

Edoardo Catemario brings music and history to the WSGC



A recital given by internationally renowned Italian guitarist Edoardo Catemario was welcomed by a packed Regis Recital Hall, Sudley Road, on Saturday 28th March. Organisers from the Sussex Guitar Club were delighted to see people coming from all around Sussex and Hampshire to attend the concert, including many members of the Club, students, teachers and Friends of the Regis School of Music, local residents and no less than the Mayor of Bognor Regis, Tony Gardiner.

Catemario, originally from Naples, has established a reputation as concert virtuoso and

Professor of music and has held master classes in Spain, France, Italy and Austria. He regularly collaborates with Salzburg's Mozarteum where he teaches during the Summer Academy. He gave his first recital at the age of 11

and studied with Salvatore Canino, Antino Pedata. Jose' Tomas, Stefano Aruta and Maria Luisa Anido, amongst others.

Award winner in some of the most important European guitar competitions, including 1st prize at the 'Andreas Segovia' contest of Almunecar in Granada in 1991, he has performed across Europe, The United States and South America in concert venues such as the Wiener Musikverein (Vienna), the Auditorio Nacional de Musica (Madrid), the Royal Academy of Music (London), Carnegie Hall (New York), Cite' de la Musique (Paris) and the Teatro Coliseo (Buenos Aires).

Catemario possesses a rare combination of technique and musicality in the purest sense of the term. He entertained the audience at the Bognor Regis Recital Hall with a programme of music ranging from Baroque to XX century, from Scarlatti and J S Bach to Tarrega, Teresa de Rogatis and Catemario himself, played on three different guitars: an original Torres of 1864, a replica by James Westbrook – who was present in the audience – and a Francisco Simplicio of 1922. He gave not one but three encores, including a Neapolitan song and the famous *El Colibri* (the

New Members

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

Conor Miles
Pulborough

We hope you enjoy many happy evenings at the Club!

Hummingbird) by Sagreras.

The intimate setting of the Regis Recital Hall contributed to the familiar atmosphere and great interaction with the audience, who enjoyed short yet informative introductions to the pieces, amusing anecdotes and a brief explanation of the links between Greek and Neapolitan music.

Catemario stayed after the concert to meet the audience, sign CD covers and programmes and take photographs despite having to board an early international flight from Gatwick the following morning.

Michela Cocolin



Sasha, Pablo Requena, Edoardo, James Westbrook & George Thomas



Edoardo & Michela Cocolin



Moyria, Terry, Edoardo & Tony Gardiner, Mayor of Bognor Regis



Edoardo with Daphne Snocken



Edoardo with his 1922 Simplicio



Linda tries James's Torres replica

Edoardo Catemario Concert

This was a first time visit to our club by the outstanding Neapolitan guitarist Edoardo Catemario. Guitar historian Professor James Westbrook, who was in the audience loaned Edoardo his 1864 Torres guitar and for comparison Edoardo also played on a recent replica of this instrument which James had made. The sound from these guitars was truly warm, responsive and romantic, but make no mistake much of the sound quality is down to the performer as well. In addition to these two small guitars, Edoardo also played his favourite 1922 Francisco Simplicio guitar which despite its age sounded every bit as well as any modern guitar. It could be both loud when required, produced wonderful harmonics and could be sweet or aggressive as demanded by Edoardo. It is interesting to note that the earlier guitars preceded the invention of nylon and would have used gut for the treble strings and silk wound with wire for the bass strings.

The club was very pleased to welcome the mayor of Bognor Regis, Councillor Tony Gardiner to the concert. Tony is very supportive of our club and comes to many of our concerts. Other notable dignitaries in the audience included virtuoso guitarist Paul Gregory. The make up of the audience was truly international for this most interesting of concerts – we had representatives from Japan (Taro Takeuchi), Spain (member and Luthier Pablo Requeno), North Carolina (George Thomas) and even Italy (Michela Cocolin).

The concert began with pieces played on the original 1864 Torres which despite its age and size still produced a wonderful sound thanks to Edoardo. We heard a Sor *Study* and *Maria and Marieta* by Tarrega. Edoardo then switched to the replica Torres and we heard another Sor *Study* which again sounded so sweet. For the rest of the concert Edoardo played his trusty 1922 Simplicio guitar. The audience listened intently to a Bach *Fugue* and two pieces by Albeniz – *Capriccio Catalan* and the *Torre Bermeja*. All were played with a great sense of musicality which the audience thoroughly enjoyed judging by the rapturous applause.

The second half began with two Scarlatti *Sonatas*. Edoardo was able to recreate the early keyboard sounds with impossibly fast clean trills. This was followed by a *Sonatina* by Teresa De Rogatis. Edoardo explained that she was a child prodigy who played the piano at the age of just two years in 1905. By the time she was five years old she

was singing arias from memory and at 29 years of age she was conducting orchestras (an extremely rare event for a woman in 1929). She wrote the *Sonatina* as homage to her father who was a guitarist yet it was too difficult for him to play! Seeing the finger gymnastics required to play such a piece it is not surprising he could not play it. The *Sonatina* required a whole range of abilities – some sections were *fff*, others quiet, dreamy and romantic and yet others extremely fast but still very fluent. I had never heard of this piece nor the composer before but it was immediately likeable. The final piece of the evening was Edoardo's arrangement of Amato's *Lo Cunto di Partenope*. This was based on an 18th Century Neapolitan piece originally written for four hands which Edoardo arranged for solo guitar. Again this was a new piece to most of us, but again immediately enjoyable. Edoardo was able to produce so many different tones from his guitar. He could demonstrate a crisp lively response, a very loud response and furthermore, the instrument was still able to take percussive effects despite being nearly 100 years old.

The audience clearly did not want Edoardo to stop as they applauded so loudly and for such a long time. We were treated to no less than three encores – Tarrega's beautiful *Capriccio Arabe* which was followed by Sagreras's *El Colibi (The Humming Bird)*. Surely no one else can play tremolos that accurately and fast to capture the flight of a humming bird. Finally, a surprise 'bonus track' for everyone as Edoardo sang and played an old Neapolitan love song – *Canzone Appassionata*. This was sung so well with such emotion, and was a most enjoyable way to end such a wonderful concert. Edoardo explained later that these old Neapolitan songs are in serious danger of becoming extinct since there is now only one singer who performs them. He is hoping in the future to produce a cd of his singing with guitar and I am sure everyone will agree such a disk will be eagerly sought by everyone.

We were very fortunate to be able to secure Edoardo to come and play for us – this was the final concert of his four week tour. Early on the Sunday morning he set out on a ten hour journey home after having less than four hours sleep. I hope he managed to sleep well on the aeroplane. We most certainly must try to get Edoardo back again to give another concert.

Youngsters Play at Bognor Regis Music Club

Every February the Bognor Regis Music Club invite Sasha and Nina to showcase some talented young musicians from the Regis School of Music and to give a concert. These events are always extremely popular and this year the Music Room - just down the road at 2, Sudley Rd – was full to capacity.

We heard some amazing performances from youngsters aged from just 8 years and above. The piano, violin and cello were featured and of course the guitar was well represented thanks to our members Rebecca Allday, Zoe Barnett, William Rumsey and Victor Smith. All played very popular guitar pieces which the audience immediately enjoyed. Rebecca played *Lagrima* and *Adelita* by Tarrega and Richard Rogers *Blue Moon*. Zoe played a *Fantasia* by Weiss, *Prelude no. 1* by Villa Lobos and *Alborado* by Tarrega. We heard Victor play *Spanish Dance no. 5* by Granados and *Se Ela Perguntar* by Reis. William Rumsey gave us Pernambuco's *Sound of Bells* and he finished the

evening with a cracking duet with Sasha - Anido's *Argentine Melody*.

All the pieces were very well executed and showed a maturity in the playing that would not be expected in performers so young. As Sasha pointed out, many of the youngsters had been up at 6:00am to take a train to one of the London Junior Music Colleges. They then did a full day's exhausting studies, came back and gave a performance straight after alighting from the train. Now that is stamina!

It is easy to take such outstanding performances for granted, but it was interesting watching the general audience reaction as they are not used to such exemplary performances from those so young. The thunderous applause was an indication of how much the audience were repeatedly overwhelmed. Well done everyone who played at the concert and well done Sasha and Nina in promoting such an enjoyable evening.

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Editor's Piece

As always, time seems to fly by faster than ever at this time of the year. We are nearly half way through 2015 and yet it seems only last week we celebrated the New Year. We have had three superb guitar concerts with the final concert of our season coming up shortly. Also try to get along to our two Festival of Chichester events in June and July. The 60th anniversary of the Chichester Festival of Music, Dance and Speech

was well supported by guitarists and everyone who took part came away the better for having participated.

Many thanks to Michela Cocolin who kindly wrote a review of Edoardo Catemario's wonderful concert. Please send me any articles or reviews that you would like to be published (contact details on last page).

The 60th Chichester Festival of Music, Dance & Speech

2015 saw the 60th Anniversary of this Chichester Festival. The guitar section of the festival was well represented with 80 entrants in 24 classes for the under 18's and 43 entrants in 13 classes for the adults. Helen Sanderson was the adjudicator for the under 18s and Mark Ashford the adjudicator for the adults. Each year sees a marked improvement in performances and somehow the festivals become less formal, more enjoyable and more fun with each passing year. This is a good thing since it helps to relax the performers.

Helen Sanderson (under 18s)

Helen is well known to the club as both an adjudicator and a performer. Since its launch in 2007, she has been Director of the World Youth Guitar Festival for 8-18 year olds held biennially in Cheltenham where many of our young club members have been inspired.

Although possibly difficult for youngsters to grow their fingernails, Helen could not over-emphasise the use of nails for opening up a palette of tonal colours. They overcome the fluffy sound of flesh striking the strings and give sparkle to a

performance. Unfortunately there is no way round this – if you are to play classical guitar well, then you will need fingernails.

Helen gave advice on choosing pieces to play. Remember you are showcasing yourself and it pays to play contrasting pieces which can show off your versatility. The word ‘study’ is quite uninspiring, but that does not mean the piece has to be played without emotion. Think about what feature of the guitar the study is trying to bring out. As with all music, try to fit a story to the piece. Some guitar music may be an arrangement of a song. Listen to the words of the song so that you will know what emotions to promote when playing the piece. Have fun with the studies and exploit different tone colours and dynamics.

Be larger than life with your playing and exaggerate effects so that changes in dynamics can be easily heard at the back of the recital hall. Try to keep notes ringing on when possible – do not kill a bass line too early for example. Conversely ensure that when the music indicates a rest there is absolute silence – the rest is required for the music and is not an opportunity for you to take a quick breather! Ensure your right arm sits on the peak of the guitar body and not in the valley. If the right arm is not in the correct position then the fingers can overstretch in order to reach the required notes.

Helen advised playing pieces very slowly so that you do not rely on muscle memory and as such be constantly on autopilot. This will help when under stress. Speed can easily be achieved once the piece has been mastered slowly. When moving up the fretboard, do not follow the fingers with your eyes as you may finish up at the wrong fret. Rather, focus the eye on the target fret in advance so that when this is reached you know you must not move any further.

Mark Ashford (adults)

Mark is also well known to the club as both an adjudicator and performer. He is currently Head of Guitar at the Birmingham Conservatoire of Music. He has a wealth of experience in teaching guitar to both children and adults.

Mark was very complimentary of the ensemble playing. This is something to be encouraged and prevents guitarists becoming shy

closet players. Playing in an ensemble will improve your sense of timing and encourage you to listen to other parts and hopefully make you realise when you have the melody line which should be projected. Mark sympathised that we all play better at home than we do on stage. The cure for this is not to try to imagine that you are at home when performing on stage, but rather to reverse the situation. When you practice at home try to imagine you are performing on stage. Try to visualise yourself on stage with the chandeliers overhead and the table of trophies and imagine that you are playing to the audience and the adjudicator.

Mark advised against making any negative comments or giving off any negative vibrations when performing. Always be positive in all that you do. Mark was surprised that even some quite advanced performers were not always alternating the fingers of the right hand. This hopping rather than walking the fingers is the source of many a trip-up and time should be spent to fix the problem. Mark warned against hiding behind your music. An audience likes to see what is going on – hence in a piano recital everyone tries to sit on the left hand side of the hall where they can see the pianists fingers. Therefore, if you require music, try to position it to one side and keep it low and near to horizontal so that it does not act as a shield and obscure your hands from the audience.

One highlight of the Festival was the final 2 hour recital class which featured some advanced players from the Royal College of Music (Sam Brown’s compatriots). We saw some supreme playing from all the entrants here.

Many thanks to everyone who helped out at the festivals – Julie Insull, Debbie Burford, Maureen Burgen, Judith Ratledge, Julian Bobak, Moyria & Terry Woodgate. Thanks also to Sasha and Nina who always work so hard both behind the scenes preparing for the events and who multitask so many jobs on the day. Thanks also to our teachers, the performers who took part and of course the adjudicators. There is no doubt everyone comes away much wiser after the events and standards continue to improve year on year.

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	Chi Fest 2015 Under 18	1st	2nd
650	<i>Novice under 9</i>	Hazel Swain	
650a	<i>Beginner under 9</i>	Jude Raza	Rory Stretch/Luke Skinner
651	<i>Novice age 10-12</i>	Marta O'Sullivan	Ksenia Kagarova/Alexandra Shergold
652	<i>Guitar Solo Novice age</i>	Mia Graham	Zak Williams/Reina Sugitani
653	<i>Solo under 12 to grade IV</i>	Barnaby Griffiths	Denison Grimwood
653a	<i>Solo under 12 grade IV+</i>	Edward Sweet	Joseph Whitfield
654	<i>Family Ensemble</i>	Charlie & Helen Phillips	
655	<i>Solo I age 12-15</i>	Taraneh Schaeper	Charlie Elliott
657	<i>Bach 18 & under</i>	Charlie Phillips	Rebecca Allday
658	<i>Solo under 18</i>	Amy Deller	
659	<i>Novice Duet</i>	The Westlake Duo	
660	<i>Duet 13 -15</i>	Taraneh Schaeper & Charlie Phillips	James Mascord & Jack Lomax
661	<i>Duet under 18</i>	Zoe Barnett & Victor Smith	
662	<i>Trio or Quartet under 13</i>	Westbourne House Trio	
663	<i>Guitar Trio/Quartet</i>	Rikkyo Trio	
664	<i>Small Guitar Orchestra</i>	WSMT Elementary Guitars	Central Guitars Ensemble
664a	<i>Advanced Ensemble</i>	WSM Youth Guitars	WSM Intermediate Guitars
665b	<i>Acc song under 18</i>	Jacob Loveman	
666a	<i>Int Recital 12-15</i>	Sam Delaney-Stone	Rebecca Allday/Jack Lomax
667	<i>Adv Recital under 18</i>	Patrick Sowden	Lucy Haynes
668	<i>Tech Perf under 12</i>	Dennison Grimwood	Edward Sweet
668a	<i>Tech Perf 12-15</i>	Henry Wells	Rebecca Allday
668b	<i>Tech Perf under 18</i>	Victor Smith	

	Chi Fest 2015 18+	1st	2nd
670	<i>Solo Novice</i>	Christine Daniel	Harri Goldsmith/Andrew Wooder
671	<i>Solo Int I</i>	Euan Stretch	
671a	<i>Solo Int II</i>	Freya Lyons	Peter Russell
672	<i>Intermediate Duo</i>	Diana Green & Pam Fereday	
673	<i>Advanced Duet</i>	Steve Higgs & Richard Prior	
674a	<i>Fretted Instrument</i>	Quintessential Quintet	Cai & David Duo
675	<i>Trio/Quartet</i>	Gala Trio	
676	<i>Guitar Orchestra</i>	Regis Guitars	Sweet Guitars
677	<i>Solo Open</i>	Richard Prior	
678	<i>Bach Open</i>	Sam Brown	
679	<i>Recital Open</i>	Jonaton Bougt	Alex Heart
681	<i>Flamenco</i>	Peter Russell	
682	<i>Arrangers Class</i>	Debbie Burford	



Helen with Solo Class age 12-15



Helen with pupils from Rikyyo



Charlie Philips accompanied by mum Helen



Helen Sanderson with under 18 Recital Class



Regis & Sweet Guitar Orchestras



Mark with adult Duo Class

Lorenzo Micheli Concert



The WSGC was very pleased to welcome the second Italian guitarist to our stage this season – Lorenzo Micheli. Lorenzo last visited us in May 2008 when teamed with Matteo Mela as the amazing Solo Duo. Back then, as well as admiring their superb playing, I also admired their stamina since they left home at 4:00am on the Saturday to come and play just for us and on the Sunday morning they caught the early 7:00am train from Littlehampton to Gatwick since Lorenzo was giving a solo guitar concert in Bulgaria on the Sunday evening. This time was not quite so hectic for Lorenzo since he arrived on the Thursday and gave a concert at the Birmingham Conservatoire later that day and then played for the Dorset Guitar Society on the Friday. On Saturday morning Lorenzo gave four master classes to members and of course played for us all on the Saturday evening. Sunday he had to catch the 9:00am train to Gatwick and home. It was still quite an exhausting schedule.

We were pleased to welcome the Mayor and Mayoress of Bognor Regis—Tony and Sandra Gardiner to our audience for what was his last appearance in that official capacity, but we hope they will be able to come along to future concerts. We also welcomed renowned guitarist Amanda Cook and her parents to the recital.

Lorenzo has won many prestigious guitar competitions and has given over 600 concerts in Europe and 200 in the US and has played world

wide. Lorenzo lives in Milan and teaches at University School of Music at Lugano Switzerland. We were therefore very privileged to welcome such a prestigious performer to our stage.

On the Saturday morning, Lorenzo gave four generous hour long master classes to some club members. Unfortunately this event was not too well attended. There is always so much that can be gained by both audience and participants. However, the session did improve the musical interpretations of those in the hot seat — Linda Kelsall-Barnett, Richard Prior, Sam Brown and Ioannis Theodoridis. According to their comments everyone had a most productive and inspiring time with Lorenzo, who showed great knowledge of repertoire and wonderful experience and skills as a teacher! .

For the concert in the evening, with the exception of some Paganini, the concert consisted of pieces by 20th Century composers. I have to confess, all were new to me. Lorenzo was very good in explaining about the pieces he was playing and about the composers. We heard six *Caprichos de Goya* and a *Rondo op 129* by Castelnuovo-Tedesco. Lorenzo explained that the composer was a very popular pianist and composer in the 1930s but was also a very prominent guitarist. Because of persecution by Mussolini's government, he emigrated to New York and then moved on to Los Angeles where he composed a number of successful film scores. He was a close friend of Segovia for

whom he wrote a number of compositions.

When Lorenzo played the *Suite Mistica* by Ascensio and the Tedesco *Rondo*, we could see the well disciplined fingers of the young maestro running across the fingerboard with amazing dexterity and producing seamless legatos. Apparently the *Rondo 129* was a personal favourite of Tedesco.

After the interval, Lorenzo played *Three Sonatas* by Paganini. Although renowned as a virtuoso violinist and composer, Lorenzo explained that Paganini gave up the violin in 1801 for a period of three years and took up the guitar. The reason for this was thought to curry favour with a lady friend who was a guitarist. In those three years, Paganini composed an incredible 37 sonatas for the guitar and we were privileged to hear just three of them.

The other composer who featured in the concert was Tansman and Lorenzo played his

Homage a Chopin written in 1966. Lorenzo explained that there were many similarities between Tansman and Tedesco. Tansman was a contemporary and also popular pianist at around the same time. He was Polish, but moved to Paris where he befriended Ravel and eventually became a French citizen. This romantic homage was written for Segovia.

The very enthusiastic audience were delighted when Lorenzo played two encores – The movement *Geppetto* from the Pinocchio Suite by Firenze Carpi and *Capriccio op20 no 7* by Luigi Legnani. Wonderful pieces to end such a spectacular concert. The final Capriccio was played incredibly fast yet again with seamless legatos. We must hope that it is not another seven years before Lorenzo visits us again.

TW



Lorenzo meets the Mayor & Mayoress



Lorenzo with Amanda Cook & Sasha



Lorenzo meets Debbie Burford



Lorenzo with Linda & Zoe



Town Flowers wonderful Italian Display



THE MAN IN A HAT. Members will probably have met guitar aficionado Johnny Couper who attends many of our events. This is a watercolour captured on canvas by our talented artist member John White.

Sam Brown Concerts



Sam Brown has a lesson with Lorenzo

Time passes very quickly indeed. Sam Brown is now in his final year at the Royal College of Music and shortly gives his finals concert there. He has many forthcoming concerts lined up. For more details see his website diary at www.sambrownguitar.com. The following local concerts may be of interest to members:

- 05/06/15** Recital Hall of the Royal College of Music, Prince Consort Road, London, 1:30pm.
FINAL RECITAL: To include works by Schubert, Dowland, Britten and Villa-Lobos
- 14/06/15** The Regis School of Music, 7:30pm
Opening event of the Regis School of Music Festival: the music of Franz Schubert, with Duncan Appleby, piano
- 20/06/15** The Regis School of Music, 7:30pm
Handover performance: Sam is donating his Pablo Requena guitar to the Regis School of Music
- 27/06/15** St John's Chapel, Chichester 7:30pm
Performance with the West Sussex Guitar Club, as part of The Festival of Chichester—The Art of the Spanish Guitar.
- 12/07/15** University Chapel Chichester, 7:30pm
Performance of Rodrigo's Concierto de Aranjuez, with Chichester Symphony Orchestra
- 17/07/15** St Mary's Sennicotts, Chapel Lane, nr Chichester, 7pm
Song recital with Nancy Cole, soprano, on behalf of the Chichester Festival.
- 28/08/15** Selsey Arts Centre, Manor Road, 7:30pm
Performance with the West Sussex Guitar Club, as part of Selsey Arts Festival

Oatridge/Brown Duo Concert..

(Continued from page 12)

programme we knew we were in for a treat with such a list of prestigious composers. The guitar solos included the waltz *Maria Carolina* by Lauro (named after his effervescent granddaughter), *The Cuban landscape with (cow) Bells* by Brouwer and *Preludio de Adios* by Montes and *Magic Serenade* by the US composer Bryan Johanson. This represented the landscapes of Oregon

We heard some wonderful Piazzolla duets – *Café 1930* and *Bordel 1900*. Piazzolla also composed the five romantic solos for guitar which Adam played (the only guitar solos that Piazzolla wrote). Adam explained that these mirrored the five bagatelles for guitar by Walton. We heard a truly rhythmic *Habanera* by Ravel and a charming version of *Estrellita* by the Mexican composer Ponce. There were three pieces by de Falla from his *Seven Popular Spanish Songs*. The three pieces played represented Moorish cloth, a gentle lullaby (with the oboe muted with a tissue and subtle guitar

harmonic ringing out) and finally a song of unrequited love.

It is difficult to have a favourite piece when surrounded by such wonderful music. However if pressed, the choice would have to be *Entr'act* by the French composer Jacques Ibert — a very fast Moorish sounding piece which gave poor Stephanie very little time to draw breath as she produced such rapid notes at the speed of a machine gun. The duo concluded the concert with three pieces by the Brazilian composer Celso Machado and a fourth piece was played as an encore. The pieces were named after sweets – *Candyfloss*, *Jawbreaker* (*Gobstopper*) etc. The Machado pieces were of great interest to guitarist members of the audience since some were played by ensemble groups. Two of the pieces had a beautiful bossa nova lilt to them.

This was a most enjoyable start to the New Year and we hope the duo will be able to come back to us in the future.

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Oatridge/Brown Duo Concert



Our first concert for 2015 got the year off to a cracking start as we welcomed the Oatridge/Brown Duo to our stage. We have had various duos perform for us before, but never a guitar and oboe duo. The two instruments complement each other and go really well together especially when played by such talented performers.

Stephanie Oatridge has a distinction for her Postgraduate Diploma from the Royal Academy of

Music.. She plays the full range of oboe instruments from the Baroque period onwards. Adam Brown studied guitar at the Royal College of Music followed by post graduate studies at the Juilliard School in New York. The duo played a range of wonderful light music including some Iberian songs and Latin American music which evoked 1930s cafe culture.

The concert consisted largely of guitar/oboe duets interspersed with guitar solos. Looking at the

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Dates for your Diary

May	30th	Club Evening with Dorset Guitars Note: 7:00pm start	Jun	27th	Festival of Chi at St John's Chapel
Jun	6th	Marten Falk concert	Jul	3rd	Festival of Chi at RSM (Fri)
Jun	14th	- July 12th RSM Summer Festival	Jul	18th	Summer Party Theme: A Midsummer Night's Dream
			Aug	28th	WSGC at Selsey Centre (Fri)

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:

