

The Frontiers Trio Concert



What a superb evening of music this was. This was the first time we had welcomed a trio of guitar (Mark Ashford), violin (David Le Page) and cello (Nick Stringfellow) to our stage. We were very privileged to have the Mayor of Bognor Town Council – Councillor Jeannette Warr in the audience. The council very kindly supports our club which enables us to stage our WSGC Festival.

Mark Ashford is a good friend of our club having performed on our stage several times as a

soloist and twice with the Vida Guitar Quartet. In addition he has been adjudicator at a number of our festivals. A former pupil of Chetham's School of music and later the Royal Academy of Music, and winner of many competitions, Mark is currently Head of Guitar at the

Birmingham Conservatoire of Music.

Nick Stringfellow studied cello at Chetham's, the RNCM and later at the Royal College of Music. In fact it was when at Chetham's that he knew Mark, but they then parted ways for a period of some 20 years until quite by chance they met in a park at Market Harborough! As a consequence they formed the Frontiers Trio just one year ago. Nick is in demand as an orchestral principle cellist and works with many eminent artists.

David Le Page studied violin at the Yehudi Menuhin School and completed his studies in Bern. He was prize winner in both the BBC Young Musician of the Year and the Yehudi Menuhin Competition. He has worked with many eminent artists. David is director of the Harborough Collective and is President of the European String Teachers Association.

With such a high profile trio and a programme of varied top class music, what more could anyone want? The first half of the programme was based on folk music. The trio began with six *Romanian Folk Dances* by Bartok. These were very exciting pieces. We then travelled

New Members

We extend a very warm welcome to the following new members:

Roy & Sieglinde Grant
Selsey

John Newsom
Tangmere

We hope you enjoy many happy evenings at the Club!

from Eastern Europe to Argentina for Piazzola's *Histoire du Tango*. Originally written for flute and guitar, the flute part was transcribed for violin and the cello took a break for the three movements. The violin and guitar complemented each other wonderfully. I am always amazed how a little wooden box like a violin can produce such a volume that can fill a huge hall. In contrast, the larger guitar produces nothing like as much volume and Mark employed a microphone with gentle amplification to redress the balance. We felt we were swept into the Cafes and Nightclubs of Buenos Aires.

David then had a break as we heard the guitar and cello play the well known *Cordoba* by Albeniz. A most beautiful combination of the two instruments probably not heard before. Mark then played solo guitar with the *Variations on an Anatolian Folksong* by Domeniconi. Mark likened this to going for a walk where just as the scenery changes, so the moods of the piece also change. The first half finished with the Trio playing *Lonesome Fiddle Blues* by Clements. Here David was able to show his versatility by playing some up tempo, foot-tapping Blue Grass. Mark said he had been playing this piece since he was seven years old. What a cracking way to finish the first half!

The second half began with a superb rendition by the trio of the three movements of

Vivaldi's *Summer from the Four Seasons*. What a favourite this was! The absolute zenith of music which kept all the musicians extremely busy. To my ears, nothing appeared to be missing, so why is it normally played by a Chamber Orchestra of some twenty or so musicians? The violin and guitar then played the well known *Spanish Dance no. 5* by Granados. A combination not usually heard and again a most dazzling arrangement. The Trio then reformed to play Paganini's *Terzetto*. This was the only piece in the programme that was written for guitar, violin and cello, all other pieces being arranged by the trio – and what brilliant arrangements they were!. The formal concert finished with the trio playing David's arrangement of Monti's *Czardas*. A piece played with such panache and excitement. A truly fitting finale to a wonderful evening of music. The rapturous applause brought an encore piece written by David. This was his *Guernsey Bazaar* which then moved into *Gabriel's Rant* another exciting foot-tapping bluegrass fiddle number.

We really must invite this talented trio back to play for us again. It is a shame that being only recently established, they have not yet made any recordings, although individually they have produced a number of cds. We must hold onto the memory of their performances for as long as we can.

TW



The Frontier Contortionists



David with Boz and Bonny

Library News

Since taking over as Librarian last year I have been surprised at how few Club members make use of our Library – the Club’s ‘Jewel in the Crown’! The majority of you play guitar and I’m sure will find music suitable for your level of playing on our shelves. We have a vast collection of music scores and books, including tutors, past and current Trinity exam repertoire books, as well as many CDs and a few DVDs.

Most of our concert guests kindly donate a CD to us, either for our shelves, or for the raffle which raises funds for library purchases. As mentioned in the last newsletter we received a large collection of music, (too much to list here), bequeathed to us by Kit Crowhurst. Kit was a founder member of the WSGC, a former member of the Gala Guitar Quartet and also played duets with other club members so much of his collection is duet and ensemble music. If you play duets, or in trios, quartets etc. do have a look at this section of the library.

You can check what we have by looking at

the library database which can be found by clicking the tab ‘About the Club’ on the Club website. All we ask is that if you borrow any items you please make a note of your name etc. on the library sheets in the box on the small table in the library and return the items promptly within three weeks. Just leave the items in the box and David Clarke, who assists me, or I will place them back on the shelves. David and I will be only too pleased to help you find any items you are interested in borrowing and we’d also be happy to receive suggestions for possible purchases of music or CDs.

Latest CD additions:

Vida Guitar Quartet	The Leaves be Green
Judicael Perroy	Le Magie de la Guitare
Judicael Perroy	Meditation: Guitare & Harpe

Pam Fereday (Librarian)

Muscle Memory

There has recently been a series of six programmes on BBC4 on the human brain given by the American neuroscientist Dr David Eagleman. One programme dealt briefly with muscle memory – regretfully not applied to playing a musical instrument, but the same principles apply. A young lad could repeatedly build up and dismantle a ‘castle’ of plastic cups in an amazingly short period of time. It looked as if the video camera had speeded up the activity, but it had not. When sensors were applied to his head his brain showed negligible activity. When Eagleman tried it his neurons were firing at an alarming rate as his brain tried to figure out the sequence of events.

This was explained as being due to what is mistakenly termed ‘muscle memory’. Muscle memory is often applied to musicians who can execute an exceedingly rapid sequence of notes far quicker than the performer could ever consciously play. Eagleman explained that there is no memory in the muscles. I had been told some time ago that the muscle memory is in the spine. However, Eagleman explained that muscle

memory is something that eventually gets hard wired into our brain and when called upon, it does not need to awake the consciousness and light up new connections to the neurons because they already exist in the sub-conscious. They also interviewed a death-defying rock climber who said that he climbed in a kind of trance and if he thought about what he was doing and involved his brain, it could have fatal results!

I have found that when I have learnt a piece of music that I have to switch off and play it on autopilot. If I involve my brain by thinking about what comes next, then disaster is guaranteed to follow. I have said before, I would like to see more research done on this topic – maybe it already exists but I have not come across it. The moral from this programme seems to be if you are playing from memory, then you will perform better if you can relax and switch off your brain. Rely on those connections that were established some time ago when you learnt the piece and are now buried deep in your sub-conscious. I hope that this may help those who lose their way when under pressure.

TW

The Chichester Festival of Music, Dance & Speech

This was the 61st Anniversary of the Chichester Festival of Music, Dance and Speech. The guitar section was well represented, but entries were down on previous years – particularly for the adults. There were 74 entries in 22 classes for the under 18's and 29 entries in 11 classes for the adults. Gary Ryan stepped in as adjudicator for the under 18's since Helen Sanderson was ill. Paul Gregory was the adjudicator for the adults. Yet again there was a marked improvement in performances from both juniors and adults and in this respect, everyone was a winner

Gary Ryan (under 18's)

Gary is a patron of the WSGC and is well known as a concert guitarist, composer and teacher – he is professor of guitar at the Royal College of Music where he is also a Fellow (the only other guitarist who is a Fellow being John Williams).

Gary said that more can be learnt from giving just one performance than you would ever learn from ten lessons. It is essential to know the piece really well in order to give a performance.

He advised inventing your own scales to make them more interesting to play so that you do not become bored with them. Change the rhythm, change the position of the right hand to give variations in colour – alternate the colour with each note or vary the dynamics. Play the scale both staccato and legato, play with stopped strings or bring in open strings whenever possible. If you are about to play a piece in say the key G, then run through some scales in G beforehand as a precursor.

As a beginner it is common to hold the guitar flatter than usual or to crane your neck over the instrument to see what is going on. This is not necessary and will make for considerable discomfort and limit your playing. Also avoid pulling the strings from underneath with a bouncy right hand. This causes the strings to make an unpleasant raspy slap as they hit the fingerboard. Gary advised that the use of slip mats on the thigh can avoid the problem of the guitar sliding away from you. Also avoid an untidy right foot tucked underneath the chair. This will lead to discomfort if you play for any length of time.

Some good advice was given on technique. Link the fingers of the left hand together to produce a smooth legato and always alternate the right hand fingers to gain both smoothness and eventually speed. Do not drag the same finger of the right hand from one string to another. Unlike a violin or wind instrument, the guitar cannot sustain a note, but by playing vibrato, the note can appear to be sustained. Rather than playing one section of a piece *tasto* and another section *ponticello*, when practicing try to alternate the right hand position with every single note. In this way you will become more familiar with the guitar and not have the right hand pinned in just one position. Try to vary repeated sections and do not play them all the same. This is where the right hand technique comes in. Do something different each time – it does not matter what but play it differently!

When playing arpeggios, try to play with a different finger accenting the note ie emphasise finger i for a while, then finger m then finger a. Gary gave an impressive demonstration of this. He also demonstrated an amazing variation of tone colours by merely rotating his right hand without changing its position.

Gary advised to consider what to do *when*, not *if*, you make a mistake – mistakes will happen. Do not stop and repeat the troublesome section as you are then compounding the mistake as you upset the flow. Either just continue (without any face contortions) or recover by immediately going to a section that you know. Try to analyse what went wrong later and you can then correct the error.

Little will be gained if you spend more than 10 minutes repeating one particular exercise – be it scales, arpeggios or even learning a particular phrase of music. Move on to something else then come back to it later. Practice what you do very slowly.

We had an interesting imaginary trip around West Sussex as Gary likened the journey to an expedition through Bach's *Em Bouree*. Gary demonstrated that the piece changes key from Em to G, to Am, to B, then D G C B Am and finally back home to Em. He likened this to a trip from Bognor to Chichester, to West Dean, to villages in

the South Downs and eventually a return to Bognor. Just as the character of the villages are different so are the characters of the different keys. In a double piece such as this he advised playing just the bass part alone and then the treble part alone. In this way you will become familiar with the separate voices and moreover will be able to give better expression and phrasing to the two parts.

Paul Gregory (adults)

Paul is a frequent visitor to our club. He started playing the guitar at the age of 10 and gave his Wigmore Hall debut at the age of just 19 and has won many competitions. He has released a number of CDs and has published compositions.

Paul was very complimentary of the ensemble playing. It involves a big commitment to regularly meet up and play and practise a piece both at home alone and with an ensemble. He stressed that it is important to look up from the music from time to time - it is essential to keep an eye on the conductor so that everyone follows any changes in tempo or dynamics.

He congratulated the courageous late beginners who played so well and who until recently could never have imagined that they would be playing in front of an audience. He also congratulated John White who had composed the two short pieces that he played. Paul said that composing will improve your guitar playing, it will make you a better musician and finally it enables you to see things from the other end.

Paul found that many performers have the agility and technique to play the pieces but what is required now is more musical interpretation. The key to this lies in the right hand. Violinists spend long periods of time learning how to bow correctly, often with just open strings. Guitarists, however do not give the same amount of attention to their right hand technique. Try not to play too rigidly. Listen to some recordings of the music as originally written before it was arranged for the guitar. You may find the piece is quite bouncy and light hearted or it may be an opera with questions and answers sang. Also try to record your playing. You can then tell if you are playing too rigidly, too slow or too fast.

Paul had a number of suggestions to overcome 'nerves' when performing. He said that preparation is everything. Do not attempt to play too fast, but rather learn to manage your brain to control things. Seize every opportunity to play to an audience either at festivals, Club evenings or even our Monday evening Performance Workshops.

Again try recording yourself – a recorder will prove to be a very critical audience and will get the adrenaline flowing if you are not in control. Because it is difficult to play from scratch without first warming up, start with a simple piece. Above all, do not let things get out of proportion. If an aircraft pilot makes a mistake, the consequences can be catastrophic. If you make some mistakes on stage, it does not matter – you are merely playing to a group of friends who are all rooting for you. (see also p2 about Muscle Memory).

With regard to playing from memory or playing from music, Paul advised that ideally you need to commit to one or the other. Some sections of music can be played from memory and others from the music, but do not think you can easily switch from memory to the music when things start to get shaky. It will be difficult to quickly find exactly where you have reached in the music. However, some comfort may be derived from having the music to hand – it can serve as a 'security blanket'.

Thanks

Despite the reduced number of entries we still had a very successful festival. Everyone learnt much from the adjudicators' comments and above all we had fun! Thanks of course must go to Sasha and Nina who do so much for these festivals both on the day, but also behind the scenes. Thanks also to our band of helpers – Julie Insull, Debbie Burford, Pam Fereday, Maureen Burgan, Julian Bobak and Terry Woodgate. Thanks also to the guitar teachers and of course to everyone who entered, some of whom deserve special mention for their dedication. Some travelled long distances - former Chairman Richard Prior recently moved to Dartmoor and had a four hour drive each way to the Festival. Paul Thomas and his pupils The Forest Trio, (which included soloist James Mascord) travelled up from the New Forest. Alex Hart came from London. Some have been entering the Festival for some considerable time. The original Gala Guitar Quartet first played at the Festival 25 years ago and the Quartet, in various guises, has played at the Festival every year since then.

Every year the Festival committee invites outstanding performers to play at a celebratory concert at Westbourne House School, Chichester. Guitarist Alex Hart was selected this year and played with a well deserved ovation at the concert on Sunday 20th March.

	Chi Fest 2016 Under 18	1st	2nd
650	<i>Novice under 9</i>	Nikole Feoktistova	Evgenyl Kagarova
650a	<i>Beginner under 9</i>	Lachlann Grimwood	Luke Skinner
651	<i>Novice age 10-12</i>	Troy Johnson	Zachary Westlake
652	<i>Guitar Solo Novice age 13+</i>	Shinichiro Kakuta	Caitlin Westlake
653	<i>Solo under 12 to grade IV</i>	Kseniya Kagarova	Jude Raza
653a	<i>Solo under 12 grade IV+</i>	Adhithan Jawahar	Dennison Grimwood
653b	<i>Solo under 12 to grade IV</i>	Maya Solly	Jasmine Westlake
655	<i>Solo I age 12-15</i>	Jessica Clarke	Taraneh Schaeper
657	<i>Bach 18 & under</i>	Rebecca Allday	Vittoria Hambleton
658	<i>Solo under 18</i>	James Mascord	Edward Sargent
659a	<i>Novice Duet</i>	Kseniya Kagarova & Nikole Feoktistova	Bethany & Emily Cooper
661	<i>Duet under 18</i>	Henry Wells & William Rumsey	
661a	<i>Duet under 18</i>	Fandango Duet	
662	<i>Trio or Quartet under 13</i>	Dan & Tom Betsworth & Edward Sweet Trio	
663	<i>Guitar Trio/Quartet</i>	Forest Harmonics	Rikkyo Trio
664a	<i>Advanced Ensemble</i>	WSM Youth Guitars	WSM Intermediate Guitars
666	<i>Junior Recital under 12</i>	William Rumsey	
666a	<i>Int Recital 12–15</i>	Rebecca Allday	
667	<i>Adv Recital under 18</i>	Zoe Barnett	Lucy Haynes
668	<i>Tech Perf under 12</i>	Maya Solly	Edward Sweet
668a	<i>Tech Perf 12-15</i>	Rebecca Allday	Vittoria Hambleton
668b	<i>Tech Perf under 18</i>	Zoe Barnett	Charlie Phillips

	Chi Fest 2016 18+	1st	2nd
671	<i>Solo Int I</i>	John White	
671a	<i>Solo Int II</i>	Terry Woodgate	
672	<i>Intermediate Duo</i>	Beryl Robinson & Julie Insull	
674	<i>With Other Instrument</i>	Quintessential Quintet	
674a	<i>Other fretted Instrument</i>	Maurice Thomas	
675	<i>Trio/Quartet</i>	New Gala Quartet	
676	<i>Guitar Orchestra</i>	WSGC Orchestra	Sweet Guitars
677	<i>Solo Open</i>	Richard Prior	
678	<i>Bach Open</i>	Alex Hart	
679	<i>Recital Open</i>	Linda Kelsall-Barnett	
682	<i>Arrangers Class</i>	Debbie Burford	



Gary & Linda with the WSM Ensembles



Gary with Rikkyo Pupils



Pam Fereday helps Gary



Dan & Tom Betsworth with Edward Sweet



Tamzin helps Zoe turn pages



Paul Gregory with Sweet Guitars & the WSGC Orchestra



Maurice Thomas on Lute



Paul demonstrates Exercises with Guitar

Portrait of Debbie

With each publication we try to print a portrait of a club member that our resident artist John White has painted. This time it is the turn of Debbie Burford who in addition to being Club Secretary is also musical arranger and performer in both the New Gala Quartet and the Quintessential Quintet.



Editor's Piece

Amazingly, we are now 2/3 of the way through our busy season. The remaining events for the rest of the season are given on the back page. You will see that the proposed evening with the Dorset Guitar Society and the concert given by Fabio Zanon have unfortunately had to be moved (see also below) The theme for the Summer party this year is The Circus, so try to think of some appropriate pieces to play and clothes to wear for what is always one of our highlights of the year.

Please do try to support as many of these events as you can. They are all very enjoyable but we need you along to make it all worthwhile. The Chichester Festival was successful, but we do need more entries particularly in the adult section. The adult section used to last for a whole weekend, but now it is reduced to just one day. It is a wonderful way to become a better performer. Don't forget, there are also Performers Evenings held by Sasha on alternate Monday evenings at the club. If you attend both the Festivals and the Performers Evenings you cannot fail to improve your performances.

Well done Rebecca Allday for gaining a place to give a performance at the finals of the prestigious West Sussex Youth Music Awards on the 20th March.

Thanks Pam, for giving us a library update. As she says, it is surprising how few members use the extensive library which is the '*Jewel in the Crown*' of our club. Surely we must have one of the most extensive libraries of guitar music in the country. There are cds and DVDs to inspire you together with an extensive amount of sheet music.

We are already planning next season's events. It is hoped to invite some talented students from the London Music Colleges to give joint performances. On 22nd October we have Richard Smith hopefully accompanied by his wife Julie Adams on cello. They last visited us in 2011 and regaled us with a huge variety of outstanding music – mostly in a lighter vein. On the 26th November the Italian guitarist Edoardo Catemario who played so wonderfully for us last March pays us a return visit. Put these dates in your diaries now.

Changes to Our Published Programme

Unfortunately it has been necessary to move two published dates for our events later this year. We hope this does not cause too much inconvenience.

Guitar Friendly with Dorset Guitar Society

This was originally scheduled to be at Kinson Community Centre, Pelhams Park, Milham Lane, Kinson in Dorset on the evening of Saturday 14th May. The Guitar Friendly will now be in Dorset on the following afternoon - **Sunday 15th May (2:00-5:00pm)**. The evening of **Saturday 14th May** will now be a usual club evening at our Recital Hall. The evening will begin with our All-Join-Orchestra to be followed by rehearsals for the Guitar Friendly on the following afternoon.

At the Guitar Friendly we will enjoy solo and ensemble performances from each society, kindly hosted by the Dorset Guitar Society. The club committee will work out any transport arrangements that may be required. Please declare your interest in joining our delegation early!

Fabio Zanon Concert

This was originally scheduled for Thursday 26th May. It has since been necessary to move this to the previous evening **Wednesday 25th May** at the usual time of 7:30pm.

These revised dates are now given on the back page.

Judicael Masterclass

Judicael kindly gave four Masterclasses on the Sunday morning following his concert. He leads a very busy life, having come from France on the Saturday morning and then going on to give a concert to the Dorset Guitar Society immediately after the Masterclass.

Many thanks to Christine Daniel, Zoe Barnett, Linda Kelsall-Barnett and David Clarke for being in the hot seat. Once you have learnt a piece it can become set in concrete and as a result it can be very difficult to take on board any suggested improvements. As Charles Ramirez once said, 'Practice makes permanent – but not necessarily perfect!' However, all our students were quite adaptable and could modify their playing. All of the performances, even if very good to start with, improved after just a 45min session with the Maestro. The comments made were really applicable to all of us.

Judicael thought some music had too many instructions on how it should be played. This is fine if your aim is to play exactly like the composer, but it is sometimes better to deviate just a little from the instructions. When players get very good, the sound quality becomes very important. The sound is always warmer if you are fortunate enough to have

your own, rather than artificial nails. Judicael recommends a final polish of the nails with 2000 grade emery. This can be bought from model or paint shops since it is normally used to smooth a painted surface. He uses emery from a supplier called TAMIYA because the emery becomes a soft fabric with use whereas some types become more like brittle paper with use and tear all too easily.

Judicael wants to hear smooth legato phrasing. This involves holding onto notes for longer and being disciplined in the right hand fingering i, m, a in order to produce a smooth sound. Although the player always wants to rush ahead with new pieces, he suggested that any new piece be worked on until all the problems are resolved. However, so as not to be bored with playing the one piece all the time another piece can be worked on in parallel.

In order to get the correct phrasing Judicael recommended just playing the tune to see where it is going. In this way, it is easy to see where to breathe and how to phrase the piece, without the clutter of all the accompaniment. When a section is repeated play it differently each time eg play it romantically for the first time then play it bolder with a strong bass line the second time round. *TW*



Zoe has a manicure



Christine plays to Judicael



The Linda and Judicael Duo



Judicael plays for David

Judicael Perroy Concert...

(Continued from page 12)

Competition (GFA) in 1997. Three of his students have subsequently won the GFA competition. He currently holds the title of Professor of Classical Guitar at a number of French Music Colleges. Those of us who had heard Judicael before knew what an amazing evening awaited us and with such an impressive CV those who had not heard him play before knew something exciting was about to happen.

The programme started with *Suite BWV 997* by Bach, originally written for lute. Judicael has an amazing ability to make everything he plays look so effortless and easy whereas we all know this is the technique of a very rare maestro. He can accomplish such a feat and yet still bring such musicality in his performances. This was followed by Sor's *Fantaisie Elegiaque* which was written as a homage to a student of his who sadly died in childbirth. A most moving piece. The first half finished with a piece new to many in the audience the *Fantaisie sur des Motifs Hongrois* by Johannes Dubez. This featured delightful and sprightly Hungarian folk tunes, some made famous by Brahms. This was a real masterpiece requiring many difficult techniques which needless to say were all performed with effortless aplomb.

The second half began with all five movements of the Villa-Lobos *Suite Populaire*

Bresilienne. Judicael explained that in the first half of the 20th Century, Villa-Lobos was keen to promote the music and culture of Brazil which at that time was an emerging country. He lived in Paris for some 14 years covering the period when this suite was written. There is a Plaque on the wall of the house in Place St Michel where he lived. This was followed by the well known *Sonate no. 3* by Ponce. The formal concert concluded with an incredible transcription by Manuel Barrueco of Albeniz's *Cataluna and Sevilla*. Amazing tremelos and so much going on at once!

Thunderous applause produced two encores. The *Choro de Sandade* by Barrios beautifully played and again so effortless even when the left hand thumb ventured over the fingerboard to fret some long stretches. The final encore Judicael referred to as Sor *Study no. 17* from Segovia's book of 20 studies. This is a piece usually played quite slavishly by students and it was a surprise to hear the piece played with such beauty and not as a study at all.

It was a privilege to hear such music – not only some of the best of the classical guitar repertoire but furthermore played by a top world performer Judicael Perroy. Certainly a night to remember and we all look forward to Judicael's return.

TW



Paul Gregory, luthier Pablo Requeno, Judicael and Sasha



Signing for Harri

Judicael Perroy Concert



Judicael is no stranger to our stage. He has appeared both as a solo performer and with Jeremy Jouve as part of the Paris Duo in 2012. He has also escorted Natalia Lipnitskaya when she has played at our club.

Judicael started playing the guitar at a very

early age and played two Vivaldi concertos at the age of just 11 years. He was declared a child prodigy. He went on to win many guitar competitions culminating in winning the prestigious Guitar Foundation of America

(Continued on page 11)

Dates for your Diary

Apr	16th	Club Evening	May	25th	Fabio Zanon Recital WEDNESDAY
May	14th	Club Evening	Jun	18th	Festival of Chi at RSM
May	15th	Guitar Friendly in Dorset SUNDAY 2:00-5:00pm	Jul	16th	Summer Party Theme: The Circus
			Aug	26th	WSGC at Selsey Centre FRIDAY

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. For details phone 01243 866462. For concert tickets phone 01243 696762 or visit the

Ticket Hotline at www.westsussexguitar.org

Please send contributions for the next edition of *Good Vibrations* by **1st August** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

The West Sussex Guitar Club is grateful for the continued support of:

