

SIXTY-SIXTH YEAR

B.M.G.

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

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

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ADVERTISING RATES
ON REQUEST

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One Shilling and Sixpence

Our Cover

RESIDENT guitarist at the Troubadour Flamenco Club (which has been a meeting place for those interested in flamenco for several years), Brian Myatt has the distinction of having been invited every year for the past five years to perform at the Seville Fair.

Mr. Myatt has been playing the guitar for a decade; first playing in the strict Tarrega method. At that time he had heard some flamenco but had no liking for it. After three years studying the guitar in the classical manner, he again heard some flamenco and found the strange Oriental sound fascinating. He searched for a teacher and was lucky enough to find a genuine enthusiast who taught him all he now knows.

PREFERS ACCOMPANYING

Brian Myatt plays guitar solos but strongly prefers accompanying flamenco singers and dancers. He says for accompaniment the vital thing is to have a strong, firm sense of rhythm, or *compos*, as it is called in Spanish. He mentions there are some flamenco guitarists who would not be considered good players by classical guitarists but because they have such good *compos*, they are always sought after by flamenco dancers and singers.

Mr. Myatt has an L.C.C. teacher's diploma for Spanish guitar, enabling him to teach in any L.C.C. school. He feels the most important thing in learning the guitar is to start playing on a really good instrument. It is his opinion that many people are put off playing the guitar because they commence to play on a cheap guitar; thinking it is all right "to learn on". Usually the guitar is so badly constructed, even Segovia would find difficulty in playing it.

Sittin' on a Gate

By "Hick"

THIS is the 750th issue of "B.M.G.", and if my Roman numerals are correct, the start of its sixty-fifth volume. Can any other fretted instrument magazine in the world challenge this record?

Had I been of "fixed abode" all these years I might still have all those seven-hundred-and-fifty numbers. For, when "B.M.G." first came into my young life in the early 1920's, all the back numbers were still obtainable. I lost no time in sending for every one of them and well remember the thrill of opening each parcel when it came through the post.

Alas, due to my subsequent wanderings, very few of them still survive—just a few tattered ones held together with sticky tape I would not swop for an entire First Folio Shakespeare.

A LOST ART

How I covet those bound volumes of "B.M.G." in neat array in the rack above the Editor's desk! When the "treble chance" comes my way I am going to get mine done the same. Bookbinding costs the earth these days, even if a bookbinder can be found to do the job. It seems to be one of the lost arts.

The next best thing and much

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