

The Oldest Established and Most Widely-read Fretted Instrument Magazine in the World

B.M.G.

BANJO

MANDOLIN

GUITAR

Vol. LVII. No. 660

APRIL 1960

One Shilling and Threepence



Music in this issue

SPANISH GUITAR SOLO: "Musette from Holberg Suite" (Greig)
BANJO DUET: "Goodmayes Gavotte"

HAWAIIAN GUITAR SOLO: "Nani Kina"
PLECTRUM GUITAR SOLO: "Penelope"

MUSIC FOR THE BANJO, MANDOLIN & GUITAR

In addition to the many hundreds of solos we publish ourselves, we stock the music and albums of all other publishers.

YOUR ORDERS WILL ALWAYS BE DEALT WITH PROMPTLY AND WITH CARE

Send us a postcard,

telling us the instrument you play, and we will send you copies of our latest lists free of charge.

CLIFFORD ESSEX MUSIC CO., LTD.
20 Earham Street, London, W.C.2

Clifford Essex

"TONE-TESTED" STRINGS -----

MADE UP TO A STANDARD — NOT DOWN TO A PRICE!

Clifford Essex "Tone-Tested" Banjo, Mandolin and Guitar strings are used by most broadcasting artists, professionals and amateurs all over the world and we constantly receive unsolicited letters testifying to the tonal qualities and long life of our products. If you are not yet a user of these high-grade strings, why not fit a set to YOUR instrument and give it TONE?

CURRENT PRICE LIST FREE ON REQUEST

Clifford Essex strings are only supplied in the famous Blue and Black envelopes bearing the name and address:—

CLIFFORD ESSEX MUSIC CO., LTD.
20 EARLHAM STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2

THE BEST PICKS

Clifford Essex real tortoiseshell plectra are not only THE BEST you can buy—they are the least expensive. 1/- each, they are highly polished and bevelled ready for use. 6 different shapes.

SEND FOR FREE ILLUSTRATED LEAFLET

CLIFFORD ESSEX MUSIC CO., Ltd.
20 Earham Street, London, W.C.2

flamenco guitar CEJILLA

(pronounced theh-heelya)
OR CAPO D'ASTRO



PRICE 7/6
(Postage 6d. extra)

Made from rosewood and faced with leather material for contact with the strings. (Easily replaceable nylon for attaching to the guitar neck.)

CLIFFORD ESSEX MUSIC CO. LTD.
20 Earham Street, London, W.C.2

ALBUM OF STANDARD SUCCESSES for PLECTRUM GUITAR

WITH
GUITAR ACCOMPANIMENT AND CHORD SYMBOLS

Special simplified arrangements

by
ROY SMECK

CONTENTS:—

IN A LITTLE SPANISH TOWN

SOME OF THESE DAYS

ST. LOUIS BLUES

CHINATOWN, MY CHINATOWN

LINGER AWHILE

BYE, BYE BLUES

PRICE
3/6d.

(postage 4d. extra)

CLIFFORD ESSEX MUSIC Co., LTD.
20 EARLHAM STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2

CHORDS

for
BANJO & TENOR-BANJO
by **ROY BURNHAM**

Gives all chords for both Banjo & Tenor-Banjo in musical notation & diagram—in three-note and four-note formations. ANY chord can be quickly found under its appropriate symbol and the fingering and fret positions are instantly seen.

THE MOST COMPREHENSIVE BOOK OF
ITS KIND EVER PUBLISHED

ALSO INCLUDES:

- HOW CHORDS ARE FORMED
- ALL ABOUT INVERSIONS
- VARIOUS RHYTHM STROKES

PRICE

4/6^p

(Postage 5d. extra)

CLIFFORD ESSEX MUSIC CO., LTD.
20 Earham Street, London, W.C.2

B.M.G.

The Monthly Magazine devoted to the interests of the
Banjo, Mandolin, Guitar and Kindred Instruments

Published on the 1st of each
month at

20 EARLHAM STREET,
LONDON, W.C.2., ENGLAND

Telephone—Temple Bar 2810

Telegrams—"Triomphe, Westcent, London."

Edited by

A. P. SHARPE

£

The Editor does not necessarily agree
with (or always understand) the
opinions expressed by his contributors.

Subscriptions rate:

12 months 17/6d (U.S.A. \$2.50)

All items submitted for the next
issue must arrive at this office
BEFORE the 10th of the month.

ADVERTISING RATES
ON REQUEST

Vol. LVII. No. 660

APRIL 1960

One Shilling and Threepence

Notes and Comments

By THE EDITOR

"One of the most exhilarating interviews we have had recently took place in a Baby Austin with yellow-painted wheels flying—that was the sensation—across Hampstead Heath. At the wheel was the flamboyant, velvet-jacketed figure of mandolinist Hugo D'Alton, whom viewers will well remember from his appearances on *Tonight*. He was on his way from a club recital at Cambridge to another engagement in Marylebone. The remaining space was crammed with a number of mysterious boxes and cases, which were the immediate cause of our interview.

"As Hugo said, 'They contain the equipment for the first successful hi-fi electrified mandolin. After fifteen years of experiment new horizons have opened. Never again need the solo mandolin playing with an orchestra be ashamed because it can't be heard.'

On Wednesday in *London Lights* he is going to prove his statement by making his first broadcast with the equipment when he performs a new work by Eric Spear, *Concertante for Mandolin and Orchestra*. 'That'll be Paul Fenoulhet's Variety Orchestra,' stressed Hugo, 'which means it's a light-hearted piece to be laughed with'."

LIKE me, there must have been quite a number of players intrigued by the above-quoted write-up in the February 26th edition of "*Radio Times*" and again, like me, there must have been many players who tuned in their radio sets to the Light Programme on March 2nd.

Although Eric Spear's *Concertante for Mandolin and Orchestra* may be classed as "a light-hearted piece to be laughed with" we must laud the writing of any composition for mandolin and

orchestra and congratulate Hugo D'Alton (and the B.B.C.) for giving an airing to the work.

I cannot help but confess that Mr. D'Alton's quoted statement about "the first successful hi-fi electrified mandolin" made me wonder—wonder why he had chosen to spend fifteen years of experiment to open up "new horizons" for the mandolin. Judging by the broadcast, his obviously expensive equipment achieved nothing a judicious use of the "echo" switch on any B.B.C. studio control panel could not produce—and better!

The casual listener would have been unaware that Mr. D'Alton was using an electrified mandolin so he must be congratulated upon achieving *unelec-*

trified sound. One can only assume this has been his main line of experiment. The sounds broadcast gained little on the upper strings of his instrument but when he played in the lower register one heard a certain "tubbiness" of sound any acoustic mandolin of good quality would never produce.

The work used to give Mr. D'Alton's new instrument its debut is pleasant enough but throughout its six-and-a-half minutes one was constantly reminded, by its very absence, of the mandolin's chief charm—its unique tremolo passages. With one or two very minor exceptions the whole piece was played in staccato single notes.

The charming second movement is probably the best part of the *Concertante* but here the knowledgeable listener could not help wishing for some sustained (tremolo) notes. I particularly liked the passages where scoring for mandolin and bassoon (or was it bass clarinet?) was underlined by clever backing by the orchestra's strings.

WRONG TACK

We all know how Mr. D'Alton strives to popularise the instrument of his choice and many of us hope he will achieve his ambition—but in this day and age one cannot help wondering whether, perhaps, he is on the wrong tack by not concentrating on playing more typical mandolin music (of which a vast library exists—both serious and gay) on a gimmick-less instrument. After all, Segovia achieved his ambition for the guitar simply by *playing* good guitar music on the guitar. He did not waste any time striving to overcome the instrument's inherent weak-

CONTENTS

Music in this issue:	
Spanish Guitar Solo: "Musette from Holberg Suite" (Greig)	
Banjo Duet: "Goodmayes Gavotte"	
Hawaiian Guitar Solo: "Nani Kina"	
Plectrum Guitar Solo: "Penelope"	
Banjo and Zither-Banjo Causerie by J. McNaughton	195
B. M. & G. Tape Club	212
By the Way	212
Chord Course for Plectrum Guitarists by Jack Whitfield	210
Club History by the late W. M. Brewer	198
Club Notes	212
Correspondence	213
Directory of B. M. & G. Clubs, etc.	219
Federation News	212
From a Bath Chair by R. Tarrant Bailey	194
Guitar Topics by Peter Sensier	211
Harmony for Guitarists by Jack Duarte	207
Louis Gallo by The Editor	190
Notes and Comments by The Editor	189
Perico del Lunar by Ivor Mairants	199
Playing the Mandolin by Zarh M. Bickford	209
Small Advertisements	218
Taming the Tenor by Paul Ludgate	199
Tape Recording by Jeffrey Pocock	201
Teachers and their Addresses	219 & 220
The Modern Hawaiian Guitar by Frank Baker	196
The Rhythm Banjo by Roy Burnham	208
The Spanish Guitar by Terry Usher	209
The "Spanish" Minstrel's Tour by Ernest J. Tyrrell	192
The Square by J. B. Dacre	198
You Ask Us	217

ness of not being heard. *He* did not say "never again need the guitar playing with an orchestra be ashamed because it can't be heard."

With modern public address equipment no solo instrument need be overpowered by an orchestra. There is no need to tinker with the instrument itself (especially in the broadcasting studio) by electrifying it; the balance engineer can take care of all that.

* * *

Although players of the Hawaiian guitar do not number as many as they used to do, the enthusiasm of the remaining devotees of the instrument never seems to wane. Every so often I receive a letter from a player coming to the Metropolis asking if there is anywhere he can hear his favourite instrument played. Hitherto I have only been able to refer such players to the "Prospect of Whitby"—the historic riverside hostelry at Wapping where an exciting Hawaiian trio has held sway for more years than I care to remember.

Incidentally, this quaint dockside public house, with its covered verandah overhanging the Thames, is still a safe bet for an evening's convivial enjoyment to a pleasant background of Hawaiian music — authentic and popular.

NEW RENDEZVOUS

Recently I heard of a new rendezvous for the player wishing to hear Hawaiian music—this time in London's classiest West End quarter. It is going to be London's newest and most exotic restaurant; a £100,000 affair with all the colour and tropical splendour of a lush Polynesian island.

To be named "The Beachcomber", it will be built in the May Fair Hotel off Piccadilly and work on it begins this month. I hear it is hoped to have the place open early in June. There will be room for 150 people and a further 70 to 90 can be accommodated in an adjoining tropical bar. Diners will sit at tables carved by Polynesian craftsmen beneath a roof of bamboo canes and palm fronds delicately lit by a myriad of coloured lights. As they enter the restaurant customers will be greeted by the sound of surf breaking on a coral reef and, as they eat, Hawaiian music will provide the authentic Island atmosphere.

The waitresses in attendance will be native girls and tropical delicacies on the menu will be served in native pottery imported from Honolulu. In the

"B.M.G." ANAGRAM
Re-arrange the letters in the following phrase:
BOAST AND PRATTLE
to give the title of a popular B. M. & G.
Club number
Solution next month
Last month's solution: TERRY USHER

bar, too, one will be able to sample the "potent and tropical" drinks served in any Island brasserie.

How much will it cost to dine in this sumptuous setting? I am told about thirty shillings!

Louis Gallo

By THE EDITOR

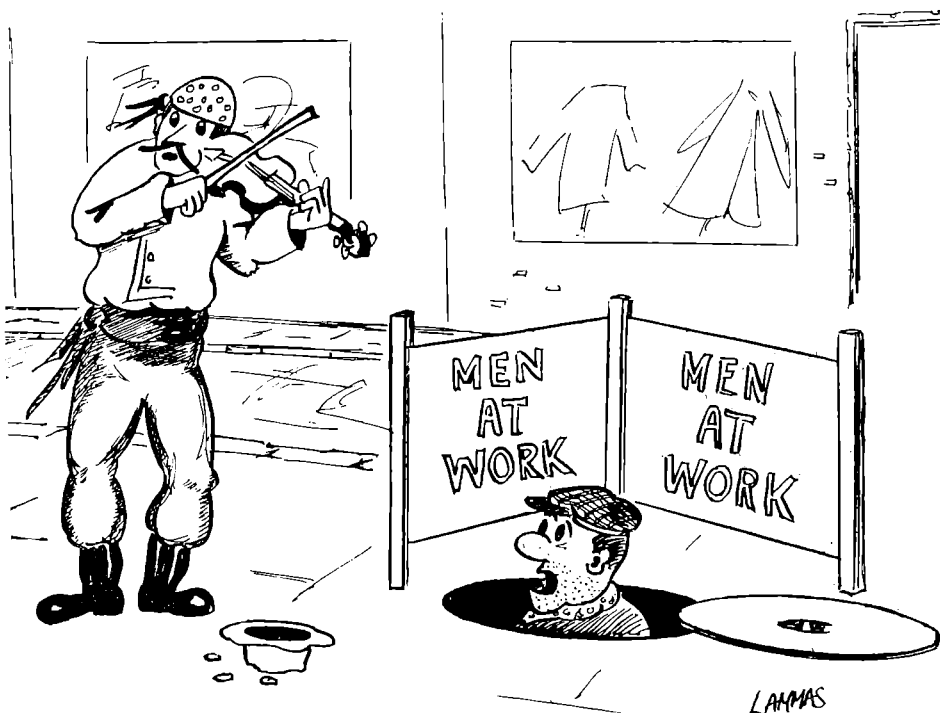
SOME personalities in the fretted instrument world have gained fame by their playing; others from their published compositions and arrangements. Others become famous as teachers. A guitarist whose name is known all over the world by his published works is Louis Gallo (this month's cover portrait)—but he is equally famous as a teacher.

Louis Gallo was born of Italian parents in North London on December 16th, 1907, and although his father and

mother had no particular musical talent their inborn love of music made itself felt when their children expressed their desire to play instruments. The eight children of the Gallos were all encouraged to learn music. Louis' elder brother, Salvatore, played the guitar as an accompaniment to the singing of Neapolitan songs and two other brothers played violin and mandolin respectively. The four girls all studied the pianoforte—although one of them became a good performer on the harmonica!

Often, friends of the Gallo household would gather for a musical evening and the instruments they brought along included the guitar, mandolin and accordion. Everyone took part—but the young Louis Gallo, who was studying the pianoforte, could only contribute a solo or two. When everyone joined in for community playing, he had to be content to listen, for one of his sisters monopolised the piano stool.

Through hearing his brothers and their friends playing the mandolin, Louis expressed the desire to play one instead of the more sedate piano. Eventually an instrument was purchased for him (good class instruments did not cost a lot in those days!) and his brother showed him the fingerings of scales. Devoting all his spare time



"MY MATE SAYS CAN YOU GIVE 'IM 'GUITAR BOOGIE SHUFFLE'?"

to practising on the fretted instrument, he was soon able to take part in the family orchestral evenings.

At the age of twelve, Louis was taken to Italy by his parents—to the small village of Torello situated among the mountains about an hour's car ride from Sorrento. His mandolin played an important part in his life in the mountains and often the local lads, who were thrilled by his playing of the instrument, would call at his house and say: "Come on, Luigi. Bring your mandolin and we'll go and serenade the young signorine in the next village."

While living in Torello, Louis Gallo was introduced to the guitar by a relation and although he was given some basic instruction in the playing of the larger instrument (and he did manage to play a few simple melodies on it before he left) the mandolin remained his first love.

After two years residence in Italy, Louis Gallo returned to England. One

evening he was playing his mandolin to the members of a local Social Club when a visitor came up to him after his performance and introduced himself as a leader of a small jazz band which performed in the district. He asked the young man if he could apply his technique to the banjolin. "If you can," he said. "I can give you a job in my band."

At that time so-called "ragtime bands" were all the rage—and often featured a player of the banjolin.

The young Louis was intrigued by the idea and said he would buy a banjolin and call to see the band-leader as soon as he had mastered it. Within two weeks he had given an audition and was signed up to play with the band which was then appearing in Variety.

Within a year his services were sought after by North London band-leaders and he started his long career of "free-lancing"—appearing at all the local dance halls where he was often featured as a soloist on the banjolin.

"Ragtime bands" were becoming increasingly popular and famous American outfits were making personal appearances at West End dance halls. Each of these bands featured a player of the *banjo* and Louis Gallo, always alert to keep pace with the popular trend in dance music, purchased a plectrum-banjo and before long was playing it in dance bands and being featured as a soloist on the instrument. He also bought a tenor-banjo and for a long time used both in his dance-band work.

During this period of his professional dance-band work he appeared at many of the famous West End night clubs (Ciro's, the Kit Kat, etc.) and in addition played at all the North London Palais de Danses and often travelled as far afield as Hounslow and East Ham as a featured soloist with the first-class purveyors of dance music.

Although dance-band work had slowly caused him to give up the playing of the mandolin, he used to play the guitar as a hobby and would often spend hours with it as a means of relaxation. At first, he played the finger-style Spanish guitar but when the first Eddie Lang records were issued in this country the playing of Lang so inspired him that Louis Gallo purchased a plectrum guitar and taught himself to play by listening for hours to every Lang record he could find. (There were no teachers of the plectrum-played guitar in those days!).

GUITAR FROWNED UPON

Soon Louis Gallo was taking his plectrum guitar along with him to dance engagements and although some of the band leaders frowned upon his enthusiasm for the plectrum-played guitar, he was so popular with patrons for his featured plectrum-banjo and tenor-banjo solos, they allowed him to use it occasionally in a waltz or tango. However, when the vellum instrument was ousted from the dance band in favour of the plectrum guitar, these same band-leaders remembered Louis Gallo's guitar and his engagement book was always filled.

Many of the band-leaders he played for in those far-off "palmy" days of dance music are now forgotten but during their day their names were on everyone's tongues. Victor Voorzanger, Harry Heap and Norman Jackson had the "pick" of the best-paid engagements in the first-class palais, restaurants and hotels in and around



JOYCE AUBRY and GEORGE DE FRETES

seen here in the AVRO broadcasting studios in Holland, are giving more and more Hawaiian enthusiasts pleasure by their broadcasts and recordings for Philips.

London. Louis Gallo played for them all—staying for seven years with the Norman Jackson orchestra.

During this period of activity Louis Gallo was repeatedly asked to give lessons, but his busy dance-band life gave him no spare time to accede to the many requests. However, he was playing an important season's engagement at the famous Criterion Restaurant, Piccadilly Circus, when the engagement of the band was suddenly terminated. During the time the leader was "fixing" another engagement, Louis Gallo took on a number of pupils who, when the band started playing again, would travel to the hotel or restaurant and take lessons before the evening's work commenced. Often a hotel engagement meant an afternoon and evening session and pupils were given lessons at the hotel between performances.

Still busy playing, Louis Gallo tried to discourage new pupils but as the result of recommendations, more and more came along and soon it became apparent to Mr. Gallo that teaching was something more than an occupation that could be "fitted in" between engagements.

About this time Louis was offered an engagement with a dance orchestra to go to Madrid for twelve months. While negotiations were in progress he decided to marry and he settled down instead!

REFUSING ENGAGEMENTS

Years of playing out night after night—often arriving home in the early hours of the morning—eventually palls and now that he was married Louis Gallo began to refuse more dance-band engagements than he accepted. As a consequence he was able to devote more time to teaching. Today, teaching is almost his entire source of income, for which many hundreds of pupils can be thankful. Many of the players who have passed through his hands have gone ahead to become professional musicians. To name a few: Dennis Newey (now featured soloist with the B.B.C. Northern Dance Orchestra); Jerry Hart (now with Nat Gonella); Arthur Golding (well-known guitarist who played with Ralph Sharon); Bernie Myers (of the Kerrison Quartet and Tito Burns Group); Tony Wain (of Joe Daniels' Hotshots); Tony Reavey (with the Mike Digby Band); Ray Dorell (of "The Four Buddys")—the list is almost endless.

Occasionally, Louis Gallo will accept an engagement at a private party or

perhaps a solo broadcast; otherwise his whole life is devoted to teaching. His only relaxation is—playing the guitar!

Louis Gallo is proud of the fact that his son Ramon, now twelve years of age, is following in his footsteps. He says his son loves the guitar and already displays excellent talent on both the finger-style and plectrum-played instruments.

The "Spanish" Minstrel's Tour (1828-9)

By ERNEST J. TYRRELL

(Continued from last month's issue)

AFTER a brandy-and-water at the "Rose" with landlord John Jennings, Juan de Vega spent the evening in the streets of Sittingbourne but with less success than in Rochester, his Spanish canzonette being rewarded with four pennies.

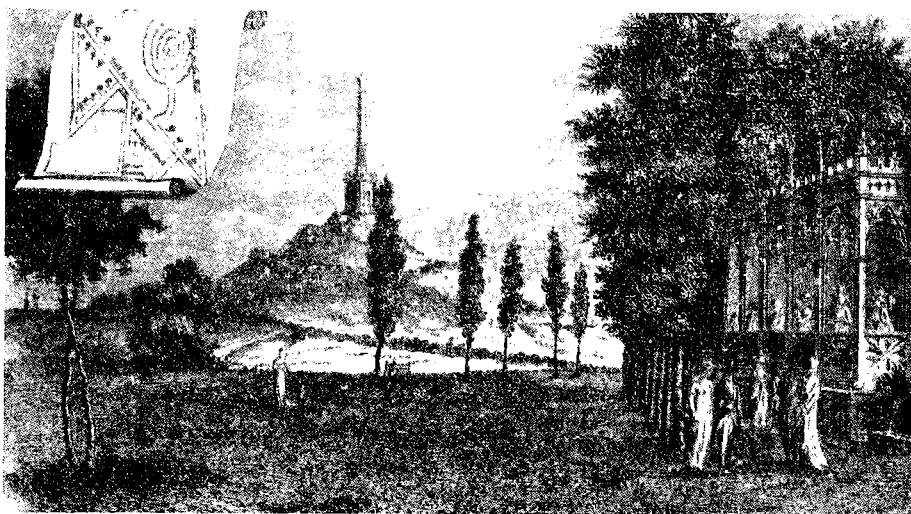
Passing the night at the "Rose", a street recital next morning charmed a very generous gift (amount unspecified) from two elderly French ladies; refugees themselves some 30 years earlier from the French Revolution.

Despite a contemporary description of Sittingbourne as "an extremely handsome post town", Juan seems to

have found the inhabitants a dull lot on the whole for the same day found him on his way to Canterbury. The sixteen miles were covered partly on foot and partly by carrier—without fare, as was so often the case throughout the tour. To save repetition it may be stated briefly that in those more spacious and less sophisticated times a guitar and the ability to play it were a sure panacea against over-much foot-slogging.

Down St. George's Street, Canterbury ("an ancient and highly respectable city", according to the Gazetteer of the period) sauntered a minstrel who was neither ancient nor, in the view of Thomas Tickner (landlord of the "Fleece" Inn), sufficiently respectable to be given a bedroom. In the tap-room, however, Juan was allowed no rest, tired as he was, until he had played his guitar. As the evening wore on he whipped up such enthusiasm among the customers that the landlord bestirred himself and found the visitor a bed in a nearby chandler's, where he was shown upstairs by the chambermaid Betty—and promptly received a double surprise! The first, that there were several beds in the room, already tenanted. The second, even less savoury, was the spectacle of a lodger springing from bed just as he entered saying: "I'm not stopping. I've been so bug-bitten that I'll get up and bundle off!"

Betty's indignation, stimulated by Juan's emphatic "Bug, bug. No like!



(From the E. J. TYRRELL collection)

The DANE JOHN (a corruption of Dungeon) looms large in Juan de Vega's Canterbury adventures recounted in this month's instalment. It is an ancient artificial mound (probably of Celtic origin) heightened, terraced and beautified in 1790 by Alderman James Simmons. Its serpentine walks and approaches, planted with double rows of limes and elms, are over 600 yards in length, while the elaborate surmounting obelisk commemorates the generosity of Alderman Simmons. A bird's eye view of the spiral terraces are shown in the top left-hand corner of this old engraving.

No like!" was countered by a suggestion from the sufferer that she should proceed to turn in and test his statement for herself!

Eventually the troubadour, willy-nilly, lay on top of a bed with a sheet wrapped round him whilst the blood-thirsty enemy so rife at that period of history marched and counter-marched throughout the night. At dawn, irritated in more senses than one, Juan de Vega departed hurriedly.

In the keen morning air he made his way to the ancient artificial mound known as the "Dane John", the winding paths to its summit (constructed in 1790 by Alderman Simmons) and other embellishments providing Canterbury with one of its beauty spots and, at least in those days, a glamorous rendezvous in the glooming.

The lodge-keeper came running out and at once addressed Juan in Spanish, a language acquired during eleven years' service in the Navy. Chatting together they climbed to the summit where Juan was rewarded by several gentlemen for the recital he gave at the keeper's instigation. By inference the sounds of his guitar must have carried remarkably well, perhaps by reason of the elevation of his platform, for next day he was *entreated* to play at the balloon ascent from the Dane John (in days of old, the "Dungeon") Gardens of Charles Green, "The Columbus of the Air", probably Britain's foremost balloonist of all time.

REMARKABLE VOLUME

It was more than a pity that Juan was prevented by illness from carrying out the engagement as Green, who was always keen to introduce novelties to attract crowds and avoid monotony, would probably have offered a literal realisation of the fashionable phrase of the day "the celestial guitar" and one can hardly conceive Juan declining the ascent. As already indicated, his instrument must have produced remarkable volume to evoke the suggestion that it could cope successfully with the bustling crowds Green's flights always commanded as depicted in numerous existing engravings.

From my extensive collection of balloon prints and literature I find that only a week or two previously (on July 29th, 1828) Green ascended from the "Eagle", City Road (the famed locale of "Pop Goes the Weasel") riding an unfettered pony, the passenger car being replaced by a circular platform just sufficient in diameter for the animal to stand and with a rim less



GENE PERRY

of Hazelwood, Penna., U.S.A.

Mr. Perry writes: "I sure do enjoy your wonderful magazine and look forward to it each month. I have been in the music field for thirty-five years as entertainer, Western and Country songs and teach some plectrum guitar." Mr. Perry, who often appears on the radio and has been featured in Western films, is proud of the fact that his father was born in Ramsgate, Kent.

than six inches high. He made a safe descent at Beckenham, Kent.

The sensation created might well imply a repetition at Canterbury but this I have been unable to confirm.

It is curious to note that among the passengers upon Green's 500th and last ascent (on Sept. 13th, 1852) was Henry Mayhew whom, it will be recalled, was Editor of "Punch" and the author of "The Wandering Minstrel", the burletta based upon Juan's adventures.

Charles Green (1785-1870), holder of so many world records (as long ago as 1806 he had gained an altitude of 13,000 feet) was the son of a fruiterer in Goswell Street (now Goswell Road), London, and spent his declining years at the fittingly-named "Aerial Cottage", Highgate. In his younger days he bore a close facial resemblance to the television star Charlie Drake.

Returning to earth and to Juan de Vega, he shook off the fever (no doubt a Columbian legacy) quickly, thanks to self-treatment. He was rather proud, by the way, of his medical knowledge and references will be made

later to his cure of an elderly Edinburgh lady who was desperately ill.

His friend the "Dane John" lodge-keeper John L—— (whose surname I cannot trace, which is a pity, for during the whole journey he encountered no more zealous and helpful friend), having heard of the disturbance of his slumbers by nocturnal marauders the previous night, fixed him up at the "Duke of Dover", telling the landlord "He's a clean-looking chap and very good-natured". Leaving his baggage in the comfortable and wholesome room upstairs, the minstrel proceeded to entertain the good folk of Canterbury—but then came his narrowest escape of the whole trip.

He was serenading a lady at a window with the old Spanish ballad "Mi Madre No Quiere" when the song, or perhaps the singer, attracted the attention of a much more Spanish-looking person than Juan himself, who crossed the road and stared at him. It was his London teacher of the guitar (obviously an Emigrado) but Juan, though disconcerted and annoyed, quickly finished the ballad, caught the tossed coin in mid-air (bowing in the same movement) and bustled off, leaving the professor still staring.

VILE TEMPER

Reaching his room by an indirect route, Juan slung his guitar into one corner and his music-book into another, in a vile temper, vowing to cut short his adventure and return forthwith to London. Just then, being invited by the friendly landlord to bring his guitar into the private parlour, he was there introduced to the former's daughter, Sally (a pretty nineteen-year-old) and straight away made up his mind to postpone his return and await developments; especially as the arrival of John L—— helped to round off the evening with songs and solos.

The next morning, on his way to Dane Lodge for Sunday breakfast with John the keeper, Juan saw in the distance his Spanish tutor and, stalking him with skill acquired in the thickets of Colombia, heard him enquiring for the next London departure. This, I find, must have been the "Union" coach from the Guildhall Tavern, High Street, at 10 a.m., which probably explains why the minstrel, after an appetising meal of mutton chops and coffee, spent the next hour or two round Dane John, his own bizarre costume eclipsed by the braided uniform and gold-laced cocked hat

which were his companion's Sabbath garb as Official Inspector of Shrubberies—an intriguing title!

Juan then attended service at the Cathedral, where he seems to have attracted rather more attention than the preacher.

Whilst on the subject of Juan's attire, his conical straw hat (which could always be counted on to evoke more comment than the rest of his costume) must by now have become an object of affection to him for during his promenade with the lodge-keeper the latter introduced him to a shapely young miss, whose admiration of his good looks was offset by a positive aversion to his headgear—and who passed on reluctantly when he refused to dispense with it. As if to reward his loyalty it helped to thaw the shyness of the coy and rosy-cheeked Sally, who timidly offered to mend a gaping rent in its crown when he returned to the "Duke of Dover". His suggested reward for this service, involving a hypothetical bunch of mistletoe, was interrupted by the untimely return from church of her parents.

Columns could be filled with incidents at Canterbury. Thanks to the lodge-keeper, Juan gave quite a few concerts at inns, taverns and clubs where, in refusing beer (for which he had no liking) he would say "Me no like hop"—a catch-phrase that caught on like wildfire. His slim figure, which his touch of fever had accentuated to gauntness, brought him many an invitation to the family meal after a street serenade and his genuine lack of appetite sometimes led to embarrassment.

In those days, no guitarist could starve in hospitable Canterbury.

LUDICROUS MOMENTS

There were ludicrous moments, too, as when one elderly lady (dressed in distinctly girlish costume) hired him to follow her up and down the Green in poodle fashion, causing restrained amusement to her neighbours and amusing Juan hugely.

Then again he had another escape from identification. This emanated from the local cobbler who, returning a pair of mended shoes, brought with him a newspaper dated 1814 with a prominent account of a victory over the French by General Cochrane (Juan's uncle), meanwhile looking silyly at the troubadour as the latter skimmed over it. Quickly the paper was handed back with the comment that he could not understand the language. "Then

why have you the same name in each of your shoes?" was the rejoinder.

Cursing, under his breath, the repairer and his own carelessness Juan, with a forced laugh, said the shoes had been given him by an English gentleman when he was down at heel and down on his luck.

In Canterbury Juan's taking averaged about seven shillings per day—and as his lodgings only cost five shillings weekly it is hardly surprising he was reluctant to tear himself away from Canterbury and the now-enamoured Sally. When he did so the landlord, so that Juan would not be rebuffed in Margate (the next port of call), indited laboriously the following testimonial:

DUKE OF DOVER

Canterbury.

Sep. 6th 1828

"The bearer Juan de Vega a Spaniard has been stopping at my house and I found him strictly punctual in all his engagements and a very gentleman-like man. . . ."

This was pronounced a model of eloquence by his admiring wife and daughter. With a promise to meet the disconsolate Sally at Margate Races (where she was to reserve a seat for him in the family carriage) and after bidding an equally cordial *hasta revista* at Dane Lodge to his hospitable friends John and his wife, Juan de Vega strode coastwards.

(To be continued)

From a Bath Chair

By R. TARRANT BAILEY

(Continued from last month's issue)

ANY qualified member of the medical profession will, I think, endorse my belief that shock and excitement are calculated to prove injurious to the aged and infirm.

My sight is no longer what it was either, so imagine if you can my consternation and embarrassment upon opening the March "*B.M.G.*" at page 619, mis-reading "What the Beetle Saw" for "What the Butler Saw" and jumping to the conclusion that our blushing lady readers were to see in cold (or should it be "hot"?) print a description of the unspeakable things one had heard whispered about waiting until the penny dropped before turning the handle.

With what relief I went on to discover that Mr. Higginson's work was a

Fairy Tale nothing like so grim (joke!) as the stereoscopic morceau.

Of course it was a Fairy Tale, for only in a Fairy Tale could an old Music Teacher be culling the necessary to so gratifying an extent that he not only ran a Studio and a cat, but, in addition, yet another and different address as a residence.

I liked it.

The whole thing impressed me as a decidedly clever piece of work and its morals all bristled with sound common sense, especially the so-beautiful and skilful thrusts it was hoped would jerk readers into procuring better instruments and learning a few new tunes for a change.

George Morris, too, pressed home these two important points in his well-written and powerful response to the "missed the boat" effusion.

One wonders if the writer of "Banjo Survival" in the February issue has ever heard his fellow countrymen "Bill" Bowen or Fred Van Eps play? Their banjos have not missed the boat! They arrived, safe and sound, at their destination of musical perfection long before the dance band tug-boat was ever launched. *And they are still there and by no means lonely.*

NICER TO LOOK AT

In at least one respect, however, the "Banjo Survival" gentleman outshines any British or American banjoist I have ever met because he is so very much nicer to look at.

But about those tunes that help to postpone the final funeral rites of the banjo.

Mr. Morris mentions at least five titles (and could easily add another hundred or so from his own repertoire) whilst the Beetle heard about five banjo solos—all, I believe, by one composer.

The grand old stock question banjo enthusiasts were wont to fire off at each other when first they met was invariably an enquiry as to the title of their respective favourite solos—and it always gave me considerable trouble to answer.

It takes me such a very long time to decide which tune is my favourite solo that the chappie to whom I have been so recently introduced begins to wonder if indeed I have ever played any tunes at all.

With so many hundreds of really good banjo solos from which to choose it is, after all, not so very surprising

that the selection of a favourite at a moment's notice presents some difficulty. Added to which, this week's favourite may well be next week's second choice as far as I am personally concerned.

Strong suspicion haunts me the favourite tune of many banjoists is the one they happen to be able to play and it has a marked tendency to remain their favourite for far more years than is really desirable—especially from the Home Audience point of view.

And these stagnant repertoire merchants seem to have a weakness for selecting works of the most mediocre composer as suitable objects upon which to lavish their affections.

Look at the average account of the tunes played at the majority of banjo gatherings reported in "*B.M.G.*" and then compare this with the Clifford Essex Co.'s list of publications!

It is safe to assume that lack of initiative on the part of the average "A" Grade banjoists has done them out of more than half the pleasure they might, almost without effort, be getting from their instruments.

One realises that the "sight reading" difficulty plays a very large part in the cause of this "same-old-tune-for-years" curse and the ugly fact that some players decline to bother to learn to read music properly has to be faced.

SO BAD

It is *their* loss, I agree, but it *does* seem so sad they should lose so much pleasure when learning to read music is so easy if properly taught by a teacher who knows his job and can prove convincingly how easy sight reading can be by avoiding mention of the frightening complications the pupil might have to tackle if he wished to cultivate a headache as the first step towards a Musical Director's job.

Doubtless if recordings of all the published banjo solos of each and every grade of difficulty were available, so the "Same Old Tune" brigade could be given an opportunity to *hear* these not once only but over and over again until they had "sunk in," they would take a step forward and say goodbye for ever to the tiresome poorly arranged selections of moss-covered antiques presented as "compositions" by anyone who cares to take advantage of the facilities offered by a defunct copyright.

There are hundreds of titles that would soon be the favourites of many

players if only these neglected solos could be *heard*.

The original Rule of the 1924 Bath Banjo Club—whereby members performed at the monthly meeting a solo he or she had never played at a meeting before—did wonders in the way of increasing interest, music sales and other desirable things: but most of all it lifted the club members out of their old "One Tune" complex.

The monthly solo was recorded by name in the Minute Book so there was no deception. That old Book (it deserves a capital letter) makes wonderfully interesting reading to this day and provides glowing testimony to the efficiency of the scheme, inasmuch as in many cases the same member's name appears regularly over a period of four to five years with the performance of a different solo to his credit for every month of them!

EXPRESSED THEIR THANKS

Many of those who jibbed at the Rule when first it was suggested have since expressed their thanks for and indebtedness to it: stating freely it was this Rule, and this Rule alone, that changed them from "One Tuners" to god sight-readers and fine players.

Some Efficiency Experts, after the manner of their kind, advised against this Rule (probably because they themselves could not read music) and I believe that many clubs, formed after 1924, abandoned it. A great error, believe me, and one that robbed the banjo, composers of banjo music, and all banjo players of much that would have been helpful.

One argument against the scheme was that when the membership of a club exceeded twenty there was not time at a meeting for each one to perform a solo. It never seems to have occurred to the promoters thus afflicted that if there were sixty members they might profitably hold *three* meetings each month at which forty members could enjoy the solo playing of the other twenty!

From the records of the old Club Minute Book it would seem that dear old Bert Bassett's "Patagonian Picnic" was one of the most haunting melodies.

The mention of "haunting melodies" reminds me that "Jazzbo's Holiday" must be doing a bit of ghost walking these days. Only yesterday one of the mighty throng of uninitiated asked me what was the meaning of "swish bang, swish bang, ta-ra-ra" mentioned

by Paul Ludgate in his February article. Just in case there are other non-banjo readers equally mystified, it may be said that "swish bang, swish bang, ta-ra-ra" has a most topical and seasonable meaning at this particular time of year when you are at the height of the enjoyment of your "Sprig code." For the "swish bang, swish bang, ta-ra-ra" is actually derived from the ancient Greek "Tishoo—ah tishoo," meaning "sneeze," and was associated with one of their most popular winter sports known as "Ring-a-ring o' Roses."

All fall down.

Banjo & Zither-Banjo Causerie

By J. McNAUGHTON

(Continued from last month's issue)

(This present series, dealing with Cammeyer's "*The Cultivation of the Hands*," commenced in the June, 1959, issue.)

 ONE of the most beautiful tone-effects obtainable on a stringed instrument having a fingerboard is the VIBRATO.

To obtain a vibrato on the banjo, oscillate the left hand and forearm backwards and forwards in the direction of the length of the string, keeping the finger making the note well arched; and using its tip as a pivot. The forearm must be kept *rigid from the elbow*, with the wrist straight and the thumb *removed* from the banjo neck to allow the free play of the hand.

The effective use of this admired grace in banjo playing affords great scope to the artist, as its introduction is largely dependent on his artistic perception.

An added beauty can often be imparted by the vibrato to prolonged notes whilst notes marked by a pause can frequently be sustained for a longer time by its use than would otherwise be the case.

It is employed with telling effect on the third and fourth strings of the banjo especially, while on a good responsive instrument its marked characteristics can be well brought out on the first and second strings also.

When the vibrato note is led up to by a slide, a soft vibrato may be obtained without the note being struck by a finger of the right hand. It is in-

expedient to leave the right hand entirely out of consideration when treating of the vibrato as, when a strongly-accented vibrato note occurs immediately after a slide, it is necessary for the right hand to strike the string again.

Carefully avoid forcing the tone by pulling the string too hard with the right-hand finger or thumb and, of course, avoid *lifting* the string. The vibrato requires a particularly sympathetic downward stroke with the thumb or finger.

In a passage where the melody is given out by long vibrato notes, with chords or double stops occurring during the time a vibrato note is being held, such chords or double stops must be played *pianissimo* or the *diminuendo* of the vibrato note will be over-powered.

EFFECT ENHANCED

Vibrato effects in double stops are a favourite device, especially in intervals of sixths on the third and fourth strings, and the third and first strings. In playing passages of double stops the effect is greatly enhanced by the blending of the successive vibrato notes by slurring so there is no break in the sonorous resonance of the strings employed.

This blending by slurring, however, forms such an important part of left-hand technique (and its use is so far being confined to the subject under discussion) that a separate chapter will be devoted to its consideration.

The vibrato is not, however, limited to single notes and double stops but may be used in chord playing as well.

A word of warning in conclusion. Do not be led to the over-use of the vibrato after acquiring facility in producing this effect; such an abuse will always be avoided by the artist, who will gain admiration for his playing by introducing vibrato effects with discrimination and taste.

(To be continued)

The Modern Hawaiian Guitar

By FRANK BAKER

(Continued from last month's issue)

HAVING written for nearly twelve months on mainly technical matters, chiefly for the benefit of the more - advanced players, this column now returns to more general matters; with the accent on the beginner's problems.

Among the many hundreds infected by the guitar "fever" during the rock 'n' roll and skiffle boom a proportion have found the three-chord accompaniment style insufficient to keep their interest from flagging and queries have been arriving regarding the possibility of using their instrument for the Hawaiian style of playing.

Whilst it is impossible to give a complete answer for every type of guitar, regardless of make, type, etc., it is possible to divide them roughly into four classes (ignoring, of course, guitars specially built for Hawaiian playing). They are: (1) Lightly-built round soundhole models. (2) More heavily-built 'f' soundhole models. (3) All types of solid-body electric guitars. (4) Spanish-style glued-on bridge guitars.

Firstly, of course, the would-be Hawaiian guitarist needs a tutor and the Clifford Essex Co. would be pleased to send details of those available. Secondly, in all cases you will require a nut adjuster—a small piece of U-shaped metal slotted to take the strings and fitted over the existing guitar nut to raise the strings at least $\frac{1}{4}$ " and preferably more away from the frets so that a steel can be placed across the strings in any position without fear of the strings touching the frets. In Hawaiian guitar playing the strings *are not* pressed down to the

frets; the various notes being obtained by placing the steel with light pressure across the strings.

Most guitarists are familiar with the elementary requirements of playing the Hawaiian guitar and these, of course, are found in any good tutor.

Regarding the above - mentioned guitars: (1) Provided the instrument is fitted with a floating tailpiece and has already been used with steel strings it should be possible to fit Hawaiian guitar strings. I prefer the copper-covered type for the acoustic Hawaiian guitar as they retain good tone with a fairly low "scratch level," i.e., the noise produced when moving the steel along the strings. Tape-wound strings give a low "scratch level" but are inclined to give a rather flat "flabby" tone on the non-electric (and sometimes the electric!) instrument.

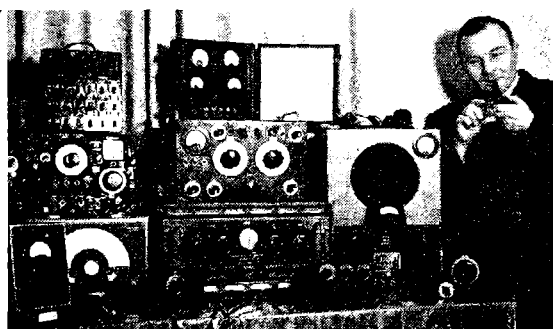
(2) The "f" soundhole model seldom makes a good Hawaiian guitar when converted. There *are* exceptions, but not many. Another drawback is that the strings are usually closely spaced, making right-hand Hawaiian guitar picking difficult.

(3) The solid body small guitar can be adapted quite well although it often becomes necessary to "open up" the string spacing by fitting another bridge—if the width of the pick-up unit will allow this. Although the 1st and 6th strings may then be "outside" the fingerboard this is of no *great* consequence as the frets are only a position guide.

(4) With a guitar with glued-on bridge great care has to be taken not to fit heavy gauge strings unless it is known that the instrument will stand up to the extra strain of ordinary strings. Many of these instruments were made abroad for nylon or light gauge steel strings but found their way into the retail shops as plectrum guitars. If the instrument has stood up to steel strings it is best to keep to a gauge similar to those used until you can consult a specialist regarding the

SEE YOU AT
THE FRETTED INSTRUMENT GUILD'S
— SEVENTH —
★ GUITAR ★
FESTIVAL
ST. PANCRAS TOWN HALL
WEDNESDAY, APRIL 6th
Starting 7.30 p.m. prompt

Last month FRANK BAKER wrote that his secondary interest was electronics and radio construction. In this photograph our popular "B.M.G." contributor is seen with some of the equipment he has constructed.



reinforcing of the bridge.

I have heard of an instrument of this type (purchased secondhand for 50/-) that was cleaned down to the bare wood, re-polished and fitted with light gauge steel strings and it produced a pleasant tone, although not loud. Fitted with a small pick-up unit and plugged into the gramophone socket of a radio set it proved a good instrument for a beginner with limited means.

* * *

As most readers of this column will know, I do not make a practice of including letters in these articles (a) because of limited space, and (b) to reproduce only a few would seem like discrimination. However, last month I received a letter that really staggered me.

It was from a young lady reader who plays the plectrum guitar and has, for some time now, been studying the Hawaiian guitar. She wishes to correspond and eventually meet a number of players ("either sex") of our instrument. She lives with her mother and father in a large country house not far from London. April (that is the young lady's name) makes the suggestion that after becoming acquainted by correspondence a grand "get together" of players could be arranged at her home, which boasts spacious grounds. In fact, she envisages a real Hawaiian *luau*.

QUITE ENTHUSIASTIC

Her parents are quite enthusiastic and could arrange overnight accommodation for a number of players prepared to travel. April, who has been unable to take part in current activities for some while for reasons I cannot discuss, means to organise things for Hawaiian guitar enthusiasts on a grand scale. I have her photograph, by the way, and to use a current phrase one could say "she's a smasher."

Before I give you the address I must emphasise "no callers yet, please." Write first and state your interests, etc. (I am privileged, as "B.M.G." representative, of course). When organised, who can tell what anyone may achieve. Even a broadcast. One can never tell—but do not expect miracles overnight. All you *chaps* now sitting dreaming of another possible Les Paul/Mary Ford combination in the future, wake up and write this address on an envelope before you lose this copy of "B.M.G." It will not be repeated in case April becomes inundated with requests. Here it is:

April Phule, "Mi Ohn," Had-Res, Eyeno, Ware.

Apelilo hupo as they say in the Islands!

(To be continued)

Third Movement

By JACK WHITFIELD



NE cannot, it is said, have too much of a good thing—and this certainly applies to the tuneful preludes bequeathed to the guitarist by Francisco Tarrega, of which "Lagrima" is perhaps the most popular.

It was a pleasure to hear "Lagrima" introduced in a B.B.C. "Guitar Club" programme not long ago. I realised I had heard only my own frequent performance (to an audience of one—myself) and that of my friend George

Spindler, who introduced me to the little gem in his salon at York some years ago.

"Lagrima" in "Guitar Club!" It was like meeting an old friend in a most unexpected place and one savoured the familiar strains with a new delight as London's George Clinton moved through a competent performance.

Came the end of the second movement in E Minor: one approvingly anticipated the return to the first (E Major) movement—but sat bolt upright as the player started a (to me) completely new melody... in double-stopping with "pedal" notes, reminiscent of Sor, perhaps, rather than Tarrega.

Could there be even more of this good thing "Lagrima" than most of us knew—a third movement?

I had never seen a published arrangement with more than two movements and George Clinton could



GEORGE CLINTON

scarcely have moved away from the microphone before my typewriter came out to ask him about his "discovery."

This is what he told me:

He first read about the movement in Domingo Prat's *Diccionario de Guitaristas* (pub. Buenos Aires, 1934) and was at once curious. He knew his guitarist friend John Roberts possessed all the published works of Tarrega and together they went through the music. There was "Lagrima," in three parts, published in Madrid about 1924. John Roberts also said that Emilio Pujol assured him the third movement was definitely written by the master.

Notes in the *Diccionario* state the prelude was edited for the first time in Buenos Aires during the visit of Tarrega's son in 1914. It then had two parts. Ten years later it was published, in three parts, in the same city and by Daniel Fortea in Madrid in his *Biblioteca Forea*. (Fortea was a pupil of Tarrega.)

OTHER PERFORMANCE

Prat also tells of a visit to Marseilles in 1911 to see Walter Leckie, patron and pupil of Tarrega, who offered him various interesting manuscripts: "among them the well-known and delicate prelude, "Lagrima," which was in three parts."

The third movement, incidentally, has had at least one public performance in London other than in "Guitar Club." "Lagrima" was included in two groups of solos by Spanish and Latin-American composers in a lunch-hour recital by George Clinton at the Holborn Town Hall last year. He is giving another programme this year.

Born in Halifax in 1931, Clinton

began his musical career with the clarinet at 15 and although he reached Mozart Concerto stage at 20, he suffered what he has described as “a kind of musical dissatisfaction” and, alas, gave it up.

Five years ago he heard some flamenco records and was so intrigued he bought a guitar. After two years' flamenco he heard someone play a Pujol study and his classical course was set. Now he practises four hours a day and slips in half an hour at lunchtime.

With George Clinton's co-operation I reproduce on this page the third movement of Tarrega's "Lagrima."

Club History

By the late W. M. BREWER
(Continued from last month's issue)

THE Associated Banjo Circle was founded on June 4th, 1954, by C. G. Fitzpatrick, with George E. Morris as President and C. H. Phillips as Secretary. Its original headquarters were in Lisle Street, adjacent to Leicester Square in the heart of London. Although the Circle caters for ensemble playing in representative community items, *e.g.* "Whistling Rufus," Coloured Major," "Camptown Carnival," "Banjo Oddity," etc., its main object is to provide facilities for keen finger-style banjoists and zither-banjoists to meet once a month in congenial company to play solos and to collaborate in duets and trios.

HELP US (AND YOUR PLAYING FRIEND) BY TELLING HIM HE SHOULD READ "B.M.G." ALWAYS

The Circle has lived up to its aims and early in its career staged two highly successful Guest Nights to demonstrate its best talent to large audiences of the members' relations and friends.

Doyens of the frets who have done much for the Circle include C. G. Fitzpatrick and George E. Morris (mentioned above), Alan V. Middleton, A. C. Mansell and J. F. Rivers (all of whom are composers whose works for the banjo have been published in the music supplements of "*B.M.G.*"). Another outstanding members was the late Harry Ruth, whilst the up-and-coming banjoist Reginald Whiffin was for a time a member of the Circle.

C. H. Phillips, who has held the secretaryship of the Circle since its inception, is a front-rank player of the banjo (both styles) and plectrum guitar and is gifted in arranging medleys of popular airs for members. Miss Sally Adams is the piano accompanist for the Circle. Walter E. Trimmer ably fills the office of treasurer and the present chairman is R. A. Allen.

The monthly meetings are now held at the Abbey Community Centre, S.W.1, and the title has been changed to Abbey Banjo Circle.

The Square

By J. B. DACRE

SAY, what do we mean by a “square”?

He's a music man, filled with despair.
Thinks the world's out of step

And it's wrong to be "hep",
So much nicer to tear out one's hair.

LAGRIMA (THIRD MOVEMENT)

FRANCISCO TARREGA

The musical score is written on two staves. The first staff contains measures 1 through 11, with various fingerings and articulations. The second staff contains measures 12 through 19, including a key signature change to three sharps (F#, C#, G#) in measure 17. The piece concludes with the text "D.C. First movement etc." and a final measure marked with a double bar line.

Taming the Tenor

By PAUL LUDGATE

(Continued from last month's issue)

THE observant will have noticed that this year March 2nd fell on a Wednesday, which is never one of my best days.

It was precisely 2.07 am on this particular not-one-of-my-best days when I awoke with a start to find rock 'n' roll daughter at the side of my bed, garbed in a Persian orange duffle coat and black and white polka dot jeans.

She had obviously just returned from evening class.

"Who does this Tarrant Bailey think he is?" she asked, baking with indignation at what Philip Harben or Johnny and Fanny Craddock would describe as oven setting 8 or 450°F.

I stared vaguely at an Elton Hayes looking like someone out of an Ivor Novello musical! Ma Ludgate, whose reflexes are on a par with those of a lioness or boa constrictor, comes to life much more rapidly when unexpected guests like burglars or mothers-in-law intrude at inhuman hours. She said, "You should know by now, dear, that your father doesn't read *"B.M.G."*, he writes for it."

SUE HIM?

So rock 'n' roll daughter read from the March issue. "A man (I presume it is a man) who signs himself R. Tarrant Bailey, says, 'I have had visions of Paul Ludgate in a resplendent tight-fitting blue uniform, embellished by an impressive display of gold braid, holding a chair in front of him to ward off the savage attack of a rampant Tenor-banjo.'"

The wife had hysterics. Daughter raved. "Aren't you going to sue him? Tight-fitting blue uniform, embellished by an impressive display of gold braid, indeed. Why anyone would think you couldn't afford to have one made to measure. Besides it's a downright lie. It's green and it's got silver braid, as everyone who's seen you playing outside the Leicester Square Empire knows."

She was outside the door before the glass of denture cleaner hit the wall. I picked up the *"B.M.G."* and switched on the bedside lamp. "If you're going to start reading it, you might have chosen a better time," said the wife.

I could not help thinking that Mr. Tarrant Bailey's analogy conjured pictures of the late Emile Grimshaw. He was the tamer *in excelsis*. When it came to a spot of judo with a troublesome tenor, Mr. Grimshaw qualified for a black belt on his judogi.

Just take, for example, the title of his work which I was delighted to see has just been reprinted by the Clifford Essex Music Co. Ltd., after being out of print for a long time—"How to Master the Tenor-Banjo." Not tame it, mind you, but *master it*.

There is no doubt about it, if you can play every exercise from cover to cover you can play any solo that has ever been written. I know. I have had one of the original copies for years and I have never been able to get beyond Exercise 20.

Me, I'm old-fashioned. I believe a little education is good for the soul and none of us need ever stop learning. Which is why rock 'n' roll daughter is packed off to evening classes and I have a basinful of Professor Grimshaw in between "*Russian Rag*" and "*Lollipops*."

SO VALUABLE

There is a dearth of tenor-banjo teachers. That is why a comprehensive tutor like "How to Master the Tenor-Banjo" is so valuable. It can never be a substitute for personal tuition but if you are 60 or 100 miles from the nearest teacher, what can you do about it?

Quite a lot! You can lay aside the money you would invest in weekly lessons if there was a teacher in your street. Then you can plan the most effective way of spending the money. You need a good basic library of tutors for the tenor-banjo, text books on music theory and harmony, and records—when these can be obtained either new or second hand. Check your lending library, for I have found a number of fretted instrument publications in the music section. Meet other fretted instrumentalists, talk to them,

play with them, for the tenor-banjo has much in common with the banjo, guitar and mandolin.

Then make a real effort to obtain a basis of personal, expert guidance. Your budget should make it possible to have a periodic lesson from a reputable teacher, even if only once a quarter or once every four or six months. You could probably arrange for an extra long session to make the expense of travelling worthwhile, and pay your teacher to map out a programme of study at home, using tutors and solos. This does not have to be done during the lesson. It can be done by the teacher *after* your lesson and the programme posted on.

If you are untrammelled, or have an understanding wife, sweetheart or both, you could arrange perhaps to take a week's holiday where there is a residential teacher and fix up in advance a programme of daily lessons.

And if at 2.07 a.m. on April 2 I am awakened by an ethereal voice issuing from a Persian orange duffle coat to suggest I take my holidays in a bath manufactured by Cicero secundus, I shall ask the gods why Professor Grimshaw did not write a little work entitled "How to Master Rock 'n' Roll Daughter."

Or maybe Mr. Bailey could oblige!

(To be continued)

Perico del Lunar

By IVOR MAIRANTS

IN the small spare figure of 66-year-old flamenco guitarist Perico del Lunar there is a wealth of knowledge of traditional flamenco guitar playing. Besides being the oldest flamenco guitarist of note in Spain he also plays with that elusive thing known as "beat." This, which makes the playing live and pulsate, is called *aire* in Spanish and the nearest translation would really be "spirit."

In his opinion this elusive *aire* is the most important aspect in playing flamenco: that is, of course, besides the correct *compas* or placing of the accents on the measured number of beats.

It was most noticeable from the first moment he appeared in the *Cante Jondo* part of the "Zambra de Madrid" show at the Palace Theatre in London recently—his distinctive over-accentuation and pulsating

B.M.G.

is obtainable to order from

Teachers, Music Shops,
Bookstalls and Newsagents
all over the world

or by yearly subscription direct from
the Publishers

vibrato on certain notes were well defined features of his style of under-embellishment rather than over-technical fireworks.

His running commentary to Rosa Duran's *Zapateado* was a perfect duet with the heel taps. From the fast shake to the slower syncopated heel taps, Perico's runs were in perfect time; one might almost say a unison.

The *Polo*, sung by Juan Varea and danced by Rosa Duran, contained great depth of feeling and had much better spirit when I saw it in the theatre than when it was performed on TV. the following Sunday. Perico told me the whole day's rehearsals for the cameras had tired him out and he felt it was not up to standard—but he did play me some *Polo* which, although in the *Soleares* idiom (from which it probably stems), contains phrases associated with the *Seguiriyas*.

The melody and syncopation of the *Polo* also varies from the *Soleares* although the sequence and *compas* are almost the same.

In a similar way, demonstrated Perico, the *Tanguillo* and the *Rhumba* come under the framework of 2/4 time but the *Rhumba*, which uses the same sequence as the *Tanguillo*, has an entirely different syncopation.

Incidentally, the duets played by father and son (aged 20) were very much together. It was also interesting to see that although the son is a taller edition of his father, the right-hand

positions were very similar. Naturally, the son is a disciple of the younger school of flamenco playing and therefore used the right hand in the same way as those who have had the grounding of the Aguado books as young Pedro has.

The father rather tucks in his third and fourth fingers (*anular* and *paqueno*) and only the thumb and first and second fingers (*p.i.m.*) are visible from the front.

This does not mean he only uses the thumb, first and second fingers. The *rasgueado* is produced normally and the tremolo (a normal classical tremolo) is performed *p.a.m.i.*

I must mention that the whole of the "Zambra" show was a genuine attempt to present *Cante Chico* and *Cante Jondo* without theatrical trappings and drapes. Nor was there any attempt at ballet. Consequently, there was no orchestra but only guitar accompaniment and no solo guitarist. These factors must have thrown the professional critics who either slated it as lukewarm or conceded that some of it was excellent—but! Well, "twas ever thus." Present genuine jazz or genuine flamenco and the critics are puzzled.

As I said before, a flamenco player of Perico del Lunar's age and standing must know a few things about the flamenco business, past and present, and I was not going to allow history to slip past me unearched: especially

as Perico's comment was that although much has been written about flamenco very little had been detailed about the players and their music.

Perico himself was born in Jerez, Andalusia (famous for its sherry) and his father had a baker's shop. Definitely not *gipsy*! But since flamenco music has existed since Andalusia itself, many people (including Perico's father) played the guitar as a hobby.

Perico "picked up the guitar" when he was young and during his playing lifetime has accompanied such artists as singers: Antonio Chacon and Balaore, Nina de los Pienes, Antonio Mareno, Juan Varea, Pepe Pinto, Paca la Verinto (famous for his *Bulerias*), Juanita el Pelao (a *Farruca* specialist), Carmen Amaya and, of course, Rose Duran.

Perico is at present the oldest player of note. Next, at the age of 64, comes Manolo de Huelva who is at present playing in Madrid. He was (and still is) an excellent player and most original in his style.

The next youngest is Nino Ricardo (still in his fifties) whom Perico considers to be the most original of today's players. There is Manolo de Badajoz who is older but does not play now because his fingers have become stiff.

IMPORTANT FUNCTION

According to the maestro, the flamenco guitar commenced as a solo instrument and it was not until later it was used for accompanying the singers. The most important function of the instrument was to supply the rhythm, not the variations. The singers preferred a player who followed well rather than one who was better at solo variations.

During the latter half of the 19th century a player called Patino was the great favourite of the flamenco singers because of his unfailing knack of being able to follow them in their most intricate cadenzas. The greatest player after Patino (and this was still early in this century) was Paco Lucena, who was the first guitarist to introduce solo playing as a speciality on the stage. Amongst his compositions was one called "*La Rosa*" which became very popular—so much, that other guitarists used it as a basis for further embellishments.

Much of this was handed down by a disciple of Lucena's called Xavier Molina who died in 1958 at the ripe old age of 85. Besides adding to



IVOR MAIRANTS (extreme right) is here seen back stage at the Palace Theatre with (left to right) PEDRO DEL LUNAR, ROSA DURAN and PERICO DEL LUNAR.

Lucena's "*La Rosa*" he originated the *Allegrias* in the key of G and also played *Allegrias* in C (*Caracoles*). It was he who developed the *Seguiriya* and added the brilliant rhythms that are used today. Prior to that it was played in its simplest form of 3/4, 6/8 without any of the present rhythmic and melodic embellishments.

Incidentally, the *Seguiriya* should not be confused with the *Seguidilla* which is really a *Sevillana*. I must confess that some time ago I also confused the two words and one piece in my flamenco book appears under the heading of *Seguidilla* instead of *Seguiriya* (*Gitana*).

To return to the fascinating Xavier Molina: he is known to have composed many brilliant variations of the *Seguiriya* which were later used by the great Ramon Montoya who took many of Lucena's and Molina's *falsestas* as a basis for his own embellishments and variations. This included the "*La Rosa*" variations.

TAKING A LIBERTY

The difference in method between Perico del Lunar and Ramon Montoya is quite clear. Perico (who claims Ramon Montoya as a good friend) says that Montoya was the first flamenco player to adapt the Tarrega method and finger mechanics to flamenco playing. The classical players of the day considered this taking a liberty and trespassing (?) on their rights and mixing his styles. I do not know if it was ever taken seriously. It certainly did not hurt anyone but developed the technique of the flamenco players who until then (and, indeed, Perico still does) used much more thumb than Montoya or the modern players do.

Perico does not read music or even *cifra* and prefers to use a guitar fitted with machine heads, in spite of the extra weight. He says it is easier with machine heads to keep the instrument in tune. Push-in pegs were suitable for gut strings (which gripped more strongly) but not so with nylon.

Among the younger players he knows he likes best Justo de Badajoz, Alberto Velez, Mario Escudero, Sabicas and, of course, his son. As he says, he has not heard everybody.

Perico del Lunar is a sincere artist and demonstrated, both in speech and with his guitar, the keen interest and enthusiasm he has for the past and present of the flamenco guitar.

IF YOU KNOW ANOTHER PLAYER WHO DOESN'T READ "B.M.G."—WHY NOT DO HIM A FAVOUR!

The Editor will be pleased to send a free specimen copy of "B.M.G." to any player you know who does not read the magazine. Send us his name and address and state the instrument he plays.

Tape Recording

By JEFFREY POCOCK

IDLY reminiscing on my experiences with tape recording I realised, with a start, it has now been over ten years since I first became acquainted with this medium.

Magnetic recording was by no means new even at that time for the Marconi-Stille recorder (which used a steel tape and suffered from noisy "background") had long been in use by the B.B.C. and abandoned in favour of a greatly improved method of recording on large discs.

For me it began with a telephone call in the early summer. At that time I was playing electric Hawaiian guitar with a small Hawaiian group and one day our plectrum guitarist, Johnny Bradshaw, rang to say he had a "job" for us. "Where?" I asked. "Right here," he replied—and then went on to

explain. "Here" was the location of the original Radio Gramophone Development Co. Ltd. Situated on the banks of the Severn, in the small pleasant Shropshire town of Bridgnorth, "R.G.D." had for some time been experimenting with a "new" method of recording, he explained, based on magnetism.

I argued there was nothing new in magnetic recording and mentioned the Marconi-Stille recorder in support of my argument—but he persisted in his claim regarding the experiments: informing me that coated *plastic* tape was being used; imported from Germany specially for this.

The machine for making this type of recording had now been developed to a high degree of perfection and the team responsible for its development wished to go ahead with making "live" recordings.

At that time Mr. Bradshaw was a member of the staff of R.G.D. and had been approached regarding the provision of suitable material.

Thus it transpired that second plectrum guitar Cliff Stromqvist, ukulele player Tom Coall, and myself arrived—plus instruments—at the gates of White Meadow Works (so named because it occupied the site of a former leper hospital) to be met by our first plectrum guitarist who was striving hard to preserve a casual air; and hardly succeeding.

He introduced us to chief designer



Some of the Players who met for the Second Annual Dinner of the York City B. M. & G. Club held at the Festival Restaurant, York, on January 8th.

Mr. Griffiths who was to carry out the operation, and to his colleague Leslie Monk, who was to make the announcements.

We were then conducted through the Public Address Department to an older part of the building (part of the original hospital) in which was housed the laboratories. Projector-horns and rack amplifiers obtruded everywhere, along with partly-assembled apparatus and television equipment—the latter novel, because television had not then made its appearance in the Midlands.

In lieu of a studio, a smallish room had been prepared by covering the four walls with ex-W.D. blankets brought in for the purpose. Around us stood various pieces of electronic equipment and, apart from the blanketed walls, the only evidence of recording activities was provided by the presence of two elegant-looking ribbon microphones (made on the premises) on floor stands.

A hole had been made in one wall for the microphone leads which snaked through to the strange equipment housed many yards away in another part of the building.

TRIAL RUN

Having tuned our instruments we were given our positions by the microphones. "All ready for a trial run?" asked Mr. Monk. We indicated our assent. "Take one number, then, and remember: NO FOOT TAPPING!" With that he turned to one of the microphones (at that moment switched into the circuit of the highest-quality intercom. system I have ever heard) and said: "We are ready now. Will you give us the count-in please?"

From a 12-inch wall-mounted speaker came the voice of Mr. Griffiths. "Ready to go ahead NOW"—followed by the count-in.

At the microphone Leslie Monks began his opening announcement: "This is the R.G.D. Experimental Recording Unit" . . . while we played ourselves in with our signature tune.

After the end of the first number we all made for the recording room to hear the playback. As we approached the door a high-pitched "twittering" noise (now well-known as an amplified fast rewind) greeted us. On a bench stood the tape recorder—a large, box-like assembly in crackle-enamelled metal. The dimensions were, as far as I can remember, about 3 ft. by 2 ft. by about ten inches high. Instead of

the now familiar spool carriers, we saw two metal discs on which the tape lay, coiled, without reels.

Surprisingly (in those early days) all operations were carried out by push-buttons. Recording speed was 15 inches-per-second; the motive power being provided by really heavy motors. The recording width was full-track (not unusual in professional recorders).

For the tape amplifier, a six-foot-high rack amplifier coupled to a heavy-duty baffle-mounted speaker revealed the experimental nature of this prototype.

Listening to the playback we were more concerned with how we sounded rather than with the quality of the recording itself. After the novelty of hearing ourselves for the first time had passed we became aware of a quality of reproduction such as we had never before experienced. This is not surprising when one bears in mind the following:

The only commercial recordings then being made were on 78 rpm discs of indifferent quality. The B.B.C.

sound radio with its maximum output of 9 kc/s is not high-fidelity and the now-familiar television sound had not then arrived in the Midlands. F.M. and V.H.F. were still in the experimental stages.

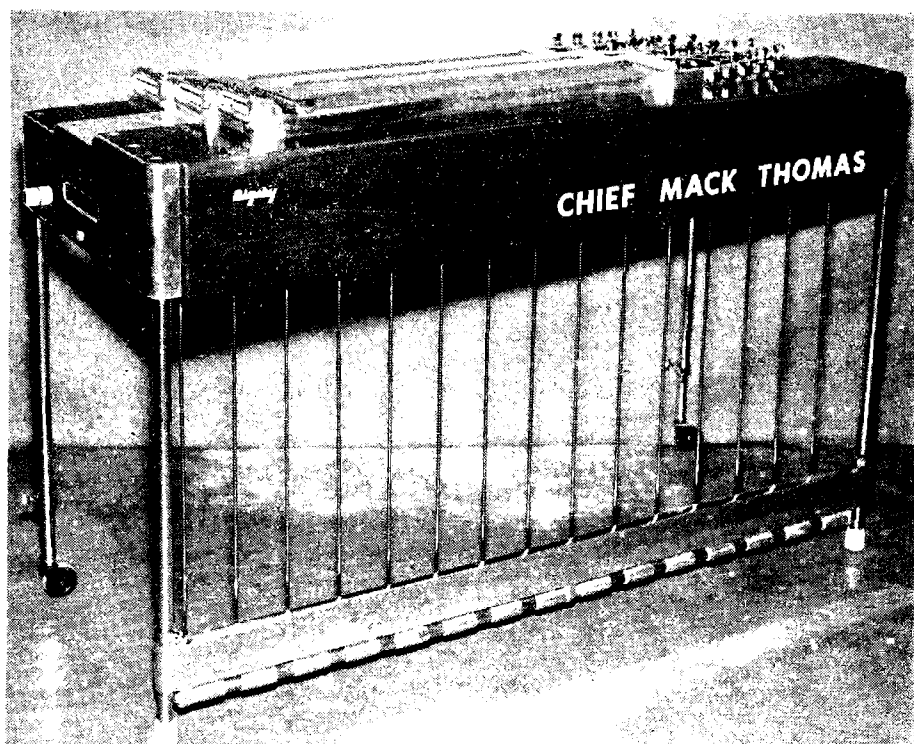
From lessons learned by careful listening to the playback we re-positioned ourselves in the studio, eventually completing our recorded programme to the satisfaction of all concerned.

Our pleasure was unbounded when we learned, months later, that our programme tape was at Radiolympia, along with the recording equipment: being used for demonstration purposes.

The *real* significance of our first recording session had escaped us. It was not until a long time later we discovered that the R.G.D. tape recorder (later demonstrated to the B.B.C.) was the first to be developed in England!

As far as is known we were the first musical group (using fretted instruments, at that) to be recorded on tape in this country.

(To be continued)



Paul Bigsby sends us this photograph of the latest multi-neck Hawaiian guitar he has built to special order. It has three 10-string necks and fifteen foot pedals. All thirty strings are operated by one or more of the pedals. Mr. Bigsby says: "I have computed more than 2,000 separate combinations of tunings that can be achieved by the operation of a combination of pedals—but, frankly, the instrument is not practical because it is too big."

Goodmayes Gavotte

Banjo Duet

ROBERT WHITE

Intro.

Moderato

§

1st.

2nd.

Nani Kina

Hawaiian Guitar Solo
(High Bass Tuning)

RONNIE JOYNES

Slow Blues Tempo

The musical score for "Nani Kina" is written for a Hawaiian guitar in high bass tuning. It consists of eight staves of music, each containing a single melodic line. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked "Slow Blues Tempo".

Staff 1: Chords: Cm (1), Ebm, F7, Bb, F7. Fingerings: 8B, 11B, 10B, 6B, 13B. Technique: *gliss*.

Staff 2: Chords: Bb, A7, Bb. Fingerings: 1B, 3, open. Technique: *gliss*.

Staff 3: Chords: G7, Cm, F7. Fingerings: 10B, 6B, 3, 4, 5, 6, 5. Technique: *gliss*.

Staff 4: Chords: Bb, A7, Dm, A7. Fingerings: 6, 1B, 3B, 8B, 12B, 2, 3, 4, 5. Technique: *gliss*.

Staff 5: Chords: F7, Bb, A7. Fingerings: 3. Technique: *gliss*.

Staff 6: Chords: Bb, G7, Cm. Fingerings: 3, 5. Technique: *gliss*.

Staff 7: Chords: Ebm, Bb, F+, E+, Eb+, G7, Cm. Fingerings: 2B, 1B, 4B, 3B, 2B, 5, 3, 5. Technique: *gliss*.

Staff 8: Chords: Ebm, F7, Bb, F7, Bb. Fingerings: 5B, 1B, 8B, 13B. Technique: *gliss*. The staff is divided into two measures, labeled 1 and 2.

Musette from Holberg Suite

Arranged by
B. GJERTSEN

Spanish Guitar Solo

GREIG

This musical score is for a Spanish guitar solo of the piece 'Musette' from the 'Holberg Suite' by Edvard Grieg. The arrangement is by B. Gjertsen. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of eight staves of music. It begins with a *pp* (pianissimo) dynamic and features a variety of musical techniques including triplets, slurs, and fingerings (e.g., 2, 3, 4, 1, 2, 3, 4). The piece includes several dynamic markings: *p* (piano), *f* (forte), *cresc.* (crescendo), *piu f* (pianissimo), *ff* (fortissimo), and *pp* (pianissimo). There are also technical markings such as *3B*, *2B*, *4B*, *6B*, *7B*, and *9B*, which likely refer to specific guitar techniques or fingerings. The score concludes with a *pp* marking and a final cadence.

Penelope

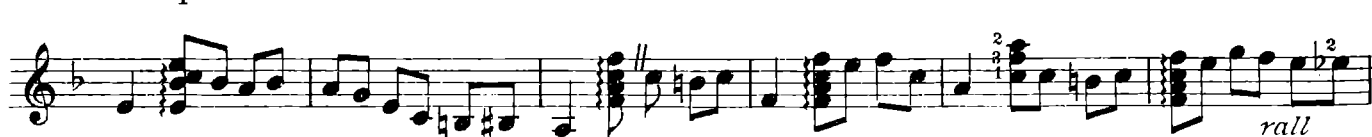
Plectrum Guitar Solo

ANGY PALUMBO

Moderato



§ A Piacere



Harmony for Guitarists

By JACK DUARTE

(Continued from last month's issue)

It should by now be quite clear that one cannot learn to apply harmony to melody (or to form chords into cut-and-dried progressions) by rules, charts, or by the use of log tables. The problem of what harmonies to use with a given melody will always have plenty of wrong answers—but it will also be capable of several "right" or acceptable ones too.

There will always be, also, even for the simplest melody, numerous harmonisations that are crude and clumsy and, like the traditional public-house pianist, too many guitarists can be depended upon to find them. Let no one be so innocent as to imagine the printing and publication of a guitar solo is any guarantee of the musicality, sensitivity or even literacy of its writer—I will not debase the word "composer" by using it freely and cheaply.



As a simple example of a melodic unit (pitchwise) let us consider one octave of a major scale: we shall see that the methods of treating it, harmonically, are numerous. In Ex. 245 each note is separately harmonised but the resources are minimised—only I, IV and V are used and only one second inversion appears (find it for the exercise). Every note is thus treated as "essential."

The next step is to introduce unessential notes and to reduce the harmony to the simplest terms and in Ex. 246 only the tonic chord (C) is used, in all its positions. D, F, and A, become unaccented passing notes and B is an upward-resolving *appoggiatura* (an accented passing note).

A chord is added to alternate notes only in Ex. 247 and the resources are expanded to those of Ex. 245. There are many ways of using these chords in this framework but in the one given D is an unaccented passing note again; E (previously essential) becomes an upward-resolved *appoggiatura* over IV; A is a plain passing note; and B is exactly as in Ex. 246.

The scale is rewritten in triple time and slightly extended at the upper end in Ex. 248 and a chord is added to every third note—more sparse than before. D, as before, is a simple passing note and this time G is the same (it had previously been essential). A is used as an auxiliary note.

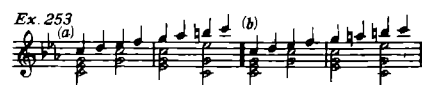
Ex. 249 is a variant of Ex. 247 in which D becomes an upward-resolved *appoggiatura*; A is also one of these; G is a passing note, pure and simple.

Ex. 250 is another 3/4 variant with simple tonic and dominant harmony, in which D, F and A are unaccented passing notes.

DIFFERENT EFFECT

It should be remembered also it is not necessary to have harmony sounding throughout a piece and in Ex. 251 chords are added only to strong-points; the intermediate notes being allowed to stand on their own feet. The effect will be, of course, much the same as if the preceding chords sounded on—the listener will project them forward with his ear—but the musical effect is quite different.

Play Ex. 251 first vigorously and then lightly, being sure to cut the chords off at the end of the beat as marked. The way in which this omission of notes can be made to enhance such opposite qualities as virility and delicacy (not, of course, irreconcilable



qualities) will be a valuable if simple lesson in the importance of texture.

Go back now and replay Exs. 246-250 in like fashion, confining the sounding of each chord to the beat on which it appears.

Practically speaking the guitar, by virtue of its particular tuning, makes many simply - constructed passages either difficult or even impossible to finger. In point of fact this would almost certainly occur *whatever* tuning was used and *scordatura* (altered tunings) made to simplify an otherwise difficult type of passage will inevitably introduce difficulties where none existed before.

A common source of trouble of this kind is when we come to translate a simple passage in a major key into its minor-key equivalent—or *vice versa*. It will illustrate this point to some extent (and will also be instructive) to go back over Exs. 245-251 but this time in the minor mode.

Ex. 245—Like all the others this could be re-drafted in either the melodic or the harmonic form. Ex. 252(a) shows the harmonic form and 252(b) the melodic. Neither pre-

sents any new technical difficulty but the melodic form requires, of course, a *major* sixth, which produces a Dorian Sixth chord at (X)*

Ex. 246—Ex. 253 (a) and (b) translate this into harmonic and melodic forms respectively. The former is *just about* within reach but with no elegance while the latter is out of reach for any normal hand unless the third chord is played at the 5th position; the passing note (A♯) being taken on the first string—this could satisfy only those with no ear for musical quality. A great deal can be learned by trying to transpose this exercise into *any* other key, in *any* octave.

The objection to Ex. 246(b) as it stands is that if the third chord is played at the 5th position—if the A is taken, still in position (with half-barré on the top three strings) on the first string—only an accomplished player will be able to release the G on the second string when the A is sounded, to avoid the two ringing together. Even so, there is a further fine point (not always capable of a satisfactory solution on the plectrum guitar) in that there is a marked change of tone in passing from the A on the first string (bright sound) to the B and C on the second string where they *must* be played with a plectrum—though the fingers are not so limited.

QUITE COMMON

This sort of thing is, however, quite common and is not unknown even in the major forms of these exercises.

Ex. 247—This is translated in Ex. 254(a) and (b) but it will not take long to find it is unplayable—and a change of key does not improve the position significantly.

Ex. 248—Given in Ex. 255(a) and (b). Bar 1 is playable by an almost absurd contortion. Bar 2 is easy in both forms. Bar 3 is easy in the melodic form but requires an oblique barré. The alternation of 6th and 7th degrees in the harmonic form (third bar of this form) produces the almost inevitable “far eastern” sound.

* The melodic minor scale derives, historically, from the Dorian mode, an early form of minor-type scale having, like the melodic minor scale, a raised sixth degree. The use of a chord having a major sixth, in the minor scale, and particularly at or near cadences, refers to this origin in calling the chord a Dorian Sixth.

Ex. 249—Ex. 256(a) and (b), the two minor forms, present no problems not already presented by Ex. 255.

Ex. 250—The first bar of Ex. 257 (telescoping the two forms) is impossible in any key. Indeed it is subject to the same difficulty as the third chord of Ex. 253(b), even in the major form in the position shown in Ex. 246.

Ex. 251—In both forms [Ex. 258 (a) and (b)] this is quite playable—and in any key and octave on the guitar. This is simply because the necessity for adding notes to existing chords has been removed by the rests in the bass part.

There will, even so, be places where the change from chord to notes and back again is not too easy, except at slow speed. A similar treatment of all the preceding exercises in the minor key would, of course, have a similar effect.

(To be continued)

The Rhythm Banjo

By ROY BURNHAM

(Continued from last month's issue)

THERE are many players of the banjo today who have taken up the instrument to play in trad bands; to accompany folk songs; or mix in with a group of musicians at a club or a coffee-bar. There are many players who do not know how to read music. They have learned through a mixture of chords shapes, chord symbols, a natural ear for harmony, some help or guidance from another player who may not read music either.

They are making music. They are having fun. And all credit is due to them, for they have been learning the hard way.

Then suddenly, sooner or later, something happens when they wish they could read music. It may be the desire to learn a new number. It may be a yen to build up counter-melody accompaniments instead of straight-rhythm backings.

Often the wish is not fulfilled. One has got so far. Reading music looks such a difficult process. It would take so long to learn. And time is precious.

I know that feeling all too well. I have experienced it. I began my musical education by learning to play the

ukulele from chord diagrams. I became an extremely proficient ukulele player provided I re-tuned my instrument as instructed at the top of each sheet of music according to the key; but I did not understand what I was playing. I had the desire to learn music but was put off because it all seemed so complicated.

At last I gave it a trial—and then to my delight discovered how quickly the mysteries of crotchets and quavers disappeared.

Learning music is not a difficult process. It need not bring undue demands upon one's time. Fifteen minutes a day will work wonders.

So if there are any rhythm banjoists who would like to learn music, do not be put off. Have a go.

Here are a few hints. First buy a book of instruction which really starts at the beginning and has a well-mapped out series of steadily developing exercises. I would recommend “Plectrum Playing for Modern Banjoists.”

Next, set aside fixed periods every day, if possible, or throughout each week for studying music—as distinct from practising your rhythm playing.

This can be divided into two types of study: (1) Study without the banjo. This is to learn things like the stave, the relative time values, and key signatures. This can be done without disturbing normal routine much at all—for example when travelling by bus or train; when one has an odd five minutes to spare.

(2) Study with the instrument. This is to learn notes on the fingerboard and to play the graduated exercises from the tutor which are especially designed to help you to learn theory at the same time. This period needs definite setting aside.

SOFTLY, SOFTLY

Having done that remember the adage of Lord Baden-Powell—softly, softly, catchee monkey. Do not try to learn too much, too quickly. Take a little at a time but learn it well before moving on.

In the tutor “Plectrum Playing for Modern Banjoists” you will find that Part 1 is devoted to the First Principles of Music, while Part 2 is devoted to preliminary lessons and exercises. The natural desire is to skip over Part 1 so one can get on to Part 2.

That is all wrong. Part 1 should be dealt with in the period of study without the instrument, while, simul-

taneously, Part 2 is tackled in the period with the instrument.

If you work conscientiously through a tutor in this way, while still carrying on with your rhythm playing, you will be surprised at the speed with which you learn to read music and the great new joys and pleasures that will be opened up to you.

(To be continued)

Playing the Mandolin

By ZARH M. BICKFORD

RECENTLY a reader made the suggestion which, incidentally, seems most feasible to me, that this column may be of more benefit and general interest to a larger number of readers by including (perhaps alternately) some suggestions regarding the playing and interpretation of certain solos and pieces that readers may possess or have access to.

The number I am selecting this month is Emile Grimshaw's "Valse Sympathie." This charming little number, written in the key of C Minor, will give plenty of practice in the use of the necessary three flats and is most effective, either played as a solo or accompanied by either guitar or piano.

The short Introduction of six bars should be played tremolo throughout, with a slight retarding in the last two bars. The little *crescendo* and *diminuendo* in the first two bars is very effective if not overdone.

The first strain—*Tempo di Valse*—is to be taken at a leisurely waltz tempo, using down strokes for all crotchets.

While there is a natural rhythmic accent for the first beat of each bar, I would suggest a slur or continuous tremolo for the first three bars and for the other similar places throughout the strain. The above-mentioned accent is more *felt* than *heard*.

The third and fourth bars illustrate the principle or rule laid down earlier in this series of articles: that a tremolo should end on the last beat of the note that is held—in this case the first crotchet of the fourth bar—thus allowing the hand time to adjust itself for the two following down strokes. The stopping of the tremolo on this first beat must not be accompanied by the least suspicion of an accent, since it

merely indicates the fading out or end of a long note of four beats—the E ♭ in this case—and one should be careful to see that the down strokes following the previous tremolo are no more prominent than the tremoloed notes.

The *crescendo* at the thirteenth bar continues for these four bars, though only slightly, with the least sign of a little break in the tremolo after the F ♯ to indicate the end of the half way mark of the strain.

Another similar *crescendo* begins at the 12th bar, leading up to the end of the phrase at the 24th bar, after which the long phrase of eight bars can make an effective and gradual *diminuendo* to the next double bar.

The next strain—*Piu Mosso*—is, of course, taken a little faster and I would suggest using down strokes for the quavers as well as the crotchets.

The sudden change from *forte* to *piano* in the fifth bar is very effective and the dotted crotchet in the sixth bar is best taken with a single stroke owing to the short time in which to prepare for the following quaver.

Even though there is no indication, the composer no doubt intended the following strain to be a repetition of the original first strain—and, of course, at the same tempo.

The fingering in the following repeated strain, of course, indicates the use and necessity of the third position, while the original strain returns to close the number: the last eight bars being gradually increased in speed and volume to give a brilliant ending. The quavers in these last few bars could well be taken with alternating strokes, especially since they lay on the same string and thus cause no awkward crossing with the plectrum.

(To be continued)

The Spanish Guitar

By TERRY USHER

(Continued from last month's issue)

LET us have another look at the Carcassi Studies (Dobrauz edition). Although they can never aspire to the standard of great music, these studies do their job and do it thoroughly. Their job is to loosen your fingers, so they should be played every day as soon as you have done

some scale practice. They accustom you to reading in all parts of the fingerboard; they give practice in some of the turns and trills used on the guitar; and, finally, they are so musically simple they may be memorised fairly quickly and after that you can concentrate on tone and changes of tone—and expression.

Study No. 16 is a useful one. It takes us into a flat key: far too little used on the guitar because the open basses do not lend themselves so readily and most of the playing involves the barré. But there is really no reason at all why the sharp keys should have had the monopoly for so long. The guitar should be written for (and played) as for any other instrument, in all keys—although the fact that some keys are more *practicable* than others will naturally incline composers to write in those keys.

Study No. 16 is in F Major. The principal purpose of it is to accustom the player to using a melody in the treble against a double-note accompaniment on the middle strings. I have heard many guitarists play this study—and far too many have failed to observe the elementary point that should hit them between the eyes when they first look at the study.

TWO GROUPS

The notes are divided into two groups: one group has its stems upwards, the other its stems downwards. The notes with stems upwards are the melody: those with downward stems are the accompaniment.

If you went to a recital by a celebrated soprano singer and her pianist played so loudly that he was just as loud as the singer in the ensemble passages, you would say to yourself: "What on earth made her choose *that* accompanist?" But so many of you play works of the type of study No. 16 of Carcassi with the double-note accompaniment not only in the same tone as the treble melody but also just as loudly that I do not think you have considered the point at all.

There are, of course, variations in the volume of the Study (as shown by the expression marks in Bars 2, 4, 5, 6 and so on) but these concern the *general* expression of the work.

What I am trying to ram home is that the melody (with the upward-pointing stems) and the accompaniment (with downward-pointing stems) must be played as if they were being played on two separate instruments. The melody must always be louder

than the accompaniment—the melody must be incisive and strong and the accompaniment more subdued.

This seemingly difficult feat is accomplished comparatively simply.

You will have learned to play certain notes with *apoyando* or top-stroke—striking a string downwards (or inwards) towards the guitar belly and allowing the finger to come to rest against the next lower string. *Apoyando* playing must be used for all the notes with the upward stems.

For the notes with the downward stems, *apoyando* is virtually impossible and in any case most undesirable. The double-note accompaniment with downward stems should be played with as much nail as possible, to give a thinner tone than that of the melody, and should always be subordinate.

Learn four bars from memory (the first four will do) and practise this technique until you can play the four bars freely in the manner described. Then go on to learn the rest of the work. Although it is hardly the work of a Bach or a Mozart it is pleasant enough, nevertheless, and the kind of piece one can play to non-guitarist (and non-musical) audiences.

MORE SOR?

How about another Sor study to be going on with?

These are technically easier than the Carcassi studies (or appear, on the surface, to be) and the change of style is refreshing. I always advise my pupils to alternate between Sor and Carcassi for the studies.

Study No. 4 (in Book 4) was the last Sor study we examined. No. 5 in the same book is also a pleasant study—but more conventional. It is worth learning, however, for the reading practice.

The study which will make you “sweat blood” (and will do you more good than a thousand pretty pieces) is No. 6 in Book 4. This is a study in three- and four-note chords which reminds me, to some extent, of a Beethoven bagatelle.

(Incidentally, I wonder whether Sor wrote this study whilst living with Beethoven. Perhaps the great man gave him the idea and left him to work it out? Sor always wrote pleasant pieces but there are a few that have the touch of the master about them and it has often occurred to me that Beethoven might have had a hand in them. Who knows?)

What can one say about Study No. 6? It is a tartar but we can all see that as soon as we open the page. “*Andante, allegro.*” That is an odd tempo you may say. A contradiction in terms? Not a bit of it! What this means is there are four chords and four rests to a bar (making eight beats per bar) and by the time you have got those eight beats into a bar the *andante* seems to be an *allegro*.

RESTS IMPORTANT

It is, in effect, a quick march and it is important to secure the half-beat rest between one chord and the next. If the notes are on open strings, or some of them are open, it is best to let the right-hand fingers re-touch the strings to damp them for a second after striking the chord and it has rung as long as required—usually a quaver (though some are crotchets — and do not let that escape your notice. In the second and third bars of the fourth line from the end, for example). These must be played as crotchets and not clipped into quavers like the rest. They are written that way to secure a certain phrasing which will be lost if they are clipped.

In other instances, slightly slackening the left-hand fingers for a fraction of a second will damp the chord.

Begin to practise this study very slowly. Concentrate on keeping your eyes on the music and do not look at the fingerboard, whatever you do. This will improve your “bump of location” and do your reading a world of good. When you know it backwards and inside out after a few months, you can memorise it and play it whilst looking at the fingerboard but you must remember, as always, that you have (in effect) only *one* eye (both your eyes look the same way: it would be handy if they swivelled independently!) and this cannot watch the left hand, the right hand and the music simultaneously—so it must always watch *the music* and nothing but *the music*.

Play the study with a clean, incisive tone and not too loudly. Keep your right-hand fingers fairly upright and do not bend the last joints (nearest the strings) or you will hook them under the strings and produce a clicky tone.

Aim at clarity, crispness and brightness—and work your speed up very slowly to brisk march tempo.

(To be continued)

Chord Course for Plectrum Guitarists

By JACK WHITFIELD

(Continued from last month's issue)

WE have dealt in recent articles with embellishment of the dominant seventh chord by addition of the ninth, eleventh and thirteenth. We come now to another derivative of the seventh chord which occurs fairly often in band parts—the dominant seventh with the flattened fifth.

Ex. 1 on this page is a common seventh form—A7, with the fifth (E) on the fourth string. If the fifth is flattened—lowered half a tone—the shape reached is that given in Ex. 2.

There are other shapes for the flattened fifth chord but we shall include these in a later lesson because I want at this stage to bring to your attention the interesting business of chord shapes which are identical for differing symbols.

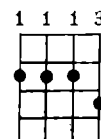
Ex. 3 is a shape for E♭7—with the notation E♭, B♭, D♭, G. Find the fifth (B♭ on the third string) and lower it half a tone to A. The resulting chord shape, for E♭7♭5, is precisely the same as that given in Ex. 2!

NOT THE END

But that is not the end of coincidences.

Using the chord shape shown in Ex. 3, play A7 at the seventh position—notation A, E, G, C♯. Lower the fifth (E on the third string) half a tone. This “new” form of A7♭5 will be seen to have the same shape as the version given in Ex. 2.

In the eighth position, play E♭7, using the chord shape given in Ex. 1. Notation will be B♭, E♭, G, D♭. Lower the fifth (B♭ on the fourth string) half a tone and the same “flattened fifth” chord shape serves yet again!



A7



A7♭5



E♭7

And so one could go on.

Indeed, you *should* go on, using the illustrations given above as the foundation on which to build a study of these chord coincidences in all keys.

For example: you might raise the chord shape given in Ex. 1 by one fret to B♭7. Derive from it the flattened fifth chord and then work on the Ex. 3 shape at the second position (giving E7) in a similar manner.

Then travel fret by fret up the fingerboard, analysing each shape and writing out the musical notation at each fret.

This is the type of operation that really teaches you the fingerboard.

For a bit of practical exercise, play the chords in this order: Ex. 1. Ex. 2. Ex. 3. Ex. 2. Play four-in-a-bar, changing on each beat and moving up one fret each new bar.

(To be continued)

Guitar Topics

A regular monthly feature

By PETER SENSIER

DO you like legends and folk tales about the guitar? Here is one from the district of Catamarca, in Argentina, and it starts in the traditional way:

"Once upon a time there was a *gaucho* called Hilario who lived alone on his ranch, apart from all the Indios in the district. His only companion was loneliness. Dawns and twilights found him always lonely; his only intimates, the sad music of the woods; the trembling quietness of the plains; and the sadness of the countryside with its horizon of sky and earth.

From time to time he visited the nearby villages in the hope of finding the companion of his dreams—the girl who would become a part of his life and would share his efforts; his struggles; and his hopes. The one to whom he could turn for consolation.

One day his dreams came true. He met Rosa, an Indian girl gracious and more beautiful than all others. From then on the dark lonely nights of the *gaucho* were made clear, lit by the eyes of the woman he loved.

For some time Hilario lived happily with his beautiful Rosa, in the lonely ranch set in the middle of a silent wood. But as with all good things in life, this idyllic existence could not last. One day Hilario had to leave

Rosa alone while he went to a neighbouring village. They said goodbye tenderly, little knowing that this wonderful sunlit morning was to be their last together.

Unknown to the happy couple Amuray, the chief of a near-by Indian tribe, who felt he had been repulsed by Rosa, was planning to abduct her at the first opportunity. The departure of Hilario was the chance for which he had been waiting.

When the *gaucho* returned as dusk was falling his thoughts were full of the sweetness of reunion with his beloved. He was completely unprepared for the cruel surprise awaiting him. As he drew near the little ranch he wondered at the absence of life or merriment; that Rosa did not run out to greet him.

Entering the *patio* he saw signs of a desperate struggle and from the stable he discerned the hoofprints of a horse which continued along a path leading away from the ranch.

FEROCIOUS FIGHT

Realising something terrible had happened he set off in pursuit and, riding hard, soon came upon Amuray. A ferocious fight followed and at last Hilario was able to snatch Rosa from the arms of her abductor, leaving the Indio writhing in a death agony in the middle of the forest path. But it was a hollow victory. Rosa was dead—dead from a wound accidentally inflicted during the fight between Hilario and Amuray.

With great tenderness the unhappy *gaucho* carried his beloved back to the ranch. With night full of the darkness of grief, Hilario took his sweetheart in his arms. Sobbing and gently calling Rosa's name he at last fell into a deep sleep, his head upon her now-cold bosom.

When the first rays of the morning sun broke over a nearby hill, Hilario woke from his sleep of exhaustion and was amazed to hear mysterious music close to his ear. Opening his eyes he discovered in his arms, not the body of his beloved Rosa but a beautifully-made box with the contours of a woman from which the strains of music came.

For the rest of his life Hilario sang of the memories of his life with Rosa, to the accompaniment of his new companion. It is for this reason the guitar serves so well as a companion and consolation in sadness and grief."

I was interested to see the result in the "Correspondence" columns of the

gelatine treatment for weak nails, which I passed on to readers a short while ago. Now, from a famous woman's magazine, comes the following:

"Some time ago readers took part in an interesting experiment that proved gelatine is good for the nails. Seventeen out of twenty readers found a daily dose stopped their nails breaking and allowed them to grow. There is now a product that enables you to take concentrated gelatine in an easy and palatable way. The treatment takes a month. It consists of a daily dose of two vitamin capsules and an envelope of crystals you stir into a glass of water. In one independent test 68 per cent. reported 'very much better'; 20 per cent. 'a complete cure'."

I will be happy to send the name and price of the product to any reader interested. Personally, I am sticking to my own method of strengthening nails—clear nail varnish and cleansing tissues!

By the Way

American advertisers are beginning to discover the advantage of including their announcements in "B.M.G." Players are reminded that when writing to the U.S.A. their letters require a 6d. stamp.

Louis Gallo (who is one of the stars at this year's "Guitar Festival") has composed and recorded the guitar background for one of the J. B. Priestley B.B.C. plays "Faraway."

Emile Bibobi is featured guitarist in the orchestra for the new Julian Slade musical "Follow That Girl" which opened at London's Vaudeville Theatre on March 16th.

We have just heard that mandolinist Dorab Patel included Angy Palumbo's "Petite Bolero" in his broadcast from All-India Radio on December 19th.

The gramophone record "Introduction to Flamenco" (used in conjunction with Ivor Mairants' flamenco tutor) is available in the U.S.A. on Capitol T-10012 and in Spain and Portugal on Regal 1020. In England it is issued on Columbia 33SX.1179.

Chet Atkins' latest record to be released in this country is "Teensville" and "One Mint Julep" (45/RCA-1174). It is only available on 45 rpm.

16-year-old Peter Freeland was praised at the Mid-Sussex Festival by adjudicator Alec Robertson for his performance of the Villa-Lobos "Prelude in E Minor." Peter has only been studying the guitar for 15 months under the tuition of Robert Sutton.

Recently appearing at Quaglino's in London—and often seen at some of the better private parties in Town—Dion O'Brien and Tim Field (who call themselves the Brompton

ton Squares) sing to their own guitar accompaniments.

* * *
Martin Roberts (who appeared on "Guitar Club" recently) has twice won the Terry Usher Cup in Northern Federation contests.

* * *
Sacha Distel, French guitarist and former fiancé of Brigitte Bardot, composed and plays the theme and background music for the "Somerset Maugham Stories" series for the B.B.C. He plays the guitar accompanied by his own group.

* * *
Tenor-banjoist Sonny Farrar (with Jack Hylton's band in the '30's and well-known vaudeville artist) has recently been leading his own band at Lewis's Restaurants at Manchester and Liverpool. He now reforms his band for the summer season and will be appearing at the Deck Bandstand on the South Pier, Southsea.

* * *
Plectrum guitarist Malcolm Mitchell augments his regular Trio with a drummer and singer Sandra Gail for a season at the Jack of Clubs night spot.

* * *
Lonnie Donegan begins another series of six programmes of "Puttin' on the Donegan" for ATV, this month. He starts a summer season at the Regal, Gt. Yarmouth on June 25th.

B. M. & G. Tape Club

Members devoted to the plectrum-banjo have, perforce, been the most neglected of all with regard to circulation tapes. I am now pleased to announce a pleasant surprise for them: a 7 in. reel at 7½ ips devoted to this instrument—made and indefinitely loaned for club circulation by Phil Barker whose name is a household word in the plectrum-banjo field. The tape contains many private recordings made by Mr. Barker over a long period of his professional career and the whole programme is neatly compéred by Mrs. Barker, who has some interesting things to say about the recordings themselves.

Next comes the zither-banjo, represented by a 3 in. reel at 7½ ips sent in by Alan V. Middleton of Guernsey. It contains nicely-recorded duets by Alan V. and P. A. Middleton and is our first tape from the Channel Islands.

The Hawaiian guitar is well represented on a 4 in. reel at 3½ ips sent in by J. D. Marsden of Sheffield. This tape contains some excellent Hawaiian music in a well-chosen variety—more of which is promised by Mr. Marsden in the near future.

A newer member, A. J. Smith of Harrow, Middx., has sent in a 5 in. reel at 3½ ips of Spanish guitar music. This comes at a time when it is most needed—tapes of this instrument are in demand while still in short supply. This is an excellent tape and will be of great interest.

Stan Evans has re-made his first 3 in. reel and returned it for circulation. His second tape is still in circulation (second time round) and proving popular among players of the plectrum guitar. So, I predict, will his latest!

Our Hon. Instructor, Cyril Lobo (who, incidentally, has been on tour in Eire with trumpeter Eddie Calvert) has completed his second instructional tape. By the time this appears in print it will be in circulation among those who have requested it—but since it is in triplicate it will soon be available for any other members who may write asking for it. It contains all the numbers listed in Club News in the January "B.M.G.". Not only is this tape of the greatest assistance to those learning the numbers but also pleasant listening. Remember, this is a free Club service made possible by Mr. Lobo's interest and enthusiasm—a service available to any member wishing to take advantage of it.

For a variety of reasons the issue of a new directory list has been delayed but will be carried out as soon as possible. If you are a fairly new member and have not had a circulation tape yet, remember it takes about six months for a tape to "go the rounds". Once you begin to receive them, however, tapes (when available) begin to follow on more frequently.

JEFFREY POCOCK.

Federation News

(Northern Section)

At the meeting on February 28th we were still not able to agree on the "A" Class Test Piece for 1960. It was thought by all present that perhaps Egmont Overture was rather heavy for what instrumentation was available. At the same time, we would be interested to see the copies and eagerly await their delivery. I was asked to contact Mr. Pearson of Oldham to see if he could help us. It was felt we needed something new, away from the usual things everyone else was playing. Orchestrations for B. M. & G. bands seem to be in short supply.

It was also discussed again as to the merits of a Saturday Rally (instead of Sunday) but as most people in the North work on a Saturday it was considered doubtful if they would be able to attend until the evening.

F. PHILLIPS.

(Southern Section)

At our February "Get-Together" we introduced an innovation by making this more of a social occasion. In addition to the usual mass playing and individual items, there were games, competitions, raffles and dancing to music provided by members of the North London club. Some eighty members and friends voted this is a success which encourages us to continue with this programme for the next "Get-Together" at St. Bride's Institute, St. Bride Lane, Ludgate Circus, on April 2nd from 7 to 10 p.m. Music for dancing on this occasion will be provided by the Watford Club and Billy Bignell has kindly consented to be Guest Conductor for the community playing, which will be chosen from: "Federation March," "Show Boat," "Community Medley," "Everlasting Waltz," "Man the Guns," "Glitter of Steel," "Ben Hur," "Blaze Away," "Niggertown," "Southern Festival," "Whistling Rufus," "Gems from the Classics," "Nigger Minstrels," "Lancashire Clogs," "Operatic Memories," "Down the Mall," "Sousa Scrapbook," "Return of the Regiment" and "Teddy Bears' Picnic."

There is no charge for admission but we do make a collection to defray expenses. So come along that evening and join in the fun.

Festival and Rally. Arrangements are now proceeding for this year's event to take place at the St. Pancras Town Hall on Saturday, May 14th. This year we hope to eclipse even those "hey-dey" Festivals at the Central Hall. All intending competitors can help considerably by submitting entries in advance of the closing date (April 23rd) and by arriving at St. Pancras Town Hall as early as possible on the day of the Festival. Last year the B.B.C. included a report on the Festival in "Radio Newsreel"; this year I am hopeful we may be able to get a part televised—so you see how important it is for the Federation there should be a good "turn out" on the day.

I will gladly send details of the contests on application and plectrum guitarists are reminded of the two new competitions being introduced this year. Plectrum guitar contest for the Ivor Mairants Challenge Cup—acoustic or electric, preferably with accompaniment, for which competitors may use an accompanying unit of up to four players. This contest will be judged by Ivor Mairants. Special guitar contest—with the latest model short-scale electric plectrum guitar costing £63 as first prize. Contestants will be allowed a maximum playing time of three minutes and may play any published solo, arrangement, or original composition (subject to the necessary permission having been obtained in the case of special arrangements). Competitors may be unaccompanied or accompanied by any combination of instruments but it is stressed that adjudication will be made solely upon the guitarist's performance—for which purpose there will be a panel of well-known guitar personalities as adjudicators.

There will also be a Trade Show with demonstrations of all the latest instruments. Refreshments (licensed bar) will also be obtainable.

We are trying to arrange a concert for the evening (time permitting) to include the winners of various contests and other well-known players. Further details later.

BERTIE OWEN.

Club Notes

The Cardiff Club appeared on Welsh TV. on February 18th, which gave the members a great thrill. This club appears at many concerts and on February 20th visited Dinam Hall, Barry, for a W.V.S. party.

The Beaufort (Fulham) Club is holding a social evening at the Beaufort House School, Lillie Road, on April 9th, starting at 7.30 p.m. when members would be pleased to welcome old and new friends.

The March Meeting of the London Guitar Society was very successful; an excellent programme being enjoyed by a large audience. George Clinton opened strongly with six pieces by Pujol: "Studies in G, C# Minor, and E Minor," "Salve," "Paisaje" and "El Abejorro"; his playing was sensitive and musical and his "unfamiliar" programme was welcome. Stella Mackenzie and John Latter made a successful debut as duettists with "Andante and

Allegro" (Teleman), "Pavane" (Rosenmüller), "When Laura Smiles" (Rosseter), and "Buenos Reyes" (Trad. Spanish) with full tone and no little confidence. John Winter, accompanied by Sydney Harland, sang "Lascia che pianga" (Handel), "Flow My Tears" (Dowland), "Wachet Auf" and "Bist Du Bei Mir" (Bach); there were signs of "accommodation" due to Sydney Harland's inexperience as an accompanist but the overall effect was most agreeable and there is good potential here. After the interval Jack Duarte played "Branle" (Besardus), "Guardame Las Vacas" (Navarez), "Prelude in A Minor" (Duarte) and "Next Market Day" (Irish trad, arranged Duarte). Michael Stannard followed with "Two PAVANES" (Milan), "Rondo" (Couperin), "Minuet in G Minor" (Bach), "Catalan Folk Song" (arr. Segovia) and two Preludes—F# Minor and B Minor (Ponce).

The evening ended with six British Folk Songs sung by Michael Jessett to his own accompaniment. Here is a fine talent indeed. His voice is pleasant but not outstanding but it is part of an artistic whole in which it is fused with his imaginative and relaxed guitar playing. He writes his own settings to most songs and there are few singers who can sing so freely and well whilst playing guitar parts of such nimbleness and independence; some of the parts would tax a good player in themselves and they are effective and beautifully arranged. All this, plus a most modest personality, adds up to an artist who will always be welcome at these meetings.

PLEASE SAY "AS ADVERTISED IN 'B.M.G.'" WHEN REPLYING TO OUR ADVERTISER'S ANNOUNCEMENTS.

For players of the finger-style Banjo who appreciate solos written to exploit the full harmonies of the instrument.

SOLOS FOR A QUIETER MOOD

by Alan V. Middleton.

Contents:

"REVERIE"
"SLUMBER SONG"
"MEADOW SWEET"
"CAMEO"

Each solo complete with 2nd Banjo part

PRICE

3/6

THE COMPLETE
ALBUM

(Postage 4d. extra)

Published by:—

**CLIFFORD ESSEX
MUSIC CO LTD**

20 EARLHAM STREET, LONDON, W.C.2

Correspondence

Dear Sir,—I also agree with your comments on "Guitar Club". As a self-taught player and a regular listener to this programme I have been fed up with its offerings lately, although I like the guitar in all its forms.

I would like to hear more folk-singers like Elton Hayes and John Gavall, neither of whom I have ever heard on "Guitar Club".—KEN TOMLINSON (Frizington).

Dear Sir,—I have just received the February "B.M.G." and was delighted to read the many letters condemning "Guitar Club". As a young classical guitarist I am in complete agreement not only with the opinions expressed in these letters but also with your excellent Editorial.

I suggest the best way to change its present trend would be to get a compere who plays the classical guitar. We hear plenty of plectrum guitar in other programmes, whereas we only hear classical guitar music about once every six weeks! P. EDWARDS (Blackpool).

Dear Sir,—May I be permitted to join in the discussion concerning "Guitar Club" which I have listened to and often attended since it first began? Although I am a Greek student and therefore not an expert in the English language, the manner of Ken Sykora's announcements have never upset me in any way. In fact, I have always thought him one of the best announcers on the English radio. Not only do I find him easy to understand, he is also most informative yet he never gives the appearance of lecturing.

It also seems to me most unfair to attack him so much for another reason. During my many visits to the "Guitar Club" studio

I learned that had it not been for Ken Sykora there would not have been such a programme as "Guitar Club", which I am sure would have been a great loss to all of us who love the guitar.

I must be honest and say there have been many players whom I did not like during the long time the programme has existed but to hear so many good players and singers has been worth it. I can imagine that without "Guitar Club" we would not have heard so many good attractions so often. I mean such players as Freddy Phillips, Dorita y Pepe, Antonio Navarro, Alberto Velez, Ulrich Neuman, Diz Disley, Alan Metcalfe, Terry Walsh, Ivor Mairants, John Williams, Louis Gallo, Michael Watson, Ray Dempsey and Michael Jessett who were the foremost and the "icing on the cake".

I believe that everything in this world can be better, which means "Guitar Club" as well, but there is a saying that "half a cake is better than nothing". I think that "Guitar Club" is much more than "half a cake" and the numerous critics of this programme should remember the alternative—"nothing".

My father used to say that everyone thinks he can do better than the man doing the job and I think this is certainly the feeling of many who complain about Ken Sykora and "Guitar Club". This week I must return to Greece where I will miss "Guitar Club" for we do not have such a programme there.—D. KYRIAKIDES.

Dear Sir,—At the last meeting of the York B. M. & G. Club it was decided I should reply (on members' behalf) to the article by Jose Silva on the following lines:

It is indeed true that unless some definite action is taken it would appear the banjo will never be anything but a legacy

LONDON BANJO CLUB CONCERT

SATURDAY, APRIL 9th

at 7.30 p.m.

DUTHY HALL, SOUTHWARK

(Nearest Underground: BOROUGH)

GUEST SOLOIST: FRANK LAWES

ADMISSION 3/-

Tickets from: Miss Sally Adams, 10 Windmill Drive, S.W.4., or at the door on the night of concert

GUITAR COURSES. ALL GRADES

INSTRUMENT LOANED

DENMAN COLLEGE

MARCHAM, BERKS.

APRIL 20-25

BRAZILERS PARK

IPSDEN, OXON

MAY 13-16

DIRECTOR: Mrs. GARFIELD HOWE

MICKEY BAKER'S COMPLETE COURSE in JAZZ GUITAR

This 64-page book features new harmonic devices and techniques; progressive chord and melody styles; hot guitar solos—and includes riffs, breaks, fill-ins and the latest rhythm and blues phrases. It is a "must" for every jazz-minded player of the plectrum guitar.

12/6

(Postage 6d. extra)

Obtainable from:—

CLIFFORD ESSEX MUSIC Co., Ltd.
20 EARLHAM STREET, LONDON, W.C.2. ENG.

Easy Guide to Rhythm & Blues

for ELECTRIC GUITAR

BASS-GUITAR

Compiled and Edited by

SHIRLEY DOUGLAS

and **CHAS. McDEVITT**

CONTAINING:—

BASS PATTERNS AND RIFFS

12-BAR BLUES, etc.

EXERCISES AND SCALES

EASY FINGERING CHARTS

DIAGRAMS

CHORD SYMBOLS

(for guitar accompaniment)

EXAMPLES OF:—

BOOGIE BASS

WALKIN' BASS

ROCKASHAKE

LATIN-AMERICAN RHYTHMS

BEGUINE RHYTHM

ROLLIN' BASS, etc.

PRICE **6/-** (Postage 6d. extra)

Sole selling agents:—

Southern Music Publishing Co. Ltd.
8, DENMARK STREET, LONDON, W.C.2



**A NAME WITH A WORLD
WIDE REPUTATION,
ACCLAIMED BY LEADING
PROFESSIONALS**

PLECTRUM GUITAR

(Suitable for Electric and Acoustic)
(EP 79)

CHROME STEEL TAPE WOUND HIGHLY POLISHED

Perfectly smooth surface, the string
for artistic playing.

Highly sensitive and responsive,
extremely resilient and durable.

Per set 14/2d.

also available in Spanish No. 79.

Per set 12/10d.

ELECTRIC BASS GUITAR

Chrome Tape wound
4 string set. No. E-739 37/-

*for Concert or Spanish
Guitar*

Super NYLON GUITAR STRINGS

wound with a tarnish-resisting material
of brilliant tonal quality. Per set 12/6d.

Standard Nylon set No. 796 . 9/1d.

BANJO highly burnished Monel wound
Set with plain 3rd. No. 84 4/-
Set with wound 3rd. No. 824 4/9d.

PLECTRUM BANJO four string set
No. P. 824 4/-

TENOR BANJO Non-tarnish wound.
Per set No. 927 4/3d.

ELECTRONIC BASS Chrome tape
wound. 4 string set. No. S-439 78/9d.

All prices include Purchase tax.

Approach your local dealer.
In case of difficulty please notify us

GENERAL MUSIC STRINGS LTD
TREForest INDUSTRIAL ESTATE,
PONTYPRIDD, S. WALES.

chase any of the LP records Chet has made in the U.S.A. then sit back for the most enjoyable guitar music you are likely to hear in many a long year. He will give you something you like, be it "Glow Worm" or Chopin's "Minute Waltz"; be it "St. Louis Blues" or "Tenderly"—and he takes the chains off "Unchained Melody".

Among great guitarists he deserves a place: to me and, I am positive, to thousands of others he has just got to be the most unbelievably varied guitarist of them all. May the fates decree that one day he will come to England—and what a day that will be for guitarists!

Keep on with the good work, your magazine is worth twice its money. I read it from start to finish, advertisements and all! Of course, there is a lot I do not understand—but then, who does? Incidentally, I was most interested to read the article that mentioned Tal Farlow tuning his 6th string to D. I have found that a tone-down tuning is much more practical for dance-band work myself. It just seems to give that little extra depth the poor guitarist (plunged into the abysmal depths of the rhythm section) must give to those front-line men with their hard hearts and glittering brass instruments. Still, we play our part who only sit and bash. You would be surprised how hurt (unwarrantedly) the leader looks if I dare to play above the fifth fret. "Keep it deep, lad"

is his eternal moan.—M. W. MOUNT-FORD.

* * *

Dear Sir,—Just to say how much I enjoyed the series of articles on Tal Farlow. I have heard some of Farlow's records but was never keen on what I heard. His tone was not very pleasing to me and I used to think he was all technique and very little feeling. Now, after the "Tal Farlow Story" I shall try listening again but with a better understanding of the records.

Might we look forward to another such series on the top guitarists on all the different styles of guitar?

The new cover portraits are grand. Could you perhaps print one of the late Charlie Christian? The only photograph I have is on a record sleeve and I would like to have a nice picture of Charlie to frame with my other idols.—BARRY C. MAPLEY.

* * *

Dear Sir,—I read with great interest Jose Silva's article regarding the banjo and the following one by George E. Morris. Personally speaking, I think Silva summed up the banjo position to perfection whilst Mr. Morris, in disagreement, only confirmed Silva's article. To say the banjo is still supreme when, as we know, there are no top quality banjos made; no top players worthy of the name; no music written to modern harmonics; and, worse still, no one

HARMONY

THE MOST Sought After GUITAR IN GREAT BRITAIN

IN THE SHOPS AGAIN SOON

Ask your local Music Store to serve you, or write for full particulars to:-

BOOSEY & HAWKES, 11, BEDFORD SQUARE, LONDON, W.1. Phone: Edgware 5581

very interested, shows a state of mind still persisting in "We Old 'Uns."

With the old-time pieces, written so ably by Emile Grimshaw and other notable players, the banjo is still supreme but in the not-too-distant future there will be no one able or interested in playing them.

The banjo tone at its best is harsh and brittle by modern standards and is not capable of supplying the tone quality or style required in modern first-class groups. It is, indeed, a great pity but the amount of bad banjo playing (where the wrong chord sticks out like a sore thumb, coupled with its brittle tone) makes its future very doubtful.

Another instrument also going through a difficult time is, of course, the mandolin and the mandolin-banjo, although I think it does have more chance of survival than the banjo since it is quite possible to use violin scores and so obtain modern rhythm—and it can be played as a melodic instrument or as a rhythm instrument.

Whilst an amplified mandolin would still retain its sweetness of tone (if played well) the amplifier would overcome the difficulty when playing in a group and ensure it was not called "The Silent One". There will always be a potential supply of players in the mandolin virtuosa but to bring it to public notice and to obtain popularity would need first-class performers on stage, TV, and radio. It would then have a good chance of survival.

Incidentally, the periodic omission of articles by Mr. Bickford does not exactly fill one with enthusiasm whilst to say, as Mr. Bickford did several articles ago, that the mandolin could be used for modern dance tunes, etc., is of no use unless some information as to how it could be done in modern style is given.

I am not, of course, condemning Mr. Bickford's articles generally as I think they are first-class but if youth is to be attracted—and the survival of any instrument ultimately depends upon youth—"B.M.G." must cater for modern styles of playing and contributors must write about rhythm on the mandolin as well as chord sequences and melody variations. That you are aware of this was shown many articles ago when you devoted your Editorial to Skiffle.

In closing I should say my comments are guided by the question of the survival of the instruments mentioned, not by my own tastes in music. Actually I like the lot in their respective places, playing the music suitable for them.—C. N. PARTRIDGE.

* * *

Dear Sir,—Articles in the Sunday press are rarely of interest to readers of specialised subjects. Recently, however, the "People" published an article that loudly condemned modern young people's interest in the guitar. The branch of activity referred to was the accompaniment of popular songs.

The writer's education caused him to

spell "guitar" as GEE-TAR. Readers were told any boy who bought a 30/- instrument could, by learning to play three chords, earn £200 per week. No reference was made to the true fact that guitar accompaniments to modern songs are widely divergent in musical standards. In the writer's opinion, every player is bad.

To me, the article was a not-very-clever attempt to make young people believe they are doing something wrong in freely following their musical taste. It had not, apparently, occurred to him that the young citizens of our democratic nation are fully entitled to witness any legitimate musical show or to buy what records they choose or that no one is obliged to see a show or listen to a record in which one is not interested!

Like a great many older people, the writer (poor fish!) is over twenty years out of date. Wherever one goes one hears cries and groans from those with 1930-type minds. The world has changed but these individuals have not been able to change so they are left in a state of mothly antiquity.

Whether we like it or not we have to face the fact that popular fashions of yesterday are gone. Disappeared from the lists of the successful are the big brassy orchestras. Gone also are their baton-waving maestros who were once looked to as high priests. Gone are slushy crooners.

There is also another class of professional who has "had it"—the little press dictators who told less spirited youth which records

Another New JOE TREBB Creation

Guitar Stunts

25 Amazing New Sounds "Tricks" Secrets!
Includes Rock 'n' Roll Patterns, Skip-a-Long Bass, Honky-Tonk Effects, etc., PLUS 25 Comedy Song Titles. Really Terrific, ONLY \$2.00 (15/-) Post paid, HURRY, Limited Supply.
TREBB, 1236-B W.18, Lorain, Ohio, U.S.A.

Send for particulars of the

IVOR MAIRANTS

POSTAL COURSES for
Spanish and Plectrum Guitar

Each lesson personally checked and corrected
Details from:

IVOR MAIRANTS MUSICENTRE LTD.
195 Wardour Street, W.1.

Framus
SOLE MAKERS
of the WORLD'S BEST
GUITAR STRINGS

BILLY LORENTO

unique flat wound string
chosen by most recording pros.
Per set 20/6 or individuals.

BLACK ROSE

comfort-touch copper
wound, pre-tensioned
Per set 15/9 or singles.

'FRAMUS' on a P.C.
with your address
brings you details
of the
NEW 'STILETTO'
guitar range.

Dallas

DALLAS BUILDING
CLIFTON STREET
LONDON • E.C.2

GENUINE SPANISH FINGER STYLE GUITARS BY —

VICENTE

TATAY

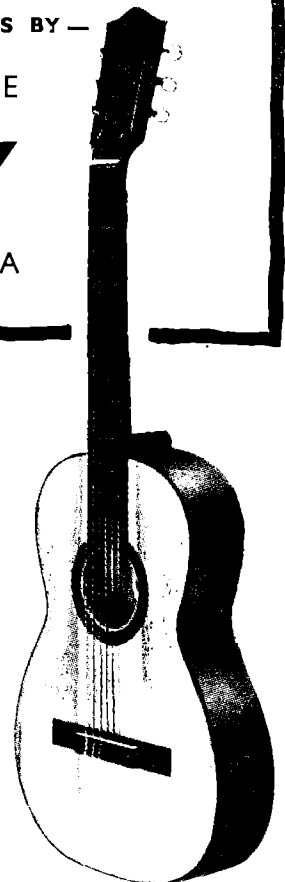
— VALENCIA

For many years Tatay guitars have been acclaimed by classic guitarists for their exceptional response and superb quality of tone. Whilst still retaining the appearance of the authentic Spanish instrument, Tatay have made continued improvements to meet present-day requirements. 6 different models.

PRICES FROM £7. 19. 6. to 54 gns.

Write for illustrated list and name of your nearest stockist to:—

ROSE, MORRIS & CO. LTD. 79-85 Paul Street, London, E.C.2.



to buy and which artists to like or dislike. No one takes any notice of them today. No wonder they are wild!

Today the public prefers its songs to be accompanied by the guitar. It finds it an exciting thrilling instrument. Many of the youngsters find it mildly intoxicating. Their interest is unlikely to do them much harm but those who attempt to wean them from it are as likely to succeed as trying to get old drunks to give up drink.—J. B. DACRE.

Dear Sir,—After reading your article on the decline of "Guitar Club" (did it ever incline?) in the January issue I rushed to pen my own selfish opinion of it—without thinking of a constructive idea regarding a replacement. May I now do so?

Ken Sykora and John Kingdon now have another programme, "Stringalong". Could they not indulge their taste for the trivial here and try for better things in "Guitar Club"? Can they not learn from Robert Vidal (of French radio) whose "Notes sur la Guitare" and "Le Guitare et sa Virtuouse"

are the answer to a guitarist's prayer? Dare I suggest the B.B.C. might beg, borrow or steal some of his material!

Another format would be found by the use of gramophone records. As Ken Sykora has access to the B.B.C.'s record archives, what could be simpler?—MICHAEL CLAYTON.

You Ask Us

(Readers seeking advice are invited to send their problems. A stamped addressed envelope should be enclosed for reply by post. Problems of general interest will also be included in this feature without the senders name and address being disclosed.—EDITOR.)

G. T. (Codsall).—The purpose of the wedges is to keep the banjo arm rigid. They should be hammered down tight to prevent any movement in the arm.

S. W. M. (Petersfield).—We do not know

of a plectrum guitar teacher in your area to meet your requirements. We would suggest you arrange to come to London at intervals and "load up" with enough study to keep you going for a few months.

G. R. R. (Dagenham).—The actual size of the plectrum you use is unimportant for it is only the tip that strikes the strings. However, the one you are using is extremely small and although you say you have no difficulty in holding it, we feel one of more orthodox size would eventually give you better control. We would suggest an "Acme" as the one for you to try.

W. F. (Eastbourne).—The difference between the scale lengths you mention (25½ in. to 25¼ in.) is so small (½ in.) that no "practical effect" would be noticed. The organisation that says "a scale length less than 25½ in. makes the playing of the guitar more difficult" should look at some of the instruments played by well-known soloists. There is *nothing* standard about the Spanish guitar—although, in general, con-

CLASSIC GUITARS

of Fine Tone and Quality
also

Hand Carved Cutaway
PLECTRUM MODELS
CHAMBERLAIN - MAKER
1 Waterloo Street, Leicester

THE SOUND WAY TO LEARN

THE GUITAR



A. R. WARMAN,
one of Britain's leading guitar teachers says
"Let me come into your home and teach you".
Complete course by DISC or TAPE. Most up-to-date and proven course to suit all styles of plectrum playing.

Send S.A.E. for details to:

A. R. WARMAN 1287K
11 Ella Street, Leeds 2

S. C. EVANS

The Violin Shop

NEW ADDRESS:—

15a HAGLEY ROAD
BIRMINGHAM 16

EDGBASTON 0787

Specialist supplies of all materials
and tools for professional and
amateur GUITAR MAKERS

SEND FOR LISTS — POST FREE

"Make Your Own Spanish Guitar" in stock 15/-
Postage 1/3

and Now
Framus
Dallas Lst
WITH "STILETTO" THIN NECK GUITARS

WITH GUITARS AS WITH ALL OTHER INSTRUMENTS

Outdating all other guitars! Clumsy wood thickness on neck eliminated by revolutionary Framus TENSIONED "Stiletto" models. Framus now catching up with terrific American demand and releasing limited supplies to U.K. Full details and illustrations in new 12-page catalogue hot from Press! Rush your coupon and learn how you can step up your technique 50%. Tomorrow's guitar TODAY!

YOU CAN
DEPEND ON

Dallas

DALLAS BUILDING,
CLIFTON ST., LONDON, E.C.2

FREE—

12-page book on "STILETTO" THIN NECK GUITARS

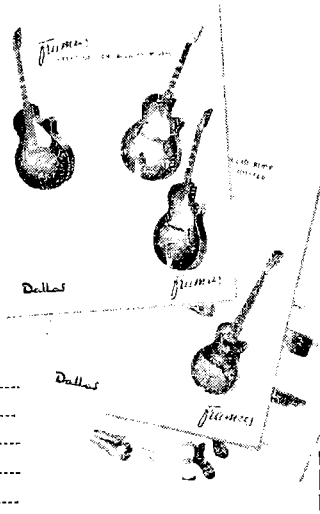
NAME.....

ADDRESS.....

.....

.....

B.M.G. 4.60



cert instruments vary very little. Like many other things: "you take your choice"—but do not let "advertising matter" (prepared to sell any one product) fool you.

H. P. (Coleshill).—Your banjo was made by Rushworth & Dreaper of Liverpool before the war. We have never seen a bad banjo bearing their trade mark.

W. J. H. (Hangeinor).—We know the type of Hawaiian guitar you have but such instruments fitted with the so-called "resonator" plate seldom make satisfactory electric Hawaiian guitars. Instead of fitting pick-up, tone and volume controls, we would suggest you invest in an instrument made specially for electric playing.

Small Advertisements

Closing date: 10th of the month

All advertisements must be prepaid

The cost of advertising under this heading is 3d. per word (minimum 3s. twelve words or less). Trade rate: 6d. per word (minimum 6s. twelve words or less). There is no charge for a Box number, but the words: "Box", "B.M.G.", "20, Earham Street, London, W.C.2.", must be included in the advertisement and paid for (eight words).

Advertisements are not accepted by telephone

FOR SALE

RECONDITIONED instruments. We always have a selection of first-class banjos, mandolins and guitars. Owing to constantly changing stock, we do not issue lists but will gladly send fullest details of anything we have to offer if you will give us an idea of the type of instrument you are looking for and the price you want to pay. Callers welcome. Clifford Essex Music Co., Ltd., 20 Earham St., W.C.2.



PLECTRUM GUITAR SETS

No. 151. Plated Standard Gauge (light), 8/- per set.
No. 185. Giant Monel Heavy Gauge, 8/2 per set.
No. 357. Tropical Stainless Heavy Gauge, 8/9 per set.

No. 337. Tropical Stainless Light Gauge, 8/8 per set.

FINGER STYLE

No. 150½. Gut and Silk wound, 19/2 per set.
No. 287. Nylon and Terylene wound, 14/7 per set.

ELECTRIC

No. 627. Plectrum, 10/5 per set.
No. 617. Hawaiian, 11/3 per set.

BRITISH AND BEST

Also sold singly by best dealers everywhere.

Sole Manufacturers

BRITISH MUSIC (MG) STRINGS LTD.
130, SHACKLEWELL LANE, LONDON, E.8

ELECTRIC units for Guitar, Banjo, Mandolin, Guitar-bass, Electric Bass, etc. All sizes and types to suit every requirement, from £2 17s. 6d. Duo double units, also triple units, with mixer control panel, from £6 10s. Kits for solid style electric guitar and guitar-bass, from £4 10s. El. H.G. kits, £4 10s. (six string); £5 (eight strings). Foot volume controls, improved pattern, £3 15s. New type crystal contact pick-up for guitar, banjo, violin, bass, piano, etc., £1 15s. 6d., ideal for radio or small amp. All goods on approval willingly; satisfaction or money returned. S.A.E. for full details, advice, etc. Cyril Proctor, 180 Town St., Leeds 12.

CONCERT guitar by Arcangel Fernandez, Madrid. £100. Flamenco guitar by Solar, Madrid. £40. Box 426, "B.M.G.", 20 Earham St., London, W.C.2.

A "SMALL ADV." brings results. Sell that unwanted instrument, music, etc., through these columns.

SPANISH guitar for sale. Excellent condition. £13. Apply: La Touche, 14 Daleham Gdns., London, N.W.3. HAM 1322.

CAMMEYER "Vibrante" zither-banjo and case. £30. Musical exchange considered. Box 427, "B.M.G.", 20 Earham St., London, W.C.2.

HOFNER "Senator" electric guitar, case, amplifier, extras. £32 complete. Twyford, 72 Shaftesbury Ave., Timperley, Ches. Tel.: RINGway 3969.

SANDERS PAPWORTH "Elite" 5-string banjo. Pearl resonator. New vellum. Hold-fast pegs. Beautiful tone. In shaped case. 22 gns. Windsor banjo, 5 strings. Mahogany flanged resonator. In case. 16 gns. Keech "Banjulele" in case. Perfect condition. £3 10s. Dawson, 83 Derby Rd., Sandiacre, Derbs.

BARNES & MULLINS 5-string banjo. Adjustable tone ring. Resonator. Plated music stand. Over 150 solos. Cannot separate. £15. Green, 13 Glen Walk, Ruislip, Middx.

HOFNER "President" guitar, P/U and case. As new. £25. Fargher, 7 Albert St., Douglas, I.O.M.

SUPER Vinnacia mandolin, 1893. Silver inlaid. £28. Epiphone "Apollo" cello guitar. £22. Banjo, £6 10s. Many bargains in all types of stringed instruments. Clifford Needham, Music Shop, Ann St., Brighton. Tel.: 23675.

RECORDS: Nick Lucas, Django Reinhardt, Mills Bros., Jelly Roll, Josh White, Fats Waller, Satchmo. Lang, etc. Total 95. Will exchange jazz, blues, or others. Box 428, "B.M.G.", 20 Earham St., London, W.C.2.

GUITAR, BANJO, MANDOLIN PLAYERS

The STAINALLOY PICK is now ready

Top notch U.S. players say it is terrific. Increases your picking technique; tremendous snap action. Guaranteed for three years against breakage. Outlasts old fashioned picks 100 to 1. Price 7/6 post paid.

Teacher enquiries invited

DAN BRUNO MFG. CO.

28 So. Bow St., Milford, Massachusetts, U.S.A.

AMERICAN 'AUGUSTINE' NYLON GUITAR STRINGS

used by

Segovia

ASK FOR THEM AT YOUR DEALERS

Distributors to the trade

ROSE, MORRIS & CO. LTD. 79/85 Paul St., E.C.2



PLECTRUM guitar tuition, singing, etc. Lessons by tape to individual requirements. Sample lesson free. Details S.A.E. Reg. Coleman, 57 Jellicoe Rd., Leicester.

"GRAFTON" electric plectrum guitar white, black edging. Foot volume control. Truevoice 15 amplifier. Good condition. £23. Herts Boxmoor 3823.

CAMMEYER and other zither-banjo. £5 each or offer. Phone: Uxbridge 2001.

ESTESO Spanish guitar. £100. Phone Roy Guest, 9392 or WEM 3615.

WANTED

CLIFFORD ESSEX (or other good makes) of banjos, plectrum-banjos and tenor-banjos wanted. Good prices paid. Write giving details of instrument and price expected in first instance. Clifford Essex Music Co., Ltd., 20 Earham Street, London, W.C.2.

ELEPHANT tusks and rhino horns. Collector pays exceptional prices. Write: Dargue, Hilltop, Fyning Common, Rogate, Sussex.

WHO has to sell old numbers of the American magazine "Music Studio News" from 1945 to the end of 1954? If possible, complete collection (by year). Write, with price: C. Chatagny, Aedeu 139, Les Brenets N.E. Switzerland.

HAWAIIAN guitar music wanted. Standard A tuning. Studies, solos. Lists and prices: Waddington, 16 Gardenside, Leasowe Rd., Moreton, Wirral, Ches.

HUMOROUS concert party albums, skits, monologues. Philip, 2 Bodriggy St., Hayle, Cornwall.

PLECTRUM guitar wanted for cash or will exchange Cammeyer "Vibrante" banjo. Also wanted: case for resonator banjo; Black's "Plectrum Banjo Method" and "Orchestral Banjoist." AET, 22 Rom Crescent, Romford, Essex.

VARIOUS

JEFFREY POCOCK—your amplification specialist. Tape decks wired. Pick-up control units. Approved "Univox" service. 29 Skidmore Ave., Wolverhampton, Staffs.

CLIFFORD ESSEX studio. At 20 Earham Street there is a well-appointed studio for hire (5/- per hour)—available to teachers and instrumentalists needing a quiet practice room. Prior booking essential.

"B.M.G." Small Ads bring results. If you have something to sell to fretted instrument players (or there is something you are wanting) a "Small" will bring results.

MALCOLM NIXON

FOR THE BALLADS AND BLUES ASSOCIATION presents

JOSH WHITE

EXCLUSIVE BRITISH APPEARANCES

LONDON

SATURDAY, 9th APRIL
ISLINGTON TOWN HALL

5.30 p.m. & 8.15 p.m.

Tickets: 10/-, 7/6, 5/-

Clifford Essex Music Co. Ltd.
Dobells Record Shop
Caletts Jazz Records Ltd.

GLASGOW

SUNDAY, 10th APRIL
ST. ANDREWS HALL

7.0 p.m.

Tickets: 10/-, 7/6, 5/-, 3/6

Cuthbertsons

BIRMINGHAM

MONDAY, 11th APRIL
MIDLAND INSTITUTE

7.30 p.m.

Tickets: 7/6, 5/-, 3/6

Lewis's & Civic Radio (Paradise St.)

or by post from:— B.B.A.

351 GOSWELL ROAD, LONDON, E.C.1

Directory of B.M. & G. Clubs

American Guitar Society. Sec., Vahdah Olcott Bickford, 2031 Holly Hill Terr., Hollywood 28, Calif., U.S.A.

Aston Banjo Club (Wimbledon). Sec., R. G. Oram, 4, Mackenzie Road, Beckenham, Kent. (SYD 2056).

Birmingham. Sec., G. W. Mills, 66 Arnold Rd., Shirley, Solihull, Warwicks.

B. M. & G. Tape Club. Sec., Jeffrey Pocock, 29, Skidmore Ave., Wolverhampton, Staffs.

Bolton. Sec., Barbara Lobb, 685, St. Helens Road, Bolton. 'Phone: Bolton 3393.

Brixton. Sec., J. W. Smith, 15, Tulse Hill, Brixton, S.W.2.

Chesterfield Finger-style Guitar Group. Sec., W. A. Moseley, 20 North Rd., Calow, Chesterfield, Derbys.

Croydon. Sec., J. F. Masters, 47 Downlands Rd., Purley, Surrey. Uplands 5384.

Federation of Banjoists, Mandolinists and Guitarists. Southern Sec., Bertie W. Owen, 88/92, Rochester Row, London, S.W.1. 'Phone VIC 3753/4. Northern Sec., F. Phillips, 60 Prenton Rd. West, Birkenhead, Ches. MOU 4302.

Fretted Instrument Guild. Gen. Sec., Miss Christine Way, 6 Church Road, Old Windsor, Berks.

SOCIETIES AND ORGANISATIONS with the names and addresses of their Secretaries.

The cost of twelve consecutive insertions under this heading is **7/6**

PARTICULARS OF MEMBERSHIP AND DATES OF MEETINGS (OR SERVICE OFFERED) CAN BE OBTAINED ON APPLICATION TO THE SECRETARY.

Fretted Instrument Guild of America. Sec., Hank Karch, 3415, Ibsen Ave., Cincinnati 9, Ohio, U.S.A.

Fulham. Sec., J. White, 19, Broughton Road, Fulham, S.W.6.

Garfield Howe Guitar Group. Sec., The Warden, Braziers Park, Ipsden, Oxon.

Hackney. Sec., W. H. McMinnies, 58 Theydon Street, Walthamstow, E.17.

Ilford. Sec., W. J. Percy, 11, Kendal Ave., Barking. RIP 1205.

Ladbroke. Sec., Al Jeffery, 66, Chepstow Road, Bayswater, W.2. BAY 6856.

Leeds. Sec., A. Ellis, 6 Hollin Park Parade, Leeds 8.

Leigh-on-Sea. Sec., Mrs. Day, 36, Grange Park Drive, Leigh-on-Sea, Essex.

Lewisham. Sec., Arthur S. Walter, 16, Elsinore Rd., Forest Hill, S.E.23. 'Phone FOR 5328.

Liverpool (Premier). Sec., Miss E. M. Wood, 4, Meredale Rd., Liverpool 18.

London. Sec., Sally Adams, 10, Windmill Drive, Clapham Common, S.W.4. 'Phone TULse Hill 4484.

London Guitar Society. Sec., Miss S. MacKenzie, 154 Morton Way, Southgate, N.14. PAL 3237.

North London. Sec., D. A. Clare, 60, Devonshire Hill Lane, N.17. TOT 1121.

Orrell Mandoliers. Sec., H. Hughson, 34, Princess Ave., Gt. Crosby, Liverpool 23.

Sale. The Neapolitan Quartet. Sec., Henry V. Pizey, 29 Carlton Rd., Sale.

Savante Mandolin Players. Sec., Catherine Underdown, 31 Trelawney Rd., Redland, Bristol 6. Tel. 37508.

Southwark. Sec., Miss Kay Timpson, 32, King's Walk, Sanderstead, Surrey.

Wallasey ("Riverside"). Sec., W. Cook, 135, Borough Rd., Wallasey, Ches. Tel.: Wallasey 806.

Watford. Sec., A. E. Ayres, 63, Harwoods Rd., Watford. Tel.: Gadebrook 2216.

York. Sec., T. E. Ulliott, "Montrose," Moor Lane, Strensall, Yorks.

Teachers and Their Addresses

LONDON AND SUBURBS

Academy Guitar Studio (Lorna Gray).—40, Gordon Sq., W.C.1. EUSton 6465. Private lessons in classic guitar, Segovia-Tarrega method. Write for free brochure.

Belleruche, Alice de. (Classical Spanish Guitar).—Now returned to England and able to accept pupils. Enquiries at RIVERSIDE 4541.

Chesnakov. Elements of Music and Harmony in the Study of the Classical Guitar. Theoretical and practical training in Modern Technique as a basis for development of artistic playing and for elimination of faults, self-acquired or installed by wrong teaching. Progressive, selected studies from works of old and contemporary Masters. Few vacancies for Students, 48a, Cathcart Road, S.W.10. FLA 4354.

Edwards, T. H. (B., P.B., P.G.) 119 Forest Rise, Walthamstow, E.17.

Fraser, Don. (P.G., El.P.G.) 19 Plantagenet Gdns., Chadwell Heath. 'Phone: Goodmayes 2086.

Gallo, Louis (G., P.G., El.H.G.)—616 Green Lanes, Harringay, N.8. 'Phone: BOWes Park 4666.

Jeffery, Al.—T.V.'s "Mr. Banjo"—(B., El.B., P.B., Folk B., T.B., G., P.G., U.) Vocal acct. a speciality.—66, Chepstow Rd., W.2. ('Phone: BAYswater 6856).

***Johnson, Chas. (P.G., S.G., H.G., El.H.G., El.P.G., B., M., U.)** Correct tuition all styles, 94 Chelmsford Road, E.17. COP 2011.

Keiller, W. J. (B., P.B., P.G.)—4, Brunel Rd., Woodford Bridge. BUCKland 0769.

* Before a Teacher's name denotes an examiner for "B.M.G." Diplomas.

10/- per annum for 2 lines or less; 5/- per line for each extra line or part of line.

Kramer, Adele, Professor at the Guildhall School of Music and Drama, London, gives lessons in classic guitar for beginners to concert standard. 24, College Crescent, Swiss Cottage, N.W.3. Tel.: PRImrose 5366.

Life, Kealoha. (El.P.G., El.H.G., U.) B.B.C., S.A.B.C., TV, Film and Recording Soloist (over 400 titles on 15 major labels). Former staff studio guitarist to Decca (S.A.). Composer and arranger. Author of "Fingerboard Mastery for the Hawaiian Guitar" and "Modern Method for Ukulele." Originator of the B13th+4th tuning. Progressive diploma courses. Orchestral musician-ship training.—33, Monks Park, Wembley, Middx.

Livesey, John (P.G. theory & practical). 2, Nuthurst Ave. Streatham, S.W.2. TUL 0160.

***Miller, Vince (B., P.G., H.G., T.B.)**—133, Stockwell Park Road, S.W.9.

***Morris, Geo. E. (B., P.B.)**—48, Muswell Hill Rd., N.10. 'Phone: Tudor 3968. Also West End Studios.

Munro, Blanche, A.G.S.M., Professor of Guitar at London College of Music, accepts private pupils, including beginners at 35, Corringham Rd., N.W.1. SPEEdwell 7740.

***Palumbo, Angy (P.G., B., T.B., M. & V.)**—10, Navarino Rd., E.8. 'Phone: Clissold 4240.

Payton School of Music (Plectrum and Finger Style guitar and vocal production)—110/114, Islington High St., N.1. 'Phone: CAN 5083/4.

Proctor, Judd (P.G., El.P.G.)—59, Cavenish Road, N.W.6. WIL 1819.

Roler, Miss Hansi (Zither)—13, Estreham Rd., Streatham Common, S.W.16. STR 8625.

Sanford, Don (P.G., H.G.) 20 Summerland Grange, Muswell Hill, N.10. TUD 0891.

Shannon, Miss A. (B., S.G., P.G., M., Z., P., V., 'Cello).—97, Uxbridge Rd. (side entrance), Ealing, W.5.

Sherman, Harry (P.G., H.G., T.B.) 11 Hurstwood Court, N.W.11. SPE 9577.

***Sisley, Geoff (G., P.G. & H.G.)**—68, New Oxford St., W.C.1. 'Phone MUSeum 4388.

***Stanley, Arthur (G., B., T.B., M.)**—7, Bomington Sq., Vauxhall, S.W.8.

Stevens Le-Grice Guitar Studio (G.)—29 Caledon Rd., East Ham, E.6. Personal tuition easily arranged.

Wembley School of B.M. & G.—Jazz, Solo (Plectrum, finger). 38 Charterhouse Ave., Sudbury Town. WEM 7017.

Wiese, Florence. Voice production and coaching songs to guitar in Italian, German, French, Spanish, Swedish, Norwegian, Finnish and English. 59 George St., W.1. WEL 7893.

ABERYSTWYTH

***Milverton, A. (All fretted insts.)** Tuition, any style.—"Garthmyl," 5, George Street.

AYR

Davidson, R. W. (B., El.H.G., M., P.G.) El.P.G. and double bass.—11, Craigie Way.

BEXLEYHEATH (Kent)

Bexleyheath School of Dance Music.—For first-class tuition. Studios: "Melody House," 30, Broadway. 'Phone: B.H. 1429.

(Continued on next page)

TUITION ON BANJO, PLEC. BANJO & T. BANJO

GEORGE MORRIS BANJOIST

BEGINNERS & ADVANCED PERSONAL LESSONS OR CORRESPONDENCE FROM BRITAIN'S ACE PLAYER

48, MUSWELL HILL ROAD, N.10.

phone: TUD 3968

MANY OF BRITAIN'S LEADING GUITAR PLAYERS were trained under the personal supervision of

IVOR MAIRANTS

PLECTRUM, SPANISH & FLAMENCO TUITION

Particulars free from:

CENTRAL SCHOOL OF DANCE MUSIC

193 Wardour Street, London, W.1. Regent 0644/5

BIRMINGHAM

*Hull, S. G., and Wood, Amy (B., P.G., H.G., M.).—11, Upland Rd., Selly Park. 'Phone: SEL 1437. (Examiner for "B.M.G." Diplomas.) City Studio: 86, Broad St. (Room 6). Midland 8913.
 Taylor, A. C. (Piano, Piano-Accordion, Banjo, Mandolin, Guitar (all styles), Ukulele, Saxophone, Clarinet, Violin, Theory, Classics and modern rhythm).—28, Whitehead Street, Aston, Birmingham.

BOLTON

*Harker, Tom (P.B., P.G., H.G.). B.B.C. soloist. Enquiries: Harker & Howarth, 7, The Arcade, Bradshawgate.
 *Lobb, Barbara, A.T.C.L. (B., M., G.).—Prin.: The Bolton School of Music, 685, St. Helena Rd. 'Phone: Bolton 3393.

BOURNEMOUTH

Slade, Miss (B., M., Balalaika). "B.M.G." Diplomat.—41, Belle Vue Road, Southbourne.
 *Strike, Donald (B., T.B., M., G., H.G.).—All styles.—16 Westbourne Arcade.

BRIGHTON

Bibobi, Emile (G.).—Examiner for Diploma at the Guildhall School of Music. Orchestral playing, chamber music styles, harmony and sight reading. Children, adult beginners and advanced pupils taken. "Anwoth Croft," Nash Lane, Seaynes Hill, Sussex.
 Sutton, Robert. Classic guitar tuition (Segovia-Tarrega method). Beginners and advanced pupils. 12, Chesham Rd.

BRISTOL

Savante School of Continental Music (M. & G.). Principal: Mdme. C. Underdown, L.A.M., —31 Trelawny Road, Redland. Tel.: 37508.
 Toogood, Jack (P.G., H.G. & U.).—70, Malvern Rd., St. eGorge. 'Phone: 51227.

BROMLEY (KENT)

Prince, Wm. (Balalaika). Inst. supplied —1, Ingrebourne House, Brangbourne Road.

CARDIFF

Haigh, Ernest (G., P.G. & Bass).—24 Gelligaer Gardens.

CLACTON-ON-SEA (Essex)

St. John's Academy. All insts., all styles. 173 Old Rd. 'Phone: 4580.

COVENTRY

Llewellyn, Jack (B., P.B., T.B., P.G. & G.). 104, Stoney Stanton Road.

DARTFORD (Kent)

Bowles, Alan (G., P.G., B., P.B.). 80 Mill Rd., Hawley. 'Phone: Dartford 4912.

DARWEN (Lancs.)

Hall, K. A. (G. Segovia-Tarrega Method). "Thornleigh", St. Johns.

DUBLIN & BALLYMENA

*Lang, Art (P.G., G.).—Radio soloist. 57, Lr. Mountpleasant Ave., Rathmines, Dublin.
 *McGarvey, Jack (B., Z.B., H.G.).—Examiner for "B.M.G." Diplomas for Ireland. All coms.—31 Ballymoney St., Ballymena, Co. Antrim.

DUDLEY (Worcs.)

Payne, J. C. (P.G., P., P.Acc.). 165 Darby's Hill Rd., Oakham.

FALKIRK

*Macbeth, Will (B., T.B., G., M., U.).—"Studio", 14, Orchard St.

FOLKESTONE (Kent)

Lloyd, Arthur. (All fretted insts.). Arranger: solos and band parts.—26, Manor Rd.

GLASGOW

Anderson, Albert. (H.G.) — 30, Balraird Drive, Rutherglen.
 Davidson, James. (H.G.) 33, Gateside St., Glasgow, E.1.
 Quinney, Norman. (G. Theory). Concert guitar studio, 271, Sauchiehall St., C.2.

HARROW (Middx.)

Bolton, C. (G.).—48 Alicia Ave., Kenton, Harrow. 'Phone: WORDsworth 0519.

HAYLE (Cornwall)

Philp, Wm. C. D. (G. & B. all styles).—2, Bodriggy Street.

HORLEY (Surrey)

*Sargent, Herb. (P.B., P.G., M.), 27 Church Rd. 'Phone: Horley 1029.

LEEDS

Proctor, Cyril (B., P.B., G., P.G., H.G., U.).—Specialist on Electrical Instruments.—180, Town Street, 12. Tel.: 637009.

LEICESTER

*Chamberlain J. (B., M., G., etc.).—1, Waterloo St. Local agent for Clifford Essex Music Co. Ltd. (Examiner for "B.M.G." Diplomas.)

LIVERPOOL

Bethell, Pierre (G., H.G., M., P.Acc.).—1st Flr., 29, Islington. NOR 3231.
 *Lewis, Fred (B., P.B., T.B., M., P.G.).—480 Rice Lane, Liverpool, 9.

LYMINGTON (Hants)

Wooldridge, H. George. (Classic Guitar and Flamenco; Violin; Mandolin).—General musicianship, etc. Ophire Studio, Western Rd.

MANCHESTER & DISTRICT

Greenall, Jos. ("B.M.G." Diplomas, P.G. and P.B.—2, Fir Rd., Swinton.
 Howard, Don (Classic Gtr., P.G., M. & V.).—Forsyth's, 126, Deansgate. Tel.: BLA 3281.
 Mayer, Frank. (El.P.G. & P.G.) 21 Balliol St., Man. 8. 'Phone: CHB 0019.

MITCHAM (Surrey)

Gjertsen, Ernest (G.).—Segovia method. 23, Broadway Gardens.

NEWCASTLE-ON-TYNE

Clazie, Jack (H.G., Specialist, P.G., G., Bass & U.).—18, Ancroft Ave., North Shields. 'Phone: North Shields 1515.
 *Dorward, T. J. W. (P.B. T.B., P.G. & M.). Modern Dance Rhythm.—15 Hoyle Ave., Newcastle-on-Tyne, 4. Tel.: 37477.

NUNEATON

Beeby, Jack (B., M. & G. all styles).—193, Edward Street.

NOTTINGHAM

Leverton, Tom (G., P.G., H.G.).—57, Lower Road, off University Blvd., Beeston.

PLYMOUTH

*Lee, Arthur (G., P.G., M., P.B., T.B., E.G., P., P.Acc.).—Studio: 225, North Rd.
 Stovel, Arthur. (P., P.Acc., Sax., V., M., U., G.).—Studio: 35, Clarence Street.

RAMSGATE (Kent)

Young, Alan (P.G., P.B., Z.B.). Studio: 34, Hibernia St.

READING

Hamlet, J. (B., G. Finger and Plectrum).—13, Priest Hill, Caversham.

SALISBURY

Dacre School of Guitar, Banjo and Mandolin. 35a, Rolleston St.

SHEFFIELD

Howe, L. W. (B., Z.B., G. Tarrega method). 313, Brincliffe Edge Rd. 'Phone: 52838.
 Stewart, L. (G., Bass, Theory) — 103 Washington Road. 'Phone 55392.

STOCKPORT

Howard, Don (Classic Gtr., P.G., M. & V.). Special course for guitar accompaniments. 251, Wellington Rd. South. 'Phone: 2127.

STOKE-ON-TRENT (Staffs)

Shaw, J. (G., P.G., P.B.) 55 Selwyn Street.

WARRINGTON

*Fowler, W. H. (B., M. & G.). 30 Orford Green.

WOKING

Lane, A. W. (B., M., P.G., H.G., U., etc.).—37, Westfield Ave., Woking. Tel.: Woking 2372.

WOLVERHAMPTON (Staffs)

Wakeman, Clem. Specialist on El.H.G. (Native style) and Uke. 170, Owen Rd., Penn Fields.

ABROAD**CALCUTTA (India)**

*Das, Mukul (H.G., P.Acc.). Radio Artist, Studio La Guitare, 22, Bethune Row. 'Phone: B.B. 1547.

HOLLYWOOD, Calif. (U.S.A.)

Courtleigh, Stephen. (Classic G.). 8319 Lookout Mountain Ave. Oldfield 6-5013.

ILLINOIS (U.S.A.)

Sloan, John (B., P.B., G., P.Acc.).—273 Maple Ave., South Chicago Heights. 'Phone: Skyline 5-7068.

JOHANNESBURG (S. Africa)

*Charlie Macrow's Studios for expert tuition on banjo, mandolin, guitar and El.H.G. Studios: Germiston, Johannesburg and Benoni. Enquiries: Phone 22.2361 or write Box 140 Germiston.
 *Stroud, Gilbert (B., M., G., & El.H.G.).—All enquiries c/o Chas. Macrow Studios, Johannesburg 22.2361 or Box 140, Germiston.

KAMLOOPS B.C. (Canada)

*Alexander, Arthur (B., P.B., G., H.G. & M.).—Crisis Creek, B.C.

LOS ANGELES, Calif. (U.S.A.)

Nizam, John N. (Mandolin Artist-Teacher), 1753, W. 42nd St. 'Phone: AX. 3-0865.

SINGAPORE (Malaya)

*Martinez, Harry (P.G., H.G., G., U., Double bass, drums). Theory and modern arrangements. Radio artist. 354 Siglap Road. Tel.: 47752.

ST. PAUL, MINN. (U.S.A.)

*Bellson, Albert (Artist-Teacher of fretted instrument and P.Acc.). Author and publisher of Bellson Orchestral Tenor-Banjo Method and The Professional Tenor-Banjoist. 372 Saint Peter St.

SYDNEY, N.S.W. (Australia)

Loader, Rosa (G., B., H.G.). "Sea Breezes," Riverview Rd., Avalon.
 *Skinner, Phil. (All fretted insts., all styles).—475, Pacific Highway, Crows Nest.

TORONTO (Canada)

Atkins, Bertram (Classic Guitar).—108, Boulton Drive. (WA. 2-1776.)

ABBREVIATIONS.—"B." Banjo. "Bn." Banjo. "Dola." Mandola. "El.H.G." Electric Hawaiian Guitar. "El.P.G." Electric Plectrum Guitar. "G" Classical Spanish Guitar. "H.G." Hawaiian Guitar. "M." Mandolin. "P." Piano. "P.Acc." Piano Accordion. "P.B." Plectrum Banjo. "P.G." Plectrum Guitar. "S." Singing. "T.B." Tenor Banjo. "U." Ukulele. "V." Violin. "Z.B." Zither Banjo.

THE STUDIES OF FERDINAND SOR

FOR ALL PLAYERS OF THE SPANISH GUITAR

RECOMMENDED BY TERRY USHER

EDITED AND FINGERED BY

CARL DOBRAUZ

Book 1—24 pieces. Book 2—16 pieces.
Book 3—16 pieces. Book 4—13 pieces.
Book 5—13 pieces. Book 6—11 pieces.
Book 7—10 pieces.

EACH BOOK :

5/6^D

(Postage 4d. extra)

These books of solos are progressively arranged. Book 1 is for the beginner, while Book 7 is for the advanced player.

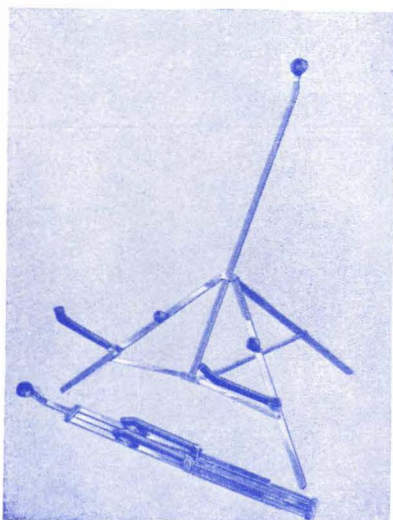
EVERY STUDY A WORTH-PLAYING SOLO

Sole selling agents:—

CLIFFORD ESSEX MUSIC Co., Ltd.
20 Earham Street, London, W.C.2. ENG.

FOLDING GUITAR STAND

IDEAL FOR THE
GIGSTER OR STUDIO USE



STONGLY MADE AND RUBBER PROTECTED
AT ALL POINTS OF CONTACT WITH THE
INSTRUMENT. RIGID IN USE.

NICKEL PLATED

FOLDS UP FOR EASY CARRYING

PRICE

19/6

(postage 1/6d. extra)

CLIFFORD ESSEX MUSIC Co. Ltd.
20 Earham Street, London, W.C.2

..... and NYLONS for BANJOISTS!

If you prefer the tone of gut strings, you will be delighted with the revolutionary
NYLON strings for the banjo. They have the tone of gut without its out-of-tuneness
—PLUS extra long wear AND unbelievable finger smoothness in use.

1st.....1/9d. 2nd.....2/0d. 3rd.....2/3d. 4th (covered).....2/9d. 5th.....1/9d.

COMPLETE SET OF 5 STRINGS, 10/-

TRY A SET OF C.E. NYLONS — FOR BETTER TONE AND REALLY LONGER LIFE!

Clifford Essex Music Co. Ltd., 20 Earham St., London, W.C.2

AN UP-TO-DATE & COMPLETE BOOK OF INSTRUCTION

"THE BANJO AND HOW TO PLAY IT"

by
Emile Grimshaw

PRICE :

7/6

(Postage 6d. extra)

CLIFFORD ESSEX MUSIC CO., LTD.

20 Earham Street, London, W.C.2

MAKES PLAYING THE GUITAR EASIER.

SILK GUITAR CORD

(Red, Blue, Old Gold or Green)

Real Silk, full length.

Loop one end, tassel the other.

CLIFFORD ESSEX MUSIC Co. Ltd.

20, EARHAM STREET,

LONDON, W.C.2

PRICE
2/6
Post. 6d. ex.

Accessories

SEND FOR A COPY OF OUR LATEST
ACCESSORIES LIST. IT SHOWS THE
PRICES OF EVERYTHING YOU ARE
LIKELY TO NEED FOR YOUR
INSTRUMENT.

★ PLEASE MENTION THE INSTRUMENT
IN WHICH YOU ARE INTERESTED ★
CLIFFORD ESSEX MUSIC Co., Ltd.
20 EARHAM STREET, LONDON, W.C.2

FOR A REALLY FIRST-CLASS REPAIR OR OVERHAUL—EXECUTED IN THE MINIMUM TIME AT A REASONABLE COST—
ENTRUST YOUR INSTRUMENT ONLY TO CLIFFORD ESSEX CRAFTSMEN. WE ARE CONSTANTLY RECEIVING LETTERS FROM
SATISFIED CLIENTS WHO HAVE BEEN HIGHLY PLEASED WITH THE WORK CARRIED OUT ON THEIR INSTRUMENTS

REPAIRS

★ INCLUDING RE-FRETTING, THE FITTING OF NEW VELLUMS,
RE-SETTING ARMS AND COMPLETE RE-POLISHING ★
ALL WORK CARRIED OUT IN OUR OWN WORKSHOPS BY
MASTER CRAFTSMEN

—ESTIMATES FREE—

CLIFFORD ESSEX MUSIC CO., LTD.

20 EARHAM STREET, CAMBRIDGE CIRCUS, LONDON, W.C.2

*Are you a regular
subscriber?*

MAKE SURE OF GETTING
YOUR COPY OF "B.M.G." EACH MONTH

To make sure of receiving
"B.M.G." every month it is
necessary to place a standing
order. The most trouble-free
way is by subscribing direct
with the publishers.

SUBSCRIPTION RATE—
17/6 for 12 Months (U.S.A. - \$2.50)
U.S. readers remitting by banker's
check should add 25c. to cover clear-
ance charges.

(If you do not wish to cut this "B.M.G." copy the above form on a sheet of paper).

SEND THIS OFF TO-DAY

TO CLIFFORD ESSEX MUSIC CO., LTD.
20, Earham St., Cambridge Circus,
LONDON, W.C.2

Please send me "B.M.G." for the next
twelve months commencing with the
..... 19..... Issue,
I enclose herewith..... value 17/6

NAME

ADDRESS

.....

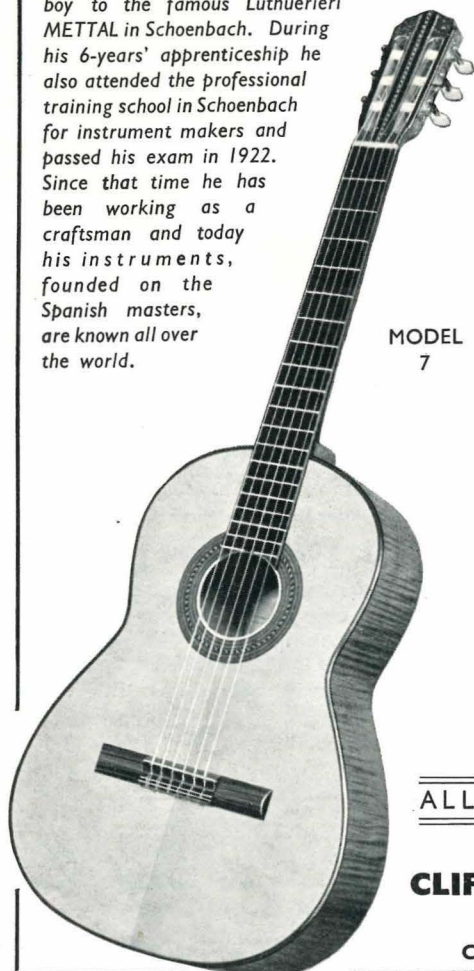
.....

RENEWAL..... NEW SUBSCRIBER.....

(Please put X against appropriate section)



Oscar Teller, seen here in his workshop, was apprenticed as a boy to the famous Luthuerieri METTAL in Schoenbach. During his 6-years' apprenticeship he also attended the professional training school in Schoenbach for instrument makers and passed his exam in 1922. Since that time he has been working as a craftsman and today his instruments, founded on the Spanish masters, are known all over the world.



MODEL
7

CRAFTSMAN-BUILT SPANISH GUITARS

WE ARE U.K. CONCESSIONAIRES FOR THE FAMOUS
OSCAR TELLER

RANGE OF CONCERT SIZE CLASSICAL GUITARS

The fingerboard, fretting, nut and bridge saddle are adjusted by Clifford Essex craftsmen before each guitar is offered for sale. An Oscar Teller guitar gives you the finest of German craftsmanship coupled with the Clifford Essex guarantee of accurate fingerboard, perfect tuning and ideal string action.

THE RANGE COMPRISES THE
FOLLOWING FIVE MODELS:—

Rosewood fingerboard. Bone roller good-quality machine heads. Close-grain pine table with $\frac{3}{8}$ " decorative soundhole rosette. Rosewood bridge with ivory saddle. Spliced two-piece neck. Two-piece back and sides of maple stained dark. $\frac{1}{4}$ "-ebony purfling round front edge of body. Fingerboard at nut $2\frac{1}{8}$ ". Scale length $25\frac{1}{2}$ ". Width at shoulder $10\frac{1}{8}$ ". Width at widest bout $14\frac{1}{2}$ ". Depth of body $3\frac{3}{8}$ ". **£24**

MODEL
5

Ebony fingerboard. Bone roller good-quality machine heads. Close-grain pine table with $\frac{3}{8}$ " wide decorative soundhole rosette. Spliced two-piece neck. $\frac{3}{8}$ "-wide inlaid ebony purfling, with four white lines, round front edge of body. Two-piece back and sides of flamed maple stained light brown. Scale length $25\frac{1}{2}$ ". Fingerboard at nut $2\frac{1}{8}$ ". Width at shoulder $10\frac{1}{8}$ ". Width at widest bout $14\frac{1}{2}$ ". Depth of body $3\frac{3}{8}$ ". **£28**

MODEL
6

Ebony fingerboard. Bone roller good-quality machine heads. Close-grain pine table with $\frac{3}{8}$ " wide decorative soundhole rosette. Spliced two-piece neck of mahogany. Purfling comprising $\frac{1}{4}$ " alternate ebony and sycamore, finishing with $\frac{1}{8}$ " sycamore round front edge of body. Two-piece back and sides of close-grain mahogany. Scale length $25\frac{1}{2}$ ". Fingerboard at nut $2\frac{1}{8}$ ". Width at widest bout $14\frac{1}{2}$ ". Width at shoulder $10\frac{1}{8}$ ". Depth of body $3\frac{3}{8}$ ". **£30**

MODEL
6M

Ebony fingerboard. High quality bone-roller machine heads. Extra close-grain pine table with $\frac{3}{8}$ " decorative soundhole rosette. Spliced two-piece neck of mahogany. Purfling comprising $\frac{1}{4}$ " alternate ebony and sycamore. Two-piece back and sides of fine quality rosewood. Scale length $25\frac{1}{2}$ ". Fingerboard at nut $2\frac{1}{8}$ ". Width at shoulder $10\frac{1}{8}$ ". Width at widest bout $14\frac{1}{2}$ ". Depth of body $3\frac{3}{8}$ ". **£35**

MODEL
6P

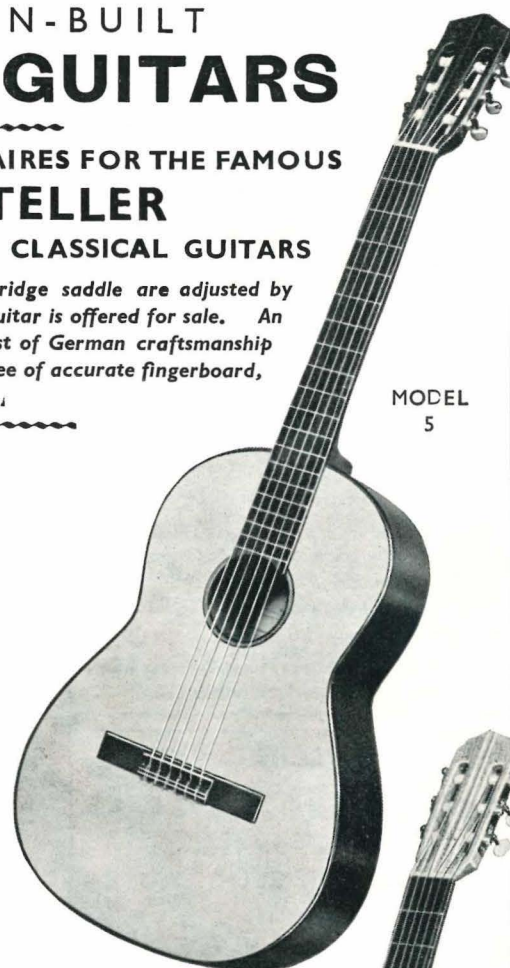
Ebony fingerboard. Extra close-grain pine table with $\frac{3}{8}$ " wide Spanish-design soundhole rosette. High quality bone-roller machine heads. Spliced two-piece mahogany neck. Two-piece back and sides of silver-grey flamed maple. $\frac{3}{8}$ "-wide ebony purfling, inlaid four sycamore lines, plain ebony purfling at back. Scale length $25\frac{1}{2}$ ". Fingerboard at nut $2\frac{1}{8}$ ". Width at shoulder $10\frac{1}{8}$ ". Width at widest bout $14\frac{1}{2}$ ". Depth of body $3\frac{3}{8}$ ". **£37**

MODEL
7

ALL MODELS ARE FAN-STRUTTED

OBTAINABLE ONLY DIRECT FROM:—

CLIFFORD ESSEX MUSIC Co. Ltd.
20 EARLHAM ST.,
CAMBRIDGE CIRCUS, LONDON, W.C.2.

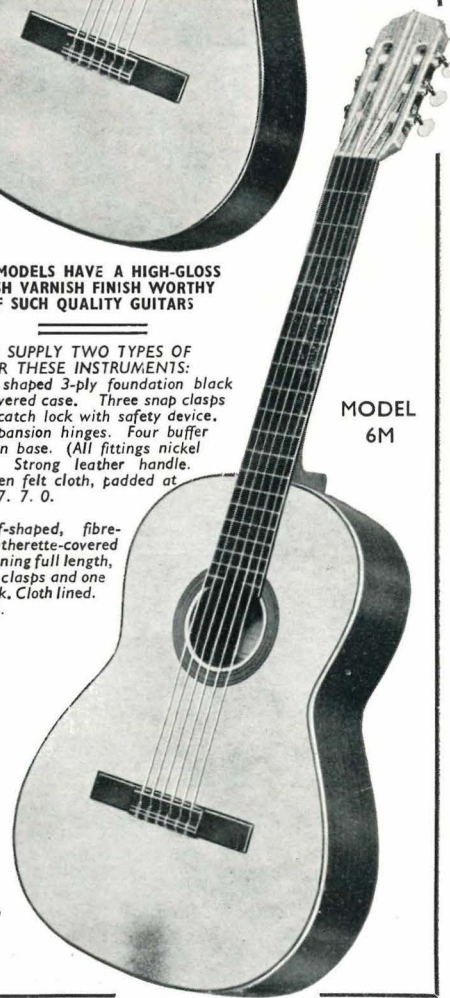


MODEL
5

ALL MODELS HAVE A HIGH-GLOSS
BRUSH VARNISH FINISH WORTHY
OF SUCH QUALITY GUITARS

WE CAN SUPPLY TWO TYPES OF CASE FOR THESE INSTRUMENTS:
1. Fully shaped 3-ply foundation black rexine-covered case. Three snap clasps and one catch lock with safety device. Three expansion hinges. Four buffer buttons on base. (All fittings nickel plated). Strong leather handle. Lined green felt cloth, padded at sides. £7. 7. 0.

2. Half-shaped, fibre-board, leatherette-covered case. Opening full length. Two snap clasps and one safety lock. Cloth lined. £3. 17. 6.



MODEL
6M