY ANDREWS (1922-87) was a well known musician and entertainer in the Bristol area. He learned to play the banjo from his father, who had been a boiler-man in the Navy in the First World War. In the 1930s, Ray was sent as a boy to a teacher, Harold Sharp, who taught him to play in the classic style, a tradition which dates from the mid to late 19th century.

Ray won a talent contest at the Theatre Royal Bristol, and performed at variety shows as Bristol's 'Boy Wonder banjo player'. After the Second World War, he became a stalwart of the Bristol Banjo Mandolin and Guitar Club, whose band won many national competitions.

Ray was well known as a pub and working men's club musician, and when the BMG orchestra declined, he worked with Erik Ilott (the Bristol Shantyman), and was also involved with a club band, The Swingers, and a charitable concert party, The Volunteers. He taught others to play the banjo, and was interested in a wide range of music. He recorded himself on countless cassette tapes, for his own amusement and for his musical friends. Ray performed solo and with Erik Ilott at a number of Folk Festivals in the 1970s and 1980s and became known beyond the 'classical' banjo world.

This CD is made up of a number of Ray's own recordings, some private recordings made at festivals, a few tracks made at Dave Byrne's studio, and reissues from a cassette, *Banjo Maestro*, made in the late 1970s by Erik Ilott. It illustrates Ray's repertoire, both live and in the studio. It gives a flavour of Ray's approach - as an entertainer who enjoyed playing before an audience, most of whom were new to the English banjo tradition.

When I listened carefully to this CD, and compared it with the tape of Ray's playing which I have had for some years, I was disappointed at the quality of the recording, which is frequently over-modulated. This may constitute "ambience" in folk-speak, but it doesn't enhance the pleasure of listening. I also picked up many instances where the harmonies were less than adequate, another annoying characteristic. The CD contains 26 tracks, with a running time of 74 minutes, and is accompanied by a delightful 24 page A5 booklet including Ray's biography, information on the musicians with whom he worked, and a section on the history of the 'classical' banjo in Britain and its origins.

The CD costs £12.00 inc p&p, and is available only from Musical Traditions Records, 1 Castle Street, Stroud, Glos GL5 2HP, UK. Tel: 01453 759475 E-mail: rod@mustrad.org.uk. It's actually quite good!

Bits 'n' Bobs

The second Bath International Banjo Festival. It will be over the weekend 21-23 June and based around a series of extended workshops and sessions. This will be a complete turnaround for the Festival, going from almost no organisation at all to almost complete organisation. However, *das Reading Konzept* will still be apparent. Ken Perlman is organising the tutorial sessions and supply of tutors. So far we have Leon Hunt signed up, and of course Ken Perlman. Bud Wachter will be coming (his first visit to the UK in 20 years!) to teach plectrum playing; there will be tuition for Irish styles by Tom Cussen and fingerstyle playing by Douglas Rogers. And of course we'll have the usual concert on the Saturday night with Keith Nichols returned to the pianistic platform.

Up-to-date information is available on the Festival website - www.bathbanjofest.org.uk - which is being kept by Banjo Kevin.

Do you live in or near Bath? Then come to the Bath Banjo Club. We meet at 7:30 pm, 2nd Monday in the month, in the upstairs room at the **Ring o' Bells**, a small bar and restaurant on Widcombe Parade around the back of the railway station and over the river footbridge. You can have a drink and a meal and listen to, or make, music.

Roy Davies asks that the gentleman who attended the Bath Banjo festival with his son (who played clarinet), and had a Vega plectrum banjo for sale, should contact him on 029 2056 8302, or by email on r.davies43@ntlworld.com – I apologise to all concerned for not having put this message in the last BB. My life is somewhat disjunct at present between Reading and Bath!

Billy Connolly (a Scottish comedian for those of you who don't get out very much) had as his luxury to take to his desert island (in a radio programme) his banjo. Luxury?? Necessity, more like!! (my daughter comments: that the real luxury is getting rid of a banjoist onto a desert island). He also had some banjo records played on the Beeb. Nice.

As usual, this month the music has been prepared using Coda software. I used to use Finale (an expensive and somewhat bug-ridden option, though through the generosity of a friend who wished to support the BB I was able to acquire a copy of the program at minimal cost). But I've just bought a copy of their smaller program, PrintMusic!, which is really excellent. Not only is it much easier to use than Finale, with all the functionality which most people would need, but it includes an optical character recognition program (the Cammeyer piece was 'scanned' in from the sheet music, making the process of copying much quicker) and you can play your banjo directly onto the stave. Or at least I suppose you can, since I haven't managed to do it yet. There are timing ticks which should sound through the speaker of my computer, but I haven't been able to get them to sound yet. It's also possible to notate whistling, so you can quickly jot down a melodic idea. Of course the easiest is to play a Midi keyboard straight in, but I can't do that.

Some of this functionality has been available for PCs for some time, but not so long for the Mac (which is what I run).

Some time ago **Fred Determann** sent me a CD of *The New Criterion Banjo Orchestra* to review. And I kept forgetting to do it (I'm never quite sure whether my pile of "to do" things is in Reading or Bath these days. And when I need it it's usually in the other place . . .) It's called *A Banjo Oddity* and – yes, Fred, I've finally got my act together and the review is elsewhere in this BB (if only I could find it . . .). Fred's Dad's CD is still available (see ads.)

The Midlands Banjo Fest 2001

The Fest was held on the 6 October at the Queens Hotel, Burton-on-Trent, from noon until 10.30pm. The format was the same as last year, with plenty of food and drinks available throughout the whole day. Lots of familiar faces chatting and jamming, and a vast display of banjos and accessories for sale on seven stalls.

Cliff and I split the concert into two halves with a thirty minute break. We would like to thank the following artists for performing in the concert: Ray Bernard (Uke Banjo); John Croft (Uke Banjo); Banjovi Revival with Joyce. Pauline and Jenny on Plec Banjo and Ray on Guitar; Cyril Whickham (minstrel style of five string Banjo); Tony (Sully) Sullivan, a touch of Celtic tenor Banjo; Stained Glass Bluegrass with Pete and Shirley Ainsworth (Great Bluegrass); The Rondo Trio with David, Peter and Daphne (two plecs and Guitar); The Wade Ensemble, a blend of Banjo, Concertina and Wind instruments; Geoff Boll playing Tenor Banjo (he'll be back); Richard Ineson, Pat Doyle, Mike Redman, and Prof. Tony Peabody from the Banjo Circle on Classic Five String Banjo. To finish the concert off Cliff handed out chord sheets and just about everyone with a banjo jammed along to songs from the past, a great finish to a great day.

Diary date for 2002; The Midlands Banjo Fest 2002 will be held at a new venue. This venue is everything you could wish for, secured car parking, excellent accommodation, food and drink all day, beautiful large hall with stage, plenty of room for stalls, chatting and jamming and easy to find. We need all the support you can muster, so bring your friends and make it a success.

The Banjo Fest will be on the 12 October 2002. Write it in your diaries. Further details nearer the time.

LETTERS

Dear Prof

Recently I saw in a window display of a (closed) bookshop in Llanidloes, Wales, a long, slim, rectangular box that had probably eight strings on top, tensioners, and a series of button keys under a cover, rather like an Autoharp. A paper label said "Germany (I think, rather illegible) BULBUL Button Type Banjo". Does anybody know about such a device?

David Wagstaff

Dear Dr. Vincent,

When Richard Ineson said 'There can be very few people left alive who knew Joe Morley' he was so right - I was the only member of the pre-war London BMG Club at the unveiling ceremony. I was only fifteen years old when Dr. Hussey took me to the Club, where I met Joe Morley and George Keeler (G.A. not C.A.) in 1937 and I am now nearly 80. At that time most of the members were 30 plus so any survivors would be in their 90's.

Sadly Joe died soon after I joined the club and Dr. Hussey made a special journey to my home to tell me that Joe had passed away that very morning.

I would like to say that Sally (my wife) unveiled the headstone and Myrtle Torrence laid our wreath, not Richard.

Re John Bright's letter about Dr. Hussey's banjo, the one that he played at all the club meetings and concerts, was a vibrante Royal. It was given to me after his death and I still have it in my possession.

Best wishes,

John Murrell

Dear Julian,

'The Home of the Academy Collection of Ukuleles'

Jim Thorogood's recent 'BB' ad. enabled me to send him some photographs, including himself at the 1987 R.I.B. Festival. His humorous reply still has me smiling. Jim identified the chap playing Jim's Grover as Henry Little, of Pinner. Another pic. shows Jim playing a wood Martin taropatch ukulele. Jim writes: "I had my first ukulele which was a Style '3' De Vekey in my Christmas stocking in 1928. It was in 1938 that I first heard Billy Uke Scott play the ukulele on radio. I joined the George Formby Society in 1979 after hearing on the radio that they met in Blackpool. As I walked along the corridor in the Imperial Hotel I was bowled over hearing the ukes being played in the distant hall.

After joining the GFS my only good ear (I couldn't afford two) started to decline. I thought if it got worse I would start collecting so I would still have an interest. This has served me well over the twenty years.

I decided to dispose of my collection as I have now reached nearly ninety years young and did not want them to become part of any house clearance. I am keeping just ten instruments to keep my hand in, although it no longer sounds like music.

I also have a Jetel professional musical saw, priced at £50, and a Howson phono-fiddle at £195, if anyone is interested.

kind regards

Jim Thorogood"

"PS I have sold fifty ukes to date."

Regards,

Brian Henderson

Dear Julian,

As you know, I am selling C.D's of my fathers recordings and am now also able to supply copies of 'The New Criterion Banjo Orchestra' CD "A Banjo Oddity", on behalf of the leader :- Hal Allert. The NCBO is a quartette featuring bass banjo, 1st and 2nd banjo and piccolo banjo in various combinations and they play an assortment of ragtime arrangements, marches and classic banjo compositions with a few songs and 'Medicine Show' inducements thrown in for good measure.

I first heard this recording a while ago and was greatly taken with it, being something of a ragtime fiend. Highlights for me were the opening track "Red Rover March" (a simple but very effective composition by A.J.Weidt); "Dill Pickles" (Johnson) and up there at the very top a terrific "Georgia Grind" (Dabney) which I enjoyed so much that my duet partner Richard Thompson and I have adopted it.

Best wishes

Fred Determann

Collector wants good quality pre-war banjos and anything historical related to banjos. Good price paid. Keith Wilson, 6 Woodside Park Ave, Horsforth, Leeds, LS18 4TF. tel 0113 258 8243

Paragon Tenor Banjo wanted Contact Rich Vose at 0151 236 4564 or SCOUR2@aol.com.

---REVIEW---

A Banjo Oddity

The New Criterion Banjo Orchestra

Carlos Alden (1924 Weymann piccolo banjo)
Hal Allert (1886 Banjeurine, 1915 Whyte Ladie)
Ken Brann (1920s Orpheum 'cello banjo)
Tony Cooper (1880s Pollman)

Red Rover March (Weidt) / The Entertainer (Joplin)
The Grand Old Man (Allert) / Jackstraws Polka (Eno) / Skeleton Dance (Greenop) / Tickled to Death (Jaques) / A Banjo Oddity (Morley) / Annie of the Vale (Thomas) / Ladbrooke March (Skinner) / Mr Jollyboy (Grimshaw) / Camilla (Bone) / A Speedy and Tasteless Remedy (Allert) / Dill Pickles (Johnson) / Georgia Grind (Dabney) / A Creole's Dream (Stuber) / Fun on the Wabash (Hunter) / Sailing, Sailing (Marks) / Queen of the Ball (Ellis) / The Washington Post (Sousa).

I'm afraid I was not particularly impressed by this CD. The Banjo Orchestra lacks attack and clarity and the picking is uneven; the singing is weak and out of tune; the arrangements are often rather bad. Shame, really, 'cos it's quite a nice CD otherwise. I suppose if you want something that's redolent of the US backwoods before the American Civil War, this is just the thing you've been looking for, and well worth the money. But otherwise . . . no.

Buy it off Fred Determann at 5 Nursery Rd, Ringwood, Hants, BH24 1NF. If you *really* want a copy you'll have to send him £11 as well.

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BANJO TIMES

a magazine for all banjoists

Every banjo player should read BANJO TIMES which is issued every couple of months by editors David Price and Natalie. A forum for views, letters correspondence and articles on banjo music and musicians, historical notes, diary of events, free small advertisements, instructional hints, your letters and anything to do with the banjo. Annual subscription is £10.00 UK, £12.00 EU, £13.00 USA / AUSTRALIA. Wayside Publications, Wayside, Epping Green, Essex, CM16 6PU. Free introductory copy mailed anywhere in the world. Email: waysidepubs@talk21.com

Henry's Hobos

The YEADING BANJO BAND is no more. In its place there is a jam-session and good-time band at Charville Community Centre, Bury Rd, Hayes. Every Monday, 7:30-9:30 pm. The aim is to draw in local musicians, regrouping for future gigs. Information from Norman Jones of Twickenham on 0208 898 1188.

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---== TEACHERS ==---

Current BB subscribers who teach banjo - let me know if you wish to be included in this list.

Inclusion does not imply endorsement by the BB.

Mike DEXTER plectrum banjo and guitar in north west Derbyshire. Tel 01663 743610

SJ HARROP 5-string and tenor banjo, guitar, dobro, mandolin, bass, pedal steel. 18 Haveroid Way, Crigglestone, Wakefield, WF4 3PG

Mike JONES tenor & plectrum banjo, plectrum guitar, jass, blues, harmony, improvisation, how to play tunes, etc. 27 Normandy Way, West Acres, Fordingbridge, Hants, tel 01425 655163

Nicholas KIRK plectrum banjo 36 Kilpin Hill, Staincliffe, W. Yorks tel 0192 440 2931

David MILES fingerstyle banjo, classical guitar, chord & harmony for vocal accompaniment 6 Millbridge Mews, St Andrew St, Hertford, SG14 1HE tel 01992 501722

Vic PARTRIDGE ALCM tenor banjo and guitar, classical and plectrum. Tel 01633 223333

David PRICE mainly plectrum banjo; occasionally finger style and tenor. most techniques, especially chord-melody & all areas of jazz. Tel 01992 578617

Danielle Saxon REEVES BMus (Hons) offers tuition on banjo and guitar. All ages and level of experience. daniellesaxonreeves@yahoo.co.uk tel 01384 893987 or 07947 168192

Chris SANDS fingerstyle banjo, saxophone "Beeboles" Far Sawrey, Ambleside, Cumbria. Tel 015394 46742 or 33291

Pete STANLEY Blackface to bluegrass - all 5-string banjo styles Kentish Town, London. Tel 0207 916 4178

Julian VINCENT tenor banjo, arranging & music theory. 93 Redhatch Drive, Earley, Reading, RG6 5QN 0118 961 1874, j.f.v.vincent@bath.ac.uk Also available for teaching in the Bath area

Bill WAISTELL finger style banjo in the Geordie manner. 35 Brookside, Rainton Bridge, Houghton-le-Spring, Tyne & Wear, tel 0191 584 8684 or email Bill.Waistell@btinternet.com

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William BALL's CDs are available: *Pompadour* (Morley compositions) and *Humoresque* (various composers) at £10 each or the two for £18 including p&p. Also available *A Banjo Oddity* CD by The New Criterion Banjo Orchestra (reviewed in BB177) at £11 including p&p. Fred Determann, 5 Nursery Rd, Ringwood, Hants, BH24 1NF.

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Tenor banjo

RISE and SHINE

John Dennett

banjo

4

7

10

13

16

19

22

25

8va last time

8va

3va

A CHRISTMAS CAROL

Tune 4th to D

BANJO

by ALFRED CAMMEYER

Andante with expression

2P

10P 7B

5 2P

9 6PB

13 9PB 7P 8P 4PB

17

21 9PB 7PB

25 12B 8P 11PB

29 3P *rall.*

33 *D.C. al Coda*

37 *slowly*

**The BANJOISTS' BROADSHEET
BB177**

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