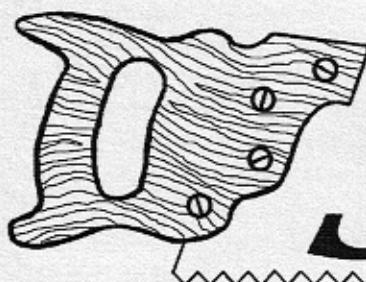


INTERNATIONAL MUSICAL SAW ASSOCIATION



SAW PLAYER NEWS

Vol.12, No.1 www.SawPlayers.org Email: Info@SawPlayers.org (415)331-9661 Designer: Ken Ball Summer 2007

The Different Methods of Saw Playing



By Natalia 'SawLady' Paruz
www.SawLady.com

As a folk instrument, different ways of playing the musical saw have evolved. Some ways evolved regionally, others - individually.

Many saw players are isolated from other saw players, and by necessity they "re-invented" the instrument, figuring out a way of producing sound from the blade without relying on someone to show them how it's done.

Stance and Saw Placement

The saw can be played sitting down (most common), kneeling (popular in Switzerland) or standing up.

The teeth can face the player or away from the player.

The handle can rest between the player's knees or on the floor and some even place the handle under their chin, similar to a violin.

The handle can rest in specially made belts and stands.

Some players bend their torso down to the blade to reach the high notes. Others pull the saw towards them to achieve the increased curve needed to play high notes.

You may or may not use a tip handle or hand reinforcement. I tape my thumb placing half a clothes-pin to the back of my thumb for increased strength in bending the blade (*see photo below*).

Handling the Bow

Most saw players bow the edge of the blade which is farther away from the player's body (the teeth face the player). But some bow the edge of

the blade closer to the player's body (the teeth face away from the player).

It is easier to bow in an upward motion and some choose this bowing direction only. Others bow both up and down. The latter technique usually enables faster strikes and increased control of attack.

Most saw players hold the bow with the hand perpendicular to the bow. I favor holding the bow as an extension of one's hand. I find that it gives me better attack. As a busker, loudness of sound is really important. Amplification is not aloud in many public spaces, and musicians have to be heard over the noise of the street, not to mention other musicians near by. I discovered that holding the bow as if holding a knife when cutting a steak helps me achieve a louder sound. My ability to play loud without amplification paid off every time I played at Lincoln Center's Avery Fisher Hall and other similarly large concert halls with orchestras - being heard above the full orchestra and having the saw sound reach the highest balcony in the concert hall.

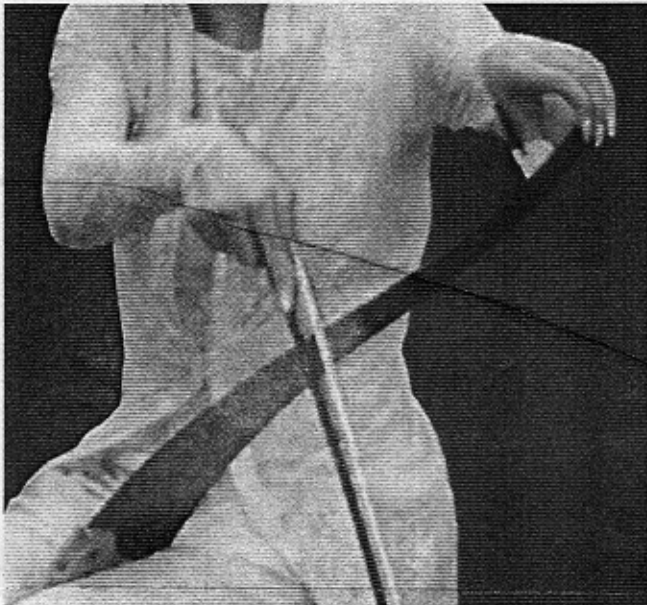
Playing Methods

All the above are technical variations on how to handle the saw and bow. No matter what variation you chose to use, your playing will most likely fall into one of the following methods:



Continuous Bowing versus Strike and Let Vibrate

Continuous bowing is accomplished when the bow hardly ever leaves the edge of the blade. Long notes are bowed for the duration of the note. Going from one note to the other the bow glides over the edge of the blade. This method is achieved with a very light touch of the bow on the blade.



Natalia 'Saw Lady' Paruz tapes her thumb and holds the bow as an extension of the hand.

On the plus side this method enables a quieter bow noise. On the other hand, the muffled bow noise is ever present as a thin film of additional sound, blocking the saw's singing sound from resonating full out.

The 'strike and let vibrate' method consists of bowing the blade and immediately distancing the bow from the blade. Long notes are left to vibrate on their own for the duration of the note (really long notes are re-bowed if the 'diminish' effect is not desired). Going from note to note the bow may or may not be used.

On the plus side the saw is left to resonate in full glory and the bow noise is not constant. On the other hand the bow noise is harder to control.

Personally I prefer the 'strike and let vibrate' method while switching to the continuous bowing method when I find a passage calls for it (such as holding very long notes without the 'diminish' effect and with no additional attacks in the sound).

Snapping the blade versus sliding

The saw is known for its 'portamento' (or 'glissando') effect, sliding from note to note. Many people enjoy this trait of the saw very much. It is appropriate for many styles of music.

When it comes to classical music in particular, the 'snapping' technique is beneficial in order to move directly from one note to the other, avoiding tones and micro-tones surrounding the note. Whether playing the part of a flute, cello or any other instrument for which the piece was originally written, the saw needs to live-up to the composer's intention. It is fun to use the slide here and there as a controlled embellishment. In the course of my work with contemporary composers I often present them with different ways of playing a phrase, letting the composer decide which effect he/she wants in his/her piece.

Which method is right for you? Which is the best method?

As a judge in the International Musical Saw Competition in France I have seen many of the above described methods and I don't discriminate between the methods. Just like in the world of classical ballet, where there are different methods - the French, Russian, English, etc. - though they differ in details - the end result with all of them is beautiful movement.

The questions you should ask yourself are:

Which method enables me to play the saw for the longest period of time continuously with no physical pain?

Which method enables me to get the clearest tones out of the blade?

Which method enables me to achieve dynamics the best?

Which method enables me to play faster?

Am I in control of the saw or is the saw controlling me - meaning, do you choose to play with a particular sonic effect or do you not know how to play differently?

What works for one saw player may not necessarily work for another. The same destination may be achieved via different routes. There is no absolute technique, one technique which everybody should follow. If you are an aspiring saw player overwhelmed by the many choices - I suggest you start by finding a saw player who's sound, method and way of playing appeal to you the most and try to see if what they do works for you.

The pluralism of saw playing methods is part of the charm of our art form.

For more info please visit www.SawLady.com

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Saw Tips

-The Saw Gets Respect in a California Museum!



By David Weiss

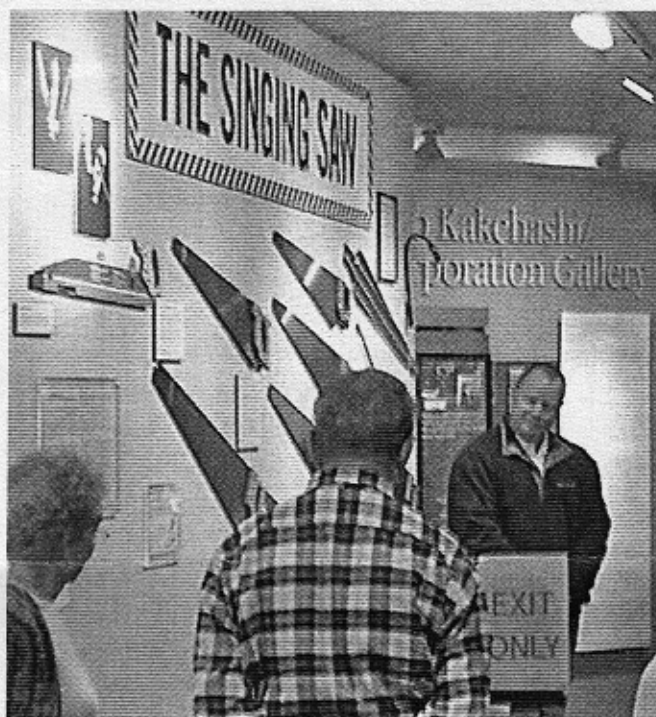
In my last column I mentioned a performance to take place at the Museum of Making Music in Carlsbad, CA in December. WOW - what a place! I felt that the saw was truly given the "respect" it deserves as a serious instrument. Before the concert there

was a lecture given to a large number of concertgoers by a very scholarly musicologist, discussing the history of the saw. The museum had a sizeable collection of saws in glass cases on the wall behind where the lecture took place.

I was pleasantly surprised at the large turnout - nearly every seat in the auditorium was filled. Alpha (my wife and piano accompanist) and I performed a wide variety of music for the hour-long concert. We featured many types of music: ethnic folk songs, classical, pop, jazz, ballads, "cross-over," klezmer, and included a contemporary piece newly written for the saw. Being close to Christmas, we also played a couple of Christmas carols (see the playlist at the end of this column). We always like to begin our programs with a tune that uses mallets, as that was the technique the first saw players used. After the program, we had about 30 people linger on for a group lesson on saw playing. I brought along about 15 saws for people to try. It turned out to be quite an evening, and may lead to more saw performances in the San Diego area. I'll keep you posted.

Just a word about the Museum:

The Museum of Making Music (<http://museumofmakingmusic.org/>) is situated in a brand new complex of office buildings in the town of Carlsbad, which is about thirty miles north of San Diego. Special exhibits change from time to time, but the emphasis is always on musical instrument innovations that helped shape American Popular Music from the 1890s to the present day.



It includes over 500 vintage instruments on display, hundreds of audio and video examples at the push of a button and an interactive area where visitors can play on a variety of hands-on instruments. The Museum also presents a number of special events and educational outreach activities. I encourage all of you to make it a stopping point on your next trip to California.

Hope you make it to Roaring Camp this summer!

David Weiss www.davidweissgallery.com

The concert included: Kojo No Tsuki (Japanese Folk song), Ave Maria (Bach/Gounod), Humoresque (Dvorak), La Cinquantaine (Gabriel/Marie), Whispers from Another Time (Dana Wilson), Danny Boy (Irish Folk), Voices of Spring (Johann Strauss), Over the Rainbow (Arlen, arr. Shearing), Lullabye of Birdland (George Shearing), Troublesome Freylach (oboe & piano, by Dave Leslie).

Musical Saw (and bow) Maintenance



By Morgan Cowin

Taking care of your instrument is an important consideration for all musicians, and the musical saw (and bow) requires maintenance too. Moisture is obviously one of the most common and damaging elements for the steel blade of the musical saw, but food, smoke and other things sometimes adhere to the saw - which not only

affects the appearance, but also reduces the saw's ability to consistently produce the vibrations that produce its beautiful voice.

As you have noticed, your shiny new musical saw will become marked, stained, covered with rosin from the bow or dirt, and generally gets scruffy looking. Every year before the Saw Festival (sometimes more often) I would clear off a flat space near my kitchen sink, take some steel wool, water and dish soap and scrub away the accumulated rust and debris off the blade (on my saw, I can remove the blade from the handle with a screwdriver). When I was done cleaning it as thoroughly as I could, I would rinse off the blade in hot water, dry it well with a clean towel or rag, and lay it over the pilot lights on my gas stove (or lay it out in the sun) to make sure all the water is off the blade.

But the method I use now I learned several years ago from Mr. Sylvain Pichet - the President of the French Musical Saw Association (called A.N.D.I.A.L.S. - Association Nationale Des Interprètes et Amis de la Lame Sonore - the "Lame Sonore" is French for "Singing Blade"). Sylvain keeps his instrument very shiny and beautiful ALL the time, and I asked how he did it. He gave me a little piece of something that looks and feels like the green "Scotch Brite" pads used to clean pots and pans, but is thicker and a different color (kind of a purple/brown). After doing a little research I found out it is used in auto body repair shops to remove paint and rust on cars before re-painting. It is called a "Scotch Brite Scuff Pad (Medium)" made by 3M Corporation. I asked the body shop where I could get this material, and they referred me to a store that sells automotive paints. I bought their minimum amount (Part No. 37447) which is 3 - 6"x9" pads, more than I'll EVER use, so you could give a piece to your fellow saw players. This material will last a long time, and it only takes a small piece to work (2" x 4", or 5cm x 10cm - which can be cut from a large pad with a good pair of scissors), and

seems more effective than steel wool or anything else I've tried. Afterwards, it's easy to clean the pad by just running it under some warm water (but allow it to dry before putting it back in your saw case). I carry this little piece (and a clean rag) in my saw case now, and when I notice a significant amount of rosin has built up along the edge of the blade, or a bit of rust or a chunk of something, it only takes a few minutes to make the saw look good again. A caution: I think it's better not to "round out" the two little 90 degree angles along the playing edge, so I usually lay the edge on a hard, flat surface to work on, and am careful when using the pad close to the edge of the blade. Note that using the "Scuff Pad" material can thoroughly clean the steel without need of water, but it may not be able to remove serious stains or other imperfections along the surface of the saw blade.

To protect the blade after it is cleaned up, I think it's necessary to apply a thin coat of oil on the blade, which keeps air off the steel and reduces the chance for rust, and protects the surface of the saw from other elements as well. I take a small rag or piece of paper towel, apply a little motor oil I use for my car, and wipe it all over the steel. Then, taking more paper towels (or preferably a rag), wipe off the oil until it doesn't feel oily at all. This will leave a thin film of oil on the saw, enough to protect it for a while. Depending on where you live, and how much moisture is in the air, you may have to go through this process from once a year or so, to every few weeks or months. Since you need friction to start the vibrations that produce the sound of a saw, I find it helpful to re-apply some rosin directly to the playing edge of the saw as well as the bow. I rub rosin on the edge as evenly as I can, stroke the saw with a well-rosined bow, and then wipe off any excess chunks or powder along the flat surfaces. It takes time and sometimes some serious effort - but it results in a saw that not only looks much nicer, but also it plays more easily too!

As for bow maintenance, I just talked to an expert at one of the bigger violin shops here in the San Francisco Bay area, and learned a few things I can share. First of all, the hairs on violin bows are usually made from the long hairs on a horse's tail, and they will stretch, dry out and break over time. This may not be too much of a problem for a long while, but as more and more hairs break, there comes a point where you don't have enough left to efficiently "attack" the edge of the saw blade to get the vibrations started. Most saw players don't use high quality, expensive bows (very good bows can be many thousands of dollars,



Max Howe, Terry Bergman, Patrick Weldon, Caroline McCaskey and Kenny Blacklock at the 2006 Saw Festival.

JOIN US AT THE 29th Annual SAW FESTIVAL!

We hope you can join us at this year's Festival on August 11th & 12th! Where else can you meet and learn from some of the best Saw Players in the world? Speaking of which, Alan Pitts (1st Place winner at the 1999 Saw Festival) is returning again this year from his home in New Zealand. In addition to the information on the enclosed Saw Festival flyer and Press Release, you can go to the IMSA website: www.SawPlayers.org and follow the link to "Festinfo," where there is additional information about lodging and other details. If you need other help or advice, contact Morgan Cowin at: 415-459-7722 or email him at: Sawman@DistinctivePhotos.com

Help the IMSA Promote The Saw Festival!

Please make copies of both sides of the Saw Festival Flyer and publicity announcement inserted in this newsletter, and (1) put them up in your local music stores and on the bulletin boards of college music departments, (2) send copies to your newspapers, radio and TV stations, and (3) pass them out to fellow musicians. We welcome all acoustic musicians (all skill levels) to join us for the jams on Saturday and Sunday, August 11th and 12th. We have more fun when there are more musicians, and we have more music to choose from! Thanks for helping us get the word out!



An Announcement and Invitation: **Saw Players Gathering in New York**

New York City Saw Player Natalia "Saw Lady" Paruz will be hosting the "5th Annual Saw Players Gathering in NYC" on Saturday, July 28th, 2007 at 2pm. It will be held at Quinn's Gallery in the "Quinn Memorial Building", 35-20 Broadway, 4th floor, Astoria, NY (just East of Manhattan). You can get directions and a map at Yahoo Maps. There is usually ample parking on the street, and there is a metered parking lot on 31st street between Broadway and 34th Avenue.

This will be the first Saw Players Gathering open to the public. There will be a fee of \$10/person at the door to cover the costs. Pre-registered and participating sawists will receive a free copy of Natalia's musical saw & bells CD "Hark! An Angel Sings."

The Guest of Honor will be Mr. Chen Zhikang of China, inventor and patent holder of the Chinese musical saw, and teacher of more than 1,000 saw students in China.

At the end of the gathering all participating saw players will play a few songs together. Saw players of ALL LEVELS are encouraged to play in this "Chorus of the Saws." This is your chance to play together with saw masters. (If you are a beginner - don't be shy - you can "hide" behind the sound of everybody else.)

If you want to participate or need more information, please REGISTER by e-mailing SawLady@SawLady.com with the following info: Your name, city & state of residence, the number of years you have played the saw, the brand of saw you play (Mussehl & Westphal, Sandvik, Charlie Blacklock, etc.),

whether you want to play a solo, and if you want to participate in the Chorus of the Saws. The deadline for registration is July 25th.



>>> The Saw Player News <<<
Do You Have The Complete Set?

We have a limited number of back issues of the Saw Player News going back to the first issue (Vol 9, No 1) for \$5.00 ea - which includes shipping costs. Send your check and which issues you want to: Kenny Blacklock, 31 South 40 Pier, Sausalito, CA 94965 (USA)

The IMSA Needs Your Help:

Are you a graphic designer, a journalist, or a journalism or design student looking for some experience? We could use your help with writing, editing and producing the Saw Player News! There are only a few of us volunteers that actually do the work, and we have continuing problems in keeping the newsletter on schedule. To continue to improve and enliven the content of the Saw Player News, we need your contributions!

- Please submit any musical saw-related photos, illustrations, cartoons, humor or ideas for articles.
- Please send us anything you have about the history of the saw or saw players.
- Please help us update our historical records. Unfortunately, the IMSA does not have complete records of contest winners from the 1978 through 1997 Saw Festivals.
- Please send us news articles about the saw or saw players from your area or around the world.
- Announcements wanted: Send us information about saw festivals or festivals including the saw.
- Letters & photos wanted: We enjoy reading the many fascinating letters that we receive from our Members. We may start publishing some of your letters in the Saw Players News. Please note that we may edit or abridge them as necessary for publication.

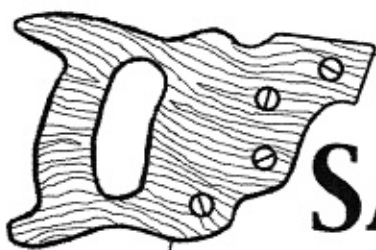
Please mail your items to: Morgan Cowin, c/o IMSA, 5 Windsor Ave., San Rafael, CA 94901 (USA)

Or email: Sawman@DistinctivePhotos.com

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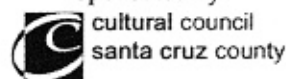
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For Directions to
Roaring Camp & Big Trees
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www.RoaringCamp.com

Take the Mt. Hermon Exit off Hwy. 17 to Graham Hill Rd., Then Left 1/4 mile to Roaring Camp.

For more information contact:

Morgan Cowin, President
International Musical Saw Players Association
(415)459-7722 Email: Sawman@DistinctivePhotos.com
Download a Saw Festival Flyer at: www.SawPlayers.org

FOR IMMEDIATE RELEASE:

For great music that's a cut above the rest, come to the 29th annual International Musical Saw Festival, Saturday and Sunday, August 11 and 12 2007, in beautiful Santa Cruz county, California.

The cutting edge music starts Saturday, August 11, 2006 at 1:00 PM, with a free acoustic jam near the world's only life-sized bronze statue of a saw player - in front of Bookstore Santa Cruz, located at 1520 Pacific Avenue. Next comes a free potluck dinner and jam at 6:00 PM in the outer parking lot of Roaring Camp in Felton, just seven miles north of Santa Cruz.

The big event happens Sunday, August 12, at Roaring Camp when the world's greatest saw players come out of the woodwork to join other acoustic musicians in a variety of musical performances. You'll hear bluegrass, country, folk, gospel, blues, classical, and even show tunes (believe it or not, no heavy metal) throughout the day. Festivities start at 10:00 AM, with spontaneous acoustic jams throughout the day. There's a Saw-Off competition from 11:00 AM to 1:00 PM, and a Chorus of the Saws at 3:00 PM., with up to 50 saw players trying to play in unison.

And for those who want to learn how to play music that really has some teeth in it, there's a free Musical Saw Workshop at 4:00 PM.

The entire event is free, and fun for the whole family. For more information, check out www.SawPlayers.org, or www.RoaringCamp.com. Held by the International Musical Saw Association, this event is sponsored in part by KUSP radio and the Cultural Council of Santa Cruz County. Come to the 29th annual Musical Saw Festival, and say you saw it here first!

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while the ones I use cost between \$35 and \$55) - but when you decide to take your otherwise good, cheap bow to a violin shop to get it re-haired - you will find it can cost more to get it re-haired than to buy a new bow! You would think they could be recycled or something, but apparently this is not the case. Sometimes your best option is to just buy another bow.

I have seen the threads stripped in the cyclet screw in the "frog" (the part near the handle end that slides back and forth to tighten and loosen the hairs) and the same for the hair-tightening screw itself. You can buy these parts, but in the end it again may not be worth the cost overall to repair them. I've occasionally had other bow parts come loose or malfunction too, but again, I've found that the time and effort to repair these things yourself can be significant, and the results may not ever be very successful.

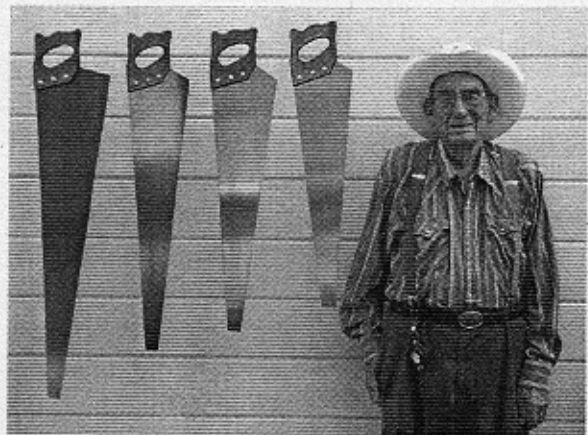
There is one easy bit of maintenance you can do. I've noticed a build-up of rosin on the bow stick, next to the hairs. This really will not effect your playing, but rather it's just an aesthetic thing, and probably no one but you will notice it anyway. The violin shop recommended just wiping the rosin off the wood (or fiberglass) bow with a rag - after each time you play. I asked about how to clean off the rosin when it is more significant - but that can be more involved and challenging. One of their bow makers sells a product - but it is \$10 for a little bottle. They also mentioned using Xylene, which is a very nasty, dangerous chemical that can cause serious liver damage, and has to be used outside wearing gloves and probably a mask and face shield. He also mentioned that there are cleaning products that contain "citrus oil" that can work. If you do decide to use any of these methods to clean your bow, remove the tightening screw so that the weight of the frog keeps the hairs away from the bow stick, as any of these products can ruin or at least negatively affect the hairs.

The best advice I can give you about maintaining your bow is to keep it safe. The bow is delicate - don't drop it or knock it over, and don't lay it on the floor, couch or chair where someone can accidentally step, kick or sit on it. Keep it away from small children - who will often use it like a sword or gun (at least boys). If you are showing someone your bow, tell them to touch ONLY the wooden parts (fingers have oils on them that will negatively affect the rosin on the hairs). Don't let it get bent (if it's in a case with your saw, it is not necessarily safe from being bent enough to break it), and keep it away from the teeth edge of your saw and other hard, sharp things, and of course keep it far away from an open fire or heat source.

So there's the LONG story about cleaning/maintaining your musical saw (and bow). Actually, it took me more time to write this than it would to clean my saw... If anyone has other ideas about this subject, please tell me/us!

Now take your saw out and clean it up!

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Musical Saw CD Review

by Kenny Blacklock

Hajime Sakita, Musical Saw Songs "S"

Hajime Sakita: musical saw, guitar, effects, voice

Naoko Komatsu: piano, keyboard

Others: violin, viola, cello, percussion, bass, voice



Musical Saw Songs "S" is the first solo CD by Japanese musical saw player, Hajime Sakita. Saw players who attended the Santa Cruz musical saw festivals in 1997 and 2004 will remember this remarkable Japanese saw player, who took first place in the musical saw contest both years that he attended the festival and then continued to amaze the audience with not only his skill at playing the musical saw but also with his saw playing antics and a musical saw group that played selections such as Pachelbel's Canon in multi-part saw harmony. One of Sakita's truly amazing skills is the ability to hold his saw on his shoulder and under his chin as if it were a violin and then play it exceedingly accurately in this difficult playing position. Antics aside, Mr. Sakita is capable of playing the most demanding music on his instrument of choice, the musical saw. As a judge at the 2004 musical saw contest, I recall hearing Mr. Sakita play Czardas by Monti with both precision and musicality that rivaled that of any orchestral instrument.

Musical Saw Songs "S" has ten tracks that cover a good range of musical expression, including four original compositions by Sakita, one original composition by his pianist, two arrangements of classical works, by Khachaturian and Handel, a Japanese pop song, and a couple of folk songs. The saw playing on this CD is superb - as to be expected from a saw player of Sakita's caliber.

The opening track, "Hikari no Sasuhou e," (Toward the Light) by Sakita, is a beautiful and soaring melody played on saw with piano and string quartet accom-



paniment. The next track, "Flower Wind," by the pianist, Naoko Komatsu, is another beautiful piano, string quartet and saw arrangement. On this piece the saw fits into the ensemble as an equal partner to a melody shared by each of the instruments. Track three, "Sabre Dance," by Khachaturian, wakes the listener up with dramatic percussion, piano, and the theme played on saw. This tune

features a combination of saw playing with a mallet and with a bow. The mallet is used for the percussive parts of the melody.

Track four is "Soshu Yakyoku" (Suzhou Nocturne), composed by Ryoichi Hattori with lyrics written by poet Yaso Saijo, is a haunting and meditative melody played on saw with piano accompaniment. This tune is a Japanese pop song that Sakita heard during his student years. Track five is a very unusual rendition of "Twinkle, Twinkle, Little Star" featuring many effects, including a variety of saw playing techniques. Sakita asks in the liner notes, "Can you see the stars playing around in space?"

Track six, "Saw Funny Rug," by Sakita, exhibits the humorous side of saw playing. This tune definitely belongs in a circus and the saw feels right at home. Track seven, "Viola," was written by Sakita for Viola Blacklock (Charlie Blacklock's wife and my grandmother), who passed away in December 2005. This gorgeous melody features two saws overdubbed in stunningly in-tune two-part harmony accompanied by 12-string guitar. Track eight, "Paradise," is a Handel aria arranged with a number of effects along with keyboard, guitar and piano accompaniment for the saw.

This track has a relaxing and mellow, yet very modern sound. Track nine, "Tomorrow," is another Sakita original. In this composition, a couple of saw tracks float over a dreamy soundscape of guitars, vocals, bass, drums and various effects. Track ten is a rendition of "Londonderry Air" arranged for piano and saw.

Hajime Sakita was born in 1971, in Osaka, Japan. He took up rock guitar during high school. In 1991 he was impressed by the saw playing of Miyakoya Utaroku, Japan's leading saw player, and decided to take up the saw himself. As with most saw players, he is self-taught. Sakita became the leader of the Kansai Branch of the Japanese Musical Saw Association. Besides his two visits to the saw festival in Santa Cruz, California, Sakita has also played in the Czech Republic and South Korea.

Previous to this solo CD, Sakita has released four CDs as the guitar and musical saw player in an acoustic duo, "Hajime ni Kiyoshi." This duo, which plays "comfortable hanauta (humming) scenery music" has many fans in Japan. "Hajime ni Kiyoshi" produces television and commercial music and

performs at big music festivals in Japan, such as the Fuji Rock Festival. In 2003, they created music for Bokunchi, a movie directed by Junji Sakamoto. In November 2004, Sakita held the first musical saw festival in Japan with great success. In 2005, Sakita received the "Sakuya Konohana" award from the City of Osaka.

Hajime Sakita's bio says that "He discovered fluctuation in his mind between humorousness of the player's style and melancholiness [sic.] of the sound, which is exclusive to saw music." Sakita has truly captured this sentiment on his new CD.

Web sites: (Both websites are mostly in Japanese, with some English.)

<http://www.musicalsaw.net/> This is Hajime Sakita's web site.

<http://www.hajikiyo.com/> This is the web site for the duo, "Hajime ni Koyoshi." You can write directly to Mr. Sakita (in English) at: japan@musicalsaw.net

NOTE: If you have a CD you would like considered for a review, please send it directly to: Kenny Blacklock, 31 South 40 Pier, Sausalito, CA 94965

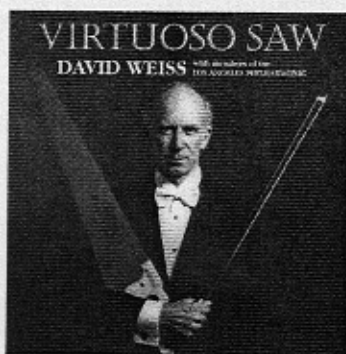
ADVERTISE In The Saw Player News!

We are now accepting both Classified and Display advertising for music-related and Musical Saw-related merchandise and services. You can now reach hundreds of saw players at a reasonable cost!

Terms and Prices for Display ads: Display ads should be "camera ready" (ready to print without resizing or editing).

Full Page.....	(7.5" wide by 10" high) -	\$ 200
Half Page.....	(7.5" wide by 4.75" high) -	\$ 100
Quarter Page.....	(3.75" wide by 4.75" high) -	\$ 50
Business Card.....	(3.75" wide by 2" high)	\$ 25
Flyer Insertion.....	(8.5" wide by 11" high) -	\$ 200

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David Weiss bends steel in his bare hands, backed by members of the L.A. Philharmonic in this cutting edge CD of pop and classical favorites. "The most beguiling sounds emanated from David Weiss... heavy metal maestro enralls with his handsaw artistry...

He came, he sawed, he conquered." (Los Angeles Times)

Play List:

Misty, Sweet Georgia Brown, Intermezzo from Carmen, Eleanor Rigby, The Swan, Yesterday, Habanera, Scarborough Fair, When I'm 64, Summertime, Gymnopedie, Bach Arioso, The Rainbow Connection

Credit card order online at www.cdbaby.com/davidweiss or by check - \$14.95, payable to Cut Time Records.

Mail to: Cut Time Records, P.O. Box 64361, Los Angeles, CA 90064 (USA)

As a benefit to readers of the Saw Player News, those who pay by check directly to Cut Time Records will receive FREE SHIPPING within the U.S., and Cut Time Records will pay any applicable sales tax.

NOTE: If a green dot appears next to your name, your membership has expired. To continue to receive the SAW PLAYER NEWS, please send a check and a completed Membership Application. Thanks for your support!

International Musical Saw Association

IMSA, c/o
31 South 40 Pier
Sausalito, CA 94965



Application for Membership to the International Musical Saw Association

Annual Membership Fees (in U.S. Dollars only) are \$20/Individual, \$25/Family.

Dues entitle Members to 3 issues of the Saw Player News, and eligibility to enter (with \$5 entry fee) the "Saw-Off Competition" at our annual Saw Players Picnic and Music Festival.

Please send your check* with completed application to: IMSA, c/o 31 South 40 Pier Sausalito, CA 94965 U.S.A.

**Membership payments can now be paid by "PayPal" at: www.sawplayers.org/form.html
You can pay in your local currency or by credit card!*



International Musical Saw Association

Name(s): _____
Address: _____
City: _____ State: _____
9-Digit ZIP code: _____ Country: _____
Phone #:() _____ Email: _____

Saw players frequently contact us to look for fellow saw players in their areas, but we don't want to give out your name and contact information without your permission. We do not intend to share your information with anyone but fellow saw players.

Please check the box or boxes that best represents your privacy preferences:

- I do not wish to share any of my contact information
- It is all right to give out my name and telephone number only
- It is all right to give out my name and Email address only
- It is all right to give out my name and address only
- It is all right to give out any or all of my information