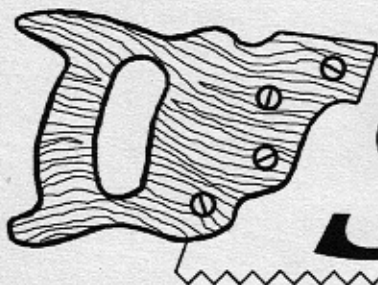


INTERNATIONAL MUSICAL SAW ASSOCIATION



SAW PLAYER NEWS

Vol. 9, No. 3 www.sawplayers.org Email: Info@sawplayers.org (510)523-4649 Winter 2003/2004



By Morgan Cowin

The 2003 Saw Player's Picnic and Music Festival

Fun for all and all for fun! This year's Saw Festival, held on July 20, 2003, was very well attended, with (I'm guessing) 400 or so people filling the chairs and picnic tables around the main

stage, with more standing and admiring the various styles of musicians showcasing their talents on the main stage. Others were playing various styles of music under the trees or eating the good food that Roaring Camp has available, or browsing the IMSA table and other Musical Saw items. Those not musically inclined had fun riding the old narrow-gauge logging trains through the redwoods. The musical fun actually began on Saturday the 19th with the jam near Tom Scribner's statue in Santa Cruz, and continued at the pot-

luck/jam Saturday night at Roaring Camp. The events on Saturday allowed everyone the time to meet and talk (and eat good food) with old and new musical friends, which is always interesting and a lot of fun.

On The Main Stage

Among the many talented people on the main stage were Saw Player Robert Armstrong (a professional musician and the designer of the IMSA Logo), with Bill Scholer playing guitar as part of "The Joy Buzzards." A third member of the band, Keith Cary, planned to play with them as well, but unfortunately he had a family emergency. "The Sibling Brothers" with (among others) IMSA Officer Patrick Weldon on saw and



Some of the 28 saw players visible at the 2003 "Massing of the Saws."

Advisor Mark Varner on mandolin. Luther & Lillian Harris, who for many years published the Musical Saw News, impressed everyone with the beautiful combination of instruments - the Musical Saw & Bells. There were a lot of others who kept the day alive with good music, and we thank you all for your contributions! One of the highlights at each year's Saw Festival is the "Massing of the Saws" when ALL saw players at the Festival are invited on stage to play a few songs together. This year we had twenty eight saw players on stage, including Bill Heier, who is the best 2-man crosscut saw player around.



2003 Saw-Off Contestants: (Left to Right) Dax Tran-Caffey, First Place Winner Thomas Spearance, Allan deLay, Haris Gershom, Sue Davenport, Terry Bergman, Caroline McCaskey & Garry Schmidt.

The International Musical Saw Contest

The "2003 Saw-Off Competition" First Place Award went to Thomas ("The Artist Formerly Known as Mr. Hej") Spearance from Pacific Grove, CA (California). Thomas has been entering the contest for several years, and he won the top spot this year. The judges decided that there should be two winners each for both Second and Third Place. Second Place Awards went to: Mr. Terry Bergman from Ventura, CA and Allan J. deLay from Portland, Oregon. Third Place Awards went to Sue Davenport from Fort Jones, CA and Caroline McCaskey from San Pablo, CA. Also entering this year was artist Mr. Dax Tran-Caffee from Santa Clara, CA and Garry Schmidt from Bakersfield, CA. Congratulations and thank you to all who participated!

A Special Award was given to Dr. Haris Gershom - who traveled all the way from Gujarat, India - for his creativity and his unique design using a saw blade in a handsome hexagonal wooden sounding box on legs with both a saw blade attached to the top end of the box, as well as a sort of horn shaped piece projecting out of the top surface. He uses a wooden bending device at the tip of the blade. Although Haris has not been playing long, and had never seen another saw player until he came to the Saw Festival, he played very well.

Dr. Gershom describes how he is also developing his musical saw abilities to help depressed and disturbed people to clear their minds and more quickly get into an "alpha state" of relaxation. He has been demonstrating his techniques to the public and researchers in India, and showed his skills while he was here in California. It was quite an unusual sight(!) and a pleasure to meet such an interesting person.

Another Special Award went to a long-time professional street entertainer from San Francisco, CA - Ms. Jackie Jones (accompanied by Pauline Scholten).

Jackie plays at street fairs in San Francisco and the surrounding Bay Area, and is the "opening act" for other talent. She often will play with another musician or along with a small cassette tape player, and can play several instruments at once while using a



Mr. Haris Gershom came all the way from India to perform with his homemade "Harishophone."



Craig Paice (from England) and Bob James playing on the street in Santa Cruz

foot pedal to make a puppet "dance." Children of all ages LOVE Jackie's warmth and "style."

The Raffle

David Weiss brought up the idea of selling raffle tickets at the Festival to earn some money for the IMSA. The officers agreed to try it, and we were fortunate to have some great items donated for our first raffle. Contributions were made by: Ed Wilcox - a musical saw with bow and case; Charlie Blacklock - a musical saw, instructional video & CD; David Weiss - a "Virtuoso Saw" CD and Robin Haas - a CD on Tom Scribner. (Tom Scribner was a saw-playing street musician -

among other things - in Santa Cruz, and was the reason the Saw Festival is located in the Santa Cruz area.) Thank you to all who contributed to the raffle!

Special Notes Of Thanks!!

Thanks to all of our volunteers and sponsors for your time, talents and support in helping to make the annual Saw Festival possible!!! Roaring Camp Railroads continues to provide saw players with a very nice venue to have our main event, and fully helps us with donations of a stage, (and a secondary stage), many chairs, shade from the sun, electricity and friendly labor. Our official Sponsor is Peter Troxell, of KUSP Public Broadcast System Radio station 88.5 FM in Santa Cruz. By the way, KUSP sponsored the early Saw Festivals beginning in 1978, and they continue to help us out to this day! Nabil Ghachem and The Cultural Council of Santa Cruz County (CCSCC) again awarded the IMSA a grant to help pay some of the many expenses we have putting on The Festival. We could not have done it without you! Thank you, THANK you! Thank you also to our Master of Ceremonies - District 9 Fiddler Annetta Massey. IMSA Advisor Jan Weldon worked at the IMSA table providing information, collecting Saw-Off Contest fees and raffle display entries. Special Thanks also for volunteering their talents to: Charlie and Viola Blacklock who continue to contribute their heart and soul to all aspects of our Association, as well

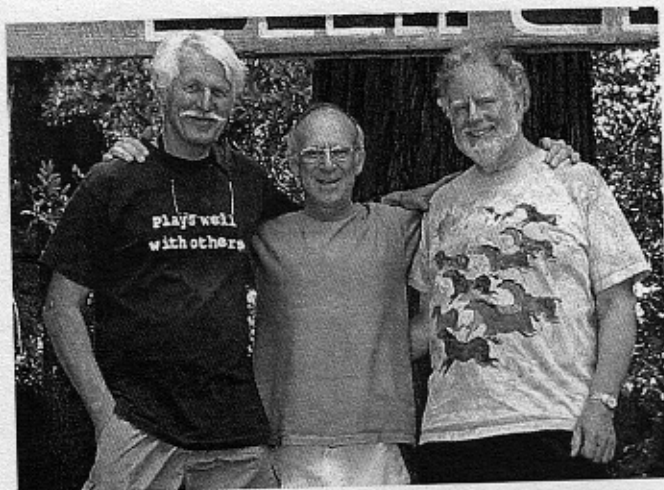


Morgan Cowin teaching one of the musical saw workshops.



Charlie Blacklock seems nervous when Allan deLay plays with his musical saw(!)

as son Kenneth Blacklock, who helps with the Saw Contest, and grandson Kenny Blacklock, whose musical talent and enthusiasm is infectious. Thanks also to Graphic Designers Ken & Victoria Ball for producing the Saw Player News. KQED FM PBS station reporter David Johns who produced a nice five minute piece on the Musical Saw and the Saw Festival, which was broadcast a few days before The Festival throughout California. IMSA Advisor Mark Varner and Officer Art Peterson did a lot of "leg work" in helping to apply for our important Grant from the CCSCC. Art Peterson and his friend Vince French again provided their



2003 Saw Contest Judges (Left to Right) Morgan Cowin, David Weiss & Tom Truchan

professional sound system and talents for the main stage. I'm sure I've forgotten others who helped out at this year's Saw Festival, but everyone attending helped make the 2003 Saw Festival a success!!! Thanks to you all!

NOTE: The Saw Festival has traditionally been scheduled for the third Sunday in July, but to accommodate our International IMSA Members, we are changing the date for next year's Saw Festival to the second Sunday in August, which is August 8 (plus the festivities to be held in Santa Cruz on Saturday, August 7), 2004. Please put the dates on your calendar.



Morgan Cowin & David Weiss play beautiful music together in Santa Cruz.



Tom ("The Artist Formerly Known As Mr. Hej") Spearance demonstrating a new position for the musical saw.



Allan deLay plays around with the Tom Scribner statue, the world's only life-size bronze sculpture of a saw player - created by Marghe McMahon-Lessard and dedicated November 12, 1978.

The Enthusiastic and Dedicated Saw Players Of Japan

By Yoshikazu Kawaguchi



Hello, dear saw-playing friends. My name is Yoshikazu ("Kazu") Kawaguchi. I have been a member of the CSPA and IMSA since 1996. My name was first found in the November, 1996 issue of the "Musical Saw News," where I introduced an association of musical saw players in Japan.

Since the CSPA has changed into the IMSA, and needs more international information about saw players, I was asked to write an article about the enthusiasm and dedication of Japanese sawyers.

There are actually two major sawyer's associations in Japan. One is the "Japan Saw Music Association," which is usually called "NOKO-ON (a combination of Japanese words for "saw" and "music"), and "JMC", or "Japan Musical-saw Club". NOKO-ON was founded in 1993 and celebrated their 10th anniversary on April 19, 2003.

This one is bigger than the other, with around 50 members, and has its branch in Kansai-District in Western Japan, which includes the major cities of Osaka, Kyoto and Kobe.

The president of NOKO-ON is Mr. Utaroku Miyakoya, the first professional Japanese saw player who has more than 35 years of performing experience. He produced CDs in 1996 and 2001, which include famous classical tunes such as "The Swan" by Saint Saens and "The Trout" by Schubert. NOKO-ON also includes young professional sawyers such as Mr. Hajime Sakita and Mr. Makoto Ogihara. Hajime was given the Grand Prize at the 1997 CSPA International Saw Contest at Roaring Camp where he played his saw like a violin - he holds the handle under his chin! His "Kansai Saw Orchestra" was also the center of attention at the Saw Player's Picnic because it consisted of four pretty young ladies in their 20s playing their saws. Naomi Ishii, one of the girls in the orchestra and a winner of a merit award then, has since become Mrs. Sakita.

Makoto Ogihara, the other professional player of NOKO-ON, was the Third Prize winner of the CSPA Contest in the year 2000 (though he was mistakenly reported as the Second Prize winner in the Musical Saw News). At the Festival he was loved by the audience when he played "The Entertainer" while standing with the handle of his saw fixed in a hand-made wooden holder attached to his waist by a leather belt, and a kazoo on a holder hooked over his ears. His saw performance can be heard on a CD of contemporary Japanese music titled "Tonepleromas 55". This music was composed by Toshiro Mayuzumi, one of the greatest modern composers in Japan. It is usually played with a full philharmonic orchestra, and requires a saw player to have good pitch accuracy and fine technical skills. Makoto is, at present, the only player who can join a full orchestra to play this piece.



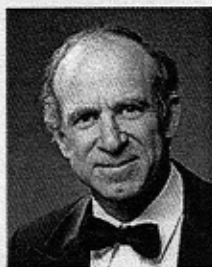
"Kazu" Kawaguchi performing.



Left to Right: Japan Musical Saw Club (JMC) members Hiroyuki Suzuki, Seiji Kimoto (Third Place winner at the 1997 Saw Off competition), Mr. Kazuo Tanimura, the leader of JMC, Zhizue Noto and on the right is Hajime Sakita (1997 First Place winner).

(continued on page 11)

Saw Tips : Getting the Most out of Practicing



By David Weiss

The two "R's" of good practice are RELAXATION, and REPETITION. It doesn't matter if it's a flute, violin, piano, or saw – you need to apply similar practice techniques to improve quickly on any instrument.

For all my students, I recommend sitting in front of a mirror – to immediately see how your body looks when you are playing. As with anything physical, using only the muscles needed to function effectively is ideal. You don't want to tire yourself out unnecessarily. Presuming you are bowing with your right hand, your left shoulder should be down and relaxed. Left elbow should be down, fairly close to your side. Saw should be angled over the left knee and towards your body a little, in such a way that you don't have to extend your left arm too far forward. This will also help your right arm, keeping it from stretching too far, and enabling it to work most efficiently. The left wrist should have a relaxed arch to it so that the thumb sort of "pivots" into the saw, with the fingers pulling back on the tip. DON'T OVERDO the s-curve! A common mistake for beginners is to get frustrated and bend the saw too much. "Just enough!" is what I consider to be the correct amount. For comfort, I use a 1-inch square piece of thin bulletin board cork under the thumb. It is not glued to the saw, but is loose, so I can move my thumb up or down as needed, with no fixed pivot point.

As for the right hand grip on the bow: for best balance and a relaxed arm, I suggest gripping the bow between 3 and 8 inches below the "frog," the end with the tightening screw (as you improve, you can grip the bow closer to the frog for longer phrases). Place the thumb between the bow hair and wood (the back of the thumb and palm should be somewhat facing you), the four fingers opposing the thumb. So there is no confusion, this is NOT like how you would bow a violin. It is easier to begin with the hand close to the saw, pulling the bow upward. Position the bow perpendicular to the saw, that is, at roughly 90 degrees or right angles to the edge (some experimentation will show that changing the angle slightly might work better at certain times). Learn to bow the saw in both directions. It will take some time to determine exactly where the 'sweet spot' is for each note. The higher up

the scale you go, the further from the handle the sweet spot is. For beginners I suggest starting out by using a mallet instead of a bow. The "sweet spot" is much wider and forgiving with a mallet, and you'll experience less frustration. For now, however, I'll just talk about the bow.

The bow should be rosined, and I also rub some rosin on the edge of the saw. Bass rosin works best for me. Start with one of the lower notes (less stress for the left hand, since the s-curve is small and requires less pressure). Pull the bow upwards several times until you get the note to ring. Make a mental note of the placement of the bow on the sweet spot when you hear it ring easily. Try again. You may have to experiment with the amount of S-curve. Once you get the tone ringing easily, hold that position steady, and bow a downstroke starting at the tip and going to the frog (handle) of the bow. Once you get this first note to respond consistently, bend the tip of the saw down slightly, move the stroke-spot up a tiny bit, and go again. You should notice the tone being a step higher. Use your ear to determine a whole tone up, and then a whole tone back to the starting note. Repeat. Look in the mirror. Relax. Repeat. Don't go further until you can get those first 2 notes well in tune, back and forth. If you have another instrument in the house, play those 2 notes on that, and then go back to the saw to check yourself for good pitch. You can vary the speed and pressure of the bow until you get it just right to get the tone to respond quickly, and allow it to ring for as long as possible. TAKE A BREAK! It is a good idea to rest every few minutes when practicing. During the first couple of weeks, saw practice can be very tiring!

Once you can play 2 notes well in tune with each other, then go on to a third, fourth, etc. (the beginnings of a scale). This may seem like slow, tedious practice. But it will yield the quickest results. Try not to "approximate" the pitches – force yourself to play right on. You will notice that the right arm has to reach further when playing a higher note, the sweet spot moving up the blade. Always remember to keep an approximate 90-degree angle of bow against saw.

After you have mastered an 8 note scale, going up and down one octave, you are ready for INTERVALS: for example, from your first note, play a 3rd higher, or 4th, or 5th, then back to the starting note. Try to be as "on pitch" as you can. You will soon be able to get a "feel" for the note changes, developing a "muscle memory" for what you have to physically do to play

clearly and expressively. Examples of some intervals; C - F - C, C - G - C, C - A - C, etc.

Along with all this no-nonsense type of practice, you'll also want to play some tunes. Melodies like "Long, Long Ago," or "Home Sweet Home," or "Twinkle, Twinkle, Little Star" make excellent starter tunes. Practice them S-L-O-W-L-Y and don't be satisfied until you can get the tones to respond immediately to the bow strokes, and the pitches right on. Then you can gradually speed up the pace until you reach the right tempo.

You may have noticed that I have said nothing about VIBRATO! While vibrato is a key element in the characteristic sound of the saw, for basic practice purposes I recommend not using any. Vibrato often tends to hide the true pitches of the notes you are trying to get. So beware! - vibrato can act like perfume, hiding bad odor (or in this case, poor intonation!) Practice without vibrato to make sure your pitches are accurate and not "fudged."

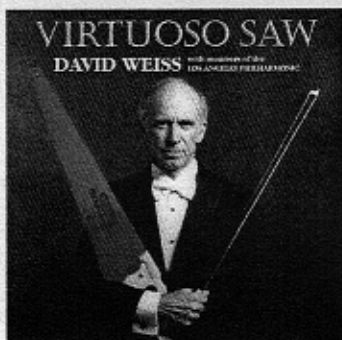
You can devote separate practice time to JUST vibrato. Play one note, add vibrato gradually, and experiment with making it fast or slow, wide or narrow. The important thing about vibrato is that you can

CONTROL IT. Vibrato is most successfully used when it ENHANCES the music you are playing, without becoming too obvious or distracting, and without it being used to cover up poor intonation! Most players lift one heel, and bounce the knee to achieve vibrato. Another method is to use a wrist vibrato, which is a more advanced technique, and not one I'd recommend when you're first starting out.

Here are a few comments about playing a good audition that will help you at the next festival. Think of the contest in terms of what the judges must be listening for. The winner will have not only good control of the saw, good pitch, the ability to play at different volume levels, playing a wide range of notes, but also be able to play expressively and be entertaining.

To practice for the contest, pick a tune that you know you can handle, that shows off your skills well. Then play a "mock audition" for friends or better yet, some professional musicians, and ask them to critique you. Record or videotape your "mock audition." Playing it back can be very revealing, and help you cure flaws that you may not have thought you had.

Good luck to all who participate in the contest! Whether you compete or not, I hope to see as many of you as possible at Roaring Camp.



Now on CD!

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, Habañera, Scarborough Fair, When I'm 64, Summertime, Gymnopédie, Bach Arioso, The Rainbow Connection

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The Oldest and Still the Finest

Election of Officers and Advisors

For over a decade, Charlie and Viola Blacklock have devoted much of their lives to lead the CSPA (California Saw Players Association), but due to various reasons they are now stepping down from their leadership positions. Also, every two years the IMSA by-laws require that we hold an election of IMSA Officers. New energy and ideas are needed to keep our organization going strong, and the time is now.

A lot of work is involved in running an organization, but when the work load is shared by many volunteers, it's MUCH easier. We REALLY appreciate any support you can give us, but it would be best if you live close enough to the Santa Cruz/San Francisco Bay Area to be able to attend IMSA planning meetings a few times a year, and can be relied upon to do your part for the two-year term. Please consider donating your knowledge, skills, talents and time as an advisor. If you are interested, please write in your name after: "Write in candidate" and indicate your area(s) of interest.

The main duties and jobs are:

PRESIDENT - Overall leadership and coordination, main spokesperson to media.

VICE PRESIDENT - Assistant and backup person to President when the President is unavailable, helps maintain member database, other duties of Advisors.

SECRETARY/TREASURER - Takes notes at meetings, takes messages from phone and email and replies, or passes information to appropriate person. Responsible for collecting checks, making deposits, paying bills and reimbursing expenses, balancing checkbook/account, reporting to officers.

ADVISORS - Our team of IMSA Advisors share the many important jobs necessary to help the IMSA function. Depending on their knowledge, skills, interests and time available - Advisors volunteer and help with:

Marketing & Public Relations - writes press releases, contacts media and coordinates PR events. Keeps the Saw Festival on music calendars of other music organizations, Radio and TV stations.

Website Manager - Creates, monitors and updates our website (www.SawPlayers.org) as a major source of information about IMSA worldwide.

Advertising Manager - Solicits advertising in newsletters by saw manufacturers & suppliers, such as: Mussehl & Westphal, Sandvik, Feldman, Lame Sonore, Seagull, Elderly Instruments, Lark In The Morning, Ed Wilcox, Roaring Camp, The Santa Cruz Chamber of Commerce and music stores.

Newsletter Editor/Coordinator - Solicits stories from members, coordinates with other Officers to keep the newsletter on schedule.

Newsletter Publisher - Graphic Designer with creative, design & layout skills who can produce the Saw Player News.

PLEASE VOTE, cut out (or copy) **AND RETURN YOUR BALLOT** as soon as possible!

Official Ballot

For the election of officers and advisors for the International Musical Saw Association.

All offices are for a two year term. To vote for a person, place an "X" in the box next to the name.

- President* - Morgan Cowin
- Vice President* - Art Peterson
- Secretary/Treasurer* - Kenny Blacklock
- Officer* - Write In: _____
- Advisor* - Charlie Blacklock
- Advisor* - Viola Blacklock
- Advisor* - Katy Blacklock

- Advisor* - Caroline McCaskey
- Advisor* - Mark Varner
- Advisor* - David Weiss
- Advisor* - Jan Weldon
- Advisor* - Patrick Weldon
- Advisor* - Write-in: _____

I Didn't Choose to be a Sawyer. Saw Playing Chose Me...

By Natalia 'SawLady' Paruz



This is how it happened: I was a professional dancer, living in New York City. I was a trainee with the Martha Graham Dance Company of Contemporary Dance, I was a tap-dance teacher and demonstrator for Dance

Masters and Dance Educators of America, I earned a living performing in musical theater - in short, I was a happy dancer - until... One day, on my way home from Lincoln Center, I crossed the street and was hit by a speeding taxi-cab. This was the end of my dance career. I suffered permanent damage to my upper spine. Needless to say, I was devastated. I have dedicated my life to dance, and now what was I going to do?

To cheer me up, my parents took me on a trip to Austria. You see, as a kid I loved the movie 'The Sound of Music'. I went to the movie theater 14 times just to see it on the big screen! So, my parents took me to the country where this film was made. While there we attended an Austrian folklore show. One of the acts was... you guessed it - a musical saw player! Now I have never seen nor heard of a musical saw before. This was totally new to me, and it blew me away. I thought the sound was phenomenal, and what really appealed to me was the visual - the fact that the whole instrument moved and the sawyer's upper body along with it. It was like a dance!

I went back stage to talk with the sawyer. With my broken German I managed to ask him to give me lessons. His answer was a flat and resounding 'No'. Of course I said I would pay him, and asked how much he wanted, but he just told me that I didn't need a teacher. "Pick up a hand saw, hold it the way you have seen me do on stage, and you'll figure it out" was his instruction. As a "bonus hint" he told me that the more expensive a saw I get - the better it would sound.

Armed with these instructions I borrowed my landlady's old saw. It was rusty from time and wood-work, so it only had 6 notes left on it.

A trip to the local hardware store was an interesting experience. The owner was furious about the "whistling" that somebody was doing in his store... He was very puzzled when he saw where the sound was coming from, but let me continue to test all his saws when he realized I was going to purchase an expensive saw...

Indeed the Austrian sawyer was right. I did figure it out all on my own, and I am very grateful to him now, for having given me the satisfaction of being able to say that 'I did it all on my own'.

I never thought of making a career out of playing the saw. It was just a hobby. But when God shut the door of the dance world on me, he made sure to open the musical saw world window for me and usher me in...

After the accident I was a souvenir sales person at the Broadway shows. I had a lot of free time during this job and I used to fill this free time by sitting in the theater's parking lot, practicing the saw. My intention was not to disturb anybody with the sound.

One day, as I was practicing, people started to come up to me, and listen. Then someone handed me a \$5 bill. I asked him why he was giving me money and he said it was because he enjoyed my playing. I rushed into the theater to tell my co-workers what had happened. They got really excited and pushed me to play in front of the theater during intermission. I refused saying I don't really know how to play yet, I am just practicing, but my friends wouldn't take 'no' for an answer. They dragged me out in front of the theater, placed an empty box in front of me, placed a single dollar bill in it, and stood back to see what will happen. Well, I had no choice. I started to play 'Summer Time'. Within seconds I had a huge crowd around me. By the end of the theater's intermission I had as much money in the 'donations box' as I would have made that entire day at work...! That was an eye opener! Soon after I quit my job and became a busker.

Then invitations to perform started to pore in. As a dancer I continuously went to lots of auditions, trying to get work. But as a sawyer - the phone just kept ringing with invitations to perform! I didn't think I was any good, but I just couldn't say 'no' to all these nice people that wanted me to play for their events. And so, a whole new career blossomed out for me, without me ever intending it to happen.

That was about 10 years ago. Today, my resume includes playing the saw with the Israel Philharmonic Orchestra conducted by maestro Zubin Mehta, with the Westchester Philharmonic Orchestra and with PDQ Bach composer Peter Schickele at Lincoln Center's Avery Fisher Hall. Television appearances include Good Day New York, Good Morning America, The Vicki Lawrence Show, Fox After Breakfast, Oddville (MTV), Behind

the Music (VH1), Over The Edge (CBS), and others. Radio performances include NPR's A Prairie Home Companion with Garrison Keillor and WBAI. (Garrison Keillor announced that I am the show's official saw player, because every time they need a sawyer they call me up).

I also received many awards for my saw playing, including a citation of honor from the New York City Council and a medal of honor from the mayor of the Maisons-Alfort region in Paris, France, and I was chosen by Time Out New York for the Best of New York

list. I have recorded the saw on Capitol Records, Universal Records and Atlantic Records with such artists as John Hiatt. My musical saw can be heard on television commercials for such products as Volvo, Motorola and California cheese.

Today I am so happy to be a sawyer that I have forgotten to be sad about not being a dancer anymore!

For more info or to purchase my CD 'Hark! An Angel Sings' please visit www.SawLady.com

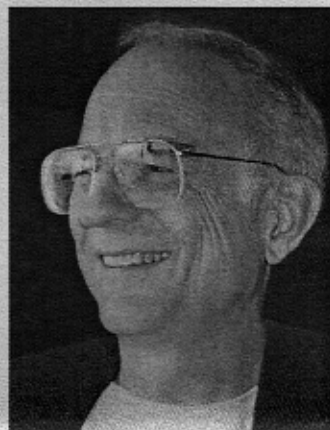
David Beecher Hudnut - 1935 – 2003

Fellow saw player, CSPA/IMSA Officer and friend David Hudnut died unexpectedly on June 27, 2003. A beautiful and moving memorial was held in San Francisco, CA on July 26, which was attended by hundreds of family and friends.

Music was a big part of David's personal life, and lots of music was a part of his memorial service. Among other music, a saw trio was played by son David Jr., cousin Barbara Folger and nephew Rob Hudnut. Morgan Cowin and Bill Heier on 2-man crosscut saw played one of David's favorites: "Ghost Riders In The Sky." David played the banjo as well as the saw, and the San Francisco Banjo Band played at the reception. Charlie & Viola Blacklock were also in attendance.

David generously contributed his time and talents in many ways, and served for six years on the Board of Directors for "Bread & Roses" - which produces free, live, quality entertainment for individuals living in institutions or otherwise isolated from society. He was also a volunteer performer, and played in 82 shows.

David has been a friend and supporter of the musical saw for many years, offering his considerable knowledge, experience and wisdom generously, and we miss him greatly. Our condolences go out to David's wife Robin and the rest of his family.



The IMSA Requests Your Input

Hopefully you feel the IMSA and the Saw Player News is interesting, informative and valuable. But - the IMSA and the Saw Player News benefits from YOU too! We need you to submit your photos, ideas for articles, announcements of musical saw-related events, musical and saw cartoons, suggestions (etc.) that we can share with other members. You might even write an article that can be published in the Saw Player News. Please help us with your insights, knowledge and energy!

Also, we are creating a file of historical information, articles and photos and illustrations about the musical saw. If you have any of these things, please make good copies of them and send them to us. If you prefer, you can LOAN the originals to us and we can either photograph them or copy them ourselves, and we will return them to you. Unfortunately, we have incomplete records in our archives of early Saw Festivals as well. If you happen to have a program or a list of performers and Saw-Off Competition winners from past Festivals, we would appreciate it if you could forward the information to us. You can email your items to either:

(1) info@sawplayers.org or (2) Morgan@DistinctivePhotos.com You can mail or ship items to: Morgan Cowin, c/o IMSA, 5 Windsor Ave., San Rafael, CA 94901 **THANK YOU FOR YOUR HELP!**

...Saw Players of Japan

(continued from page 5)



Mr. Kazuo Tanimura, the leader of Japan Musical Saw Club (JMC)

The other association, JMC, is a small group that was founded in 1995 and has only 15 members at this time. However, JMC has been meeting more often and offers more opportunities for public performances to its members than NOKO-ON. The chairman of the club is Mr. Kazuo Tanimura and was first known to

American audiences when he came to Roaring Camp in 1998. He impressed the audience with his gentle tone and accurate bowing. In 2001, he was authorized by the Tokyo Metropolitan Bureau as a licensed street musician, that is called a "Heaven Artist" in made-in-Japan English. "Heaven Artists" can give performances freely at public spaces such as parks, railroad stations and on the street - without getting permission from a local police office.

Both Mr. Seiji Kimoto (the Third Place winner of the 1997 CSPA contest) and myself have been members of JMC since its foundation. However, we are also the oldest members of NOKO-ON. We enjoy being members of both associations as they give us different opportunities to improve our playing. Another member of JMC also belongs to NOKO-ON.

I also want to tell you a little more about me. I started playing the musical saw in 1996, and have entered international saw contests four times since then. Three were at your CSPA contests in 1997 (when I received a Merit Award), and in both 1998 and 2000, when I won Second Place Awards. The fourth contest was in the Czech Republic in 2000, where I played with Hajime and the Kansai Lady's Orchestra. Both Hajime and I got a merit prize - mine with special reference to looking much younger than my real age, and Hajime with reference to introducing himself fluently in the difficult Czech language.

My favorite pastime is to meet with local sawyers when I travel for both business and pleasure to foreign countries. I have so far met more than twenty saw players from all over the world. Among them are Elfrede Hable, the mythical female player in Austria, Nicholas Bardach in Germany - who once gave a performance with David Weiss, and Anton Schein, a vigorous German Canadian in his late seventies, who is also a wonderful accordion player. In the future I will be writing several articles about them so that I can share information with you about some of the diversity of saw players around the world and their different styles of playing. I will soon be meeting with Natalia Paruz in New York City and Benedict Popescu in Romania. Oh, I can hardly wait!



Yoshikazu Kawaguchi

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International Musical Saw Association

IMSA, c/o
1821 St. Charles St.
Alameda, CA 94501
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Please check the box or boxes that best represents your wishes about your privacy:

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