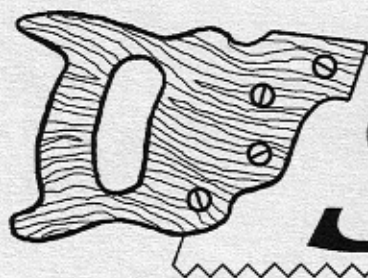


# INTERNATIONAL MUSICAL SAW ASSOCIATION



## SAW PLAYER NEWS

Vol. 13, No.1 www.SawPlayers.org Email: Info@SawPlayers.org (415)331-9661 Designer: Ken Ball Winter 2008/2009

# The 2008 Musical Saw Festival



By Morgan Cowin

**I**t was another FUN Saw Festival this year! Each year the Saw Festival is different, depending mostly on how many and who shows up. This year's attendance of saw

players was really low – probably due to high gas prices, fears about the economy, and several schedule conflicts with other events in the Bay Area.

We only had 6 saw players at the Saw-Off contest, when we usually have 12 – 22 or so, and there were FAR fewer people than I've EVER seen (in almost 20 consecutive years) walking along Pacific Avenue at our open jam next to the Tom Scribner statue (the world's only life-sized bronze sculpture of a saw player).

Usually, our saw jam/song circle there - plus the crowds walking along the street - totally blocks the sidewalk area while they stop to check out the jam.

However, we shared an abundance of good food and music at the 6 PM potluck jam at Roaring Camp, and we had a good time eating, playing and socializing late into the night!

Fortunately – the actual Saw Festival at Roaring Camp on Sunday had a GOOD turnout of people! We put on a good show throughout the day, and everyone I met seemed to be having a good

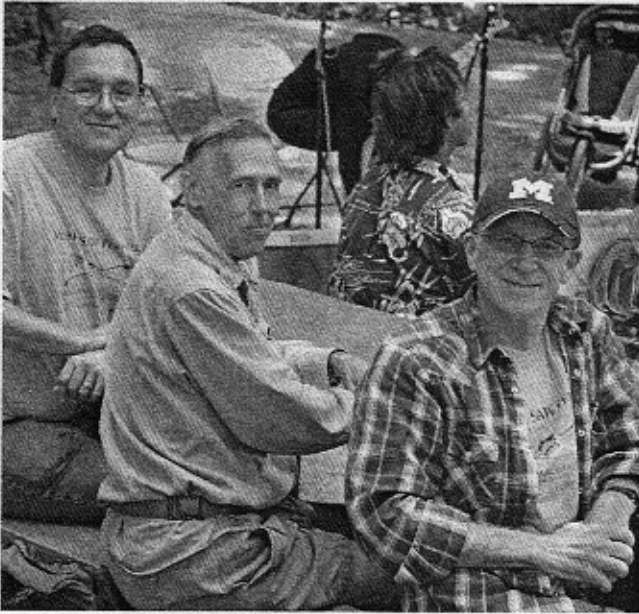
time. The good-sized, friendly audience seemed interested and gave enthusiastic applause to the groups and solo performers on stage. The "Chorus of Saws" attracted 24 saw players, and we had about 30 or so people at the musical saw workshop. It was a FULL music weekend for me, with lots of good people and good musicians contributing their talents and support.

The 2008 Saw-Off Contest was judged by **Kenny Blacklock, David Weiss and Joe Eding** – and even though there were fewer contestants, they reported that it was still a challenge to decide the winners. But decisions were made: 1st Place was awarded to **Terri Manning**, from Oakland, CA, 2nd Place was awarded to **Cynthia Weyuker** from Alameda, CA, and 3rd Place went to **Stephen Cook** from Minneapolis, MN. Other contest participants this year



Part of the 2008 Chorus of the Saws.

©Michael Rezzente2008



Judges Kenny Blacklock, Joe Eding and David Weiss at Saw-Off Contest. ©Morgan Cowin 2008

were: *Mary Pounder* from Chicago, IL, *Terry Bergman* from Ventura, CA, and *Curtis Chamberlain* from Portland, OR.

This year several reporters joined us at the Saw Festival. *Jocelyn Wiener* from the Christian Science Monitor wrote a GREAT article published on August 15, and as of this writing you can still read it online at: <http://features.csmonitor.com/backstory/2008/08/15/qsaw/>

*Julie Bruins*, a reporter and producer at KALX FM radio (the U.C. Berkeley, radio station) made audio recordings at most of the Saw Festival, and interviewed a number of participants. Julie produces a radio show called *Alternate Tunings*. *Alternate Tunings* is a show dedicated to "unique" musical instruments, and each episode explores the history, construction and use of a chosen instrument. It is scheduled to be on the air soon.

*Many Thanks* are due to many people and organizations for making this year's Saw Festival another success! *Georgiana Clark*, and *Roaring Camp Railroads* did an excellent



2nd Place Winner Cynthia Weyuker ©Morgan Cowin 2008



2008 Saw-Off 1st Place Terry Manning and her band - the P.T. Wranglers. ©Morgan Cowin 2008

job again in supporting us with their wonderful venue! Many thanks also to the *Cultural Council of Santa Cruz County*, which awarded the IMSA a wonderful Grant to help with our expenses for putting on the Saw Festival! Thanks to our new Santa Cruz IMSA representative *Joel Isaacson* for his logistical support in Santa Cruz. We have gotten free public service announcements for many years by the good folks at radio station *KUSP (National Public Radio)* in Santa Cruz. On the Friday before the Saw Festival, *Mike Sugerman* from *KCBS Radio* in San Francisco did an interview about the saw and the Saw Festival with me, my 82 year old saw player friend *Jackie Jones*, and my music friend *Roan Michaels* on guitar.

Several people commented about how well organized this year's Saw Festival was, and for that I wish to thank IMSA Secretary/Treasurer *Kenny Blacklock* & Vice President *Art Peterson*, who had some good ideas and worked hard to deliver on them. We also had help and support from other long term volunteers, includ-



3rd Place Winner Stephen Cook ©Morgan Cowin 2008



All the 2008 Saw-Off Contestants and their band members.

©Morgan Cowin 2008

ing our Master of Ceremonies Thomas Spearance, and Jean Vandevort contributed her calligraphy skills on the Contest Award certificates, Vince French helped Art Peterson again with the sound equipment. David Weiss and Joe Eding helped us again this year as a judge for the contest, as well as instructors at the workshop. Kenny's cousin Michael Rezente and Terri Bergman (and myself) contributed their photography skills. And last, but not least, I wish to thank all the un-named volunteers and musicians and friends who helped out, and of course the whole membership of the IMSA! We could not do this without your generous help and support!!!

First Place Award winner Terri Manning wrote after the Saw Festival: "However small this year's festival was, it was still a wonderful event, inspiring and heart-warming and well-run. There were people I met who had never attended before who enthusiastically committed to coming again."

Anyway, I sure feel fortunate to have so much music in my life!!! For a starving artist - I feel RICH in music and music friends! Please join us for the next Saw Festival, which will be on August 8th and 9th, 2009.

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# Sixth Annual NYC Musical Saw Festival



By Natalia 'SawLady' Paruz  
— [www.SawLady.com](http://www.SawLady.com)

For the past 6 years every July an unusual pilgrimage to NYC takes place. Aficionados of the musical saw come out of the woodwork for the annual *NYC Musical Saw Festival*. This year the festival took place at Trinity Church, which was filled to the brim with people who came to witness the performance of 30 'sawists' who came from as far away as Germany, Canada, GA, CA, OH, PA, MO, MA, MN, NJ and of course NY.

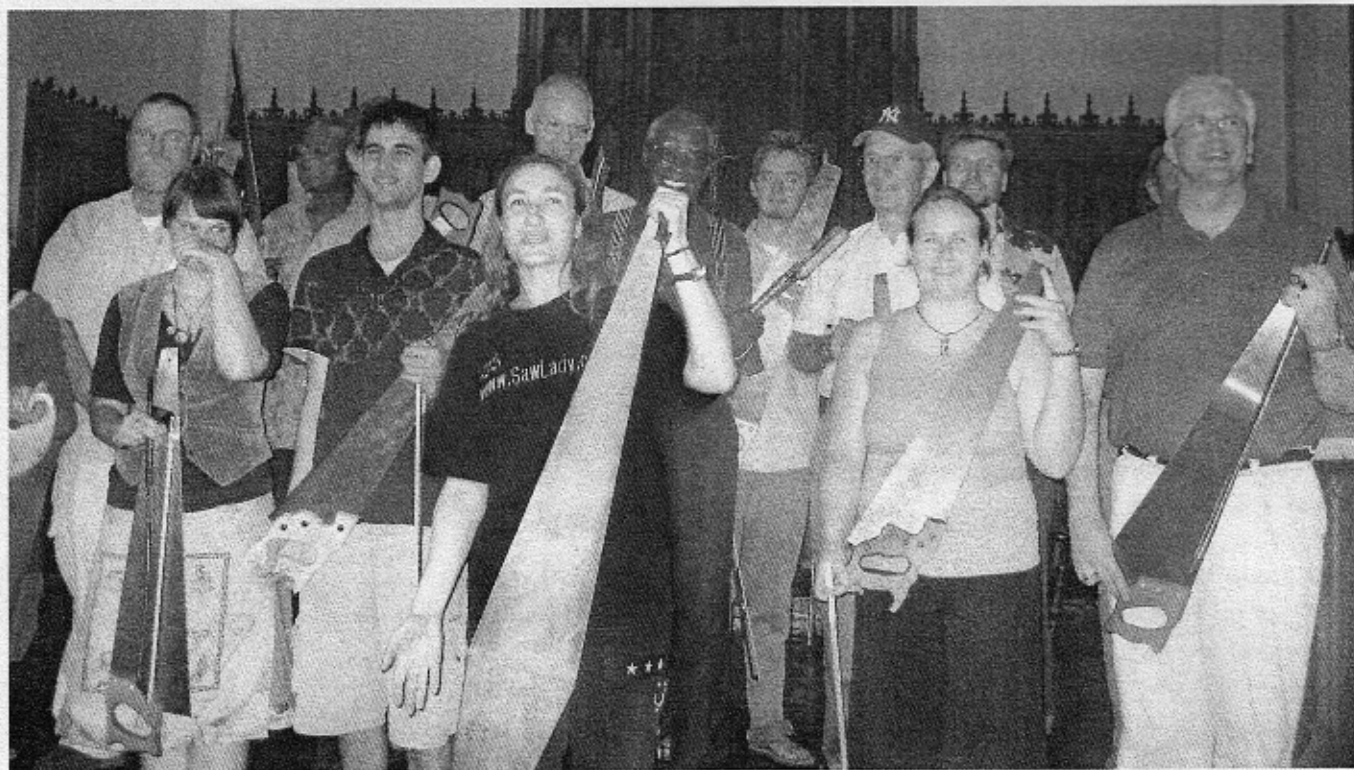
WFMU Radio's DJ Bronwyn C called the festival "the concert of the summer." "The idea of a musical saw backed up by a handbell choir makes the top of my head blow off."

Indeed the festival featured an eclectic mix of sonic delights. A trio of NYC saw players (Moses Jossiah, Irvin Francis and Natalia 'Saw Lady' Paruz) opened the festival with a hymn accompanied by organist Judy Dimino.

The festival's founder and director, Natalia 'Saw Lady' Paruz, presented the educational segment of the festival, featuring the musical saw as an ensemble instrument in Donizetti's opera 'Lucia di Lammermoor', with singer Ilya Speranza and pianist Arielle Leviouff, followed by a contemporary piece by composer Scott R. Munson, with Seth Gilman (baritone).

The Trinity Handbell Choir, directed by Richard Walker, joined Paruz in a mesmerizing rendition of Satie's 'Gymnopédie' and just when you thought there is no topping that off, came the world premier of a piece by composer Scott R. Munson for musical saw and... Japanese music box. In this 'east meets west' gem Paruz played together with an amplified old music box that plays a traditional Japanese koto song, weaving the sound of the musical saw along the decelerating melody of the music box.

A succession of saw players followed, each presenting music of different styles, from classical to blues, gospel, folk, contemporary and avant guard. The audience got to witness the use of different types of saws, played in different techniques - with bows, mallets and electronic



Part of the saw players at the 6th Annual New York City Saw Festival.

© John Campopiano 2008

effects. A clown act (Violet Walker) and a vaudeville act (Nick Bardach) featuring the saw were entertaining. The 'Chorus of the Saws', which featured all 30 saw players playing together, garnered a standing ovation.

A discussion of electronics devices took place, on account of sawists Cynthia Weyuker (who used a mike and a BOSS looper to get some interesting effects), Terry Boiling (who used both a hammer and a bow) and Doc George Hiller (who used a magnetic pickup and a rig of effects) - they all used different amplification and distortion devices on their saws. Doc George was the only "hammerer" while everybody else was a "bower."

Nick Bardach bowed the blade on the inside (with the teeth facing out) and finished his performance by actually sawing a piece of wood! A world premier of a piece for saw & cello by composer Matt Schickele was presented by sawist Philippa Thompson. 79 years old Moses Jossiah was the oldest sawist present, while Dale Stuckenbruck's students were the youngest. Paul Keister played a very fast piece, Adam Wirtzfeld played an original song of his band and Ivan Stiles played accompanied by autoharp.

The audience was also treated to an art exhibit featuring many paintings by different artists, all depicting the musical saw. A curator of the *Metropolitan Museum of Art* enthusiastically took photos of the exhibited art work. Of particular interest was the video installation by Jamie Isenstine, featuring a headless magician playing the saw, accompanied by an oscillating fan blowing air into bottles - creating the effect of a mysterious jug band.

The festival, which was made possible in part by the *Queens Council on the Arts* with public funding from the NYC Department of Cultural Affairs, culminated in a workshop given by Françoise Lepine. Saw player Gregory Newton said "Because the saw is mostly a self-taught instrument, an occasion like this is one of the only ways many of us see how other people play and negotiate some of the playing challenges. It's fun and instructive to see how others approach the same situations differently, but successfully." Another sawist, Roger Marchese, said "Natalia and the festival have encouraged and motivated saw players to continue playing and improve."



Natalia Paruz at the NYC Saw Festival.

© Liam d'Noit 2008

Sawist Bob Heliger said: "The Festival was both entertaining and inspiring. What a wonderful atmosphere. The church really expressed the beauty of the saw as a musical instrument." Sawist Stewart Walton of PA summed it up in an e-mail: "It has been 1 1/2 weeks since the saw festival and I'm still excited about having attended it and about participating in the group songs. The day with all its activities was more than I expected. Natalia's presentation in the first part of the program was truly inspiring and is an example of what can be accomplished with the saw. Each of the participants gave me some insight about style of playing and the type of songs that I might attempt to play. I enjoyed talking with other players about their saws, their bows, their cases, their rosins, their books, etc. Each was willing to share information and seemed excited talking about all of that. I gained valuable information on how to play better and get improved sound for my saw with using less bow action. The workshop's suggestions for me were useable and have given an immediate positive impact on my playing. Thank you again for a wonderful day."

The festival was filmed by Associated Press TV for world wide broadcast, a video of which can be seen at [http://www.youtube.com/watch?v=mltQGm0\\_dVE](http://www.youtube.com/watch?v=mltQGm0_dVE)

**NOTE:** The 2009 NYC Musical Saw Festival will be held on July 18, 2009, at 2pm. More details are at: <http://musicalsawfestival.org>

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# Charlie Blacklock: A Short Bio

By Kenneth Blacklock, Sr.



©Morgan Conin 2004

Charlie Blacklock passed away on April 18th, 2008. He played music most of his life. He played clarinet in the school band and played harmonica and mandolin for years for fun after work. Charlie learned to play the saw somewhere in there and after over 30 years as an electrician he retired to devote full time to music. He met and discussed saw playing with the late Tom Scribner, the

famous saw player whose statue may be seen on a street in Santa Cruz, and soon formed his own band called Charlie's Band.

Charlie has played on the streets of San Francisco and Berkeley, been on local TV shows, played for a radio commercial, and along with members of the band, played for weddings, county fairs, and other gatherings. He has even played at a couple of jazz festivals. In the fall of 1995 Charlie and his wife, Viola, went to China to play at a multi-cultural concert in southern China and then flew to Beijing to meet members of China's saw player's association. In February of 1999 Charlie and Viola, with long time friend and band accordionist, Art Peterson, drove to southern Texas so they could play at the South Texas Music Festival in Weslaco. Charlie's latest achievement was being inducted into the American Old-Time Country Music Hall of Fame

Charlie's Band has made a recording that is still available on tape and long playing record (remember those?). A re-mastered version is now available on CD. Charlie, along with Art Peterson, has also produced a video on how to play the musical saw.

## Some of Charlie's Memories

By Charlie Blacklock (1917-2008)      Written in April 2004

*This was originally published in the California State Old Time Fiddler's Association, District 9 newsletter.*

Through out the years I have done so many things there are lots of stories to tell, too many to write about. Being this is to go in a music newsletter, I will try to stick to the music of my life.

The year that I was born, 1917, my dad bought two expensive items. One was a new model "T" Ford for \$400 and an Edison phonograph costing the same, \$400. After that he had very little money after paying the taxes and interest on our small farm. My mother and father were very poor the rest of their lives.

With the phonograph they got 10 records, some were songs and some with jokes. The songs were, "I'm Forever Blowing Bubbles," "Sister Suzy Sewing Shirts for Soldiers," and so on — this was World War I time. The jokes didn't

seem to be funny but it didn't seem to take much to make people laugh in those days. What's funny about "pimples on the anchor?" These records were played for many years. I have the phonograph in my living room now.

My first instrument was the ukulele. When I was in the second or third grade, our school teacher would start the day singing and playing the ukulele. To me it sounded real good. I enjoyed it so much that in the summer I worked hard and made enough money to buy a ukulele and enough for some material so an aunt could make me an overcoat. I still have the ukulele. I learned to play the chords and some of the songs that came along with it.

My mother wasn't much help as she never understood about chords and she didn't hear any melody coming

from the uke. She would say, "I don't hear any tune coming from the uke." My dad played harmonica and some fiddle at dances. He was much older than my mother and had given up this music some years back. He enjoyed music. One time he told me to go over to my grandfather's place with my uke and get some help from an aunt. She was a school teacher and could also play the piano. She gave me a lot of encouragement and said I was doing fine and to just keep it up.

Next was the harmonica. By age 10 I was playing harmonica while driving a Fordson tractor pulling a 3-10 plow on the days that I wasn't in school. I had a harmonica holder that went around my neck leaving my hands free to handle the tractor. At school a classmate played harmonica also, so we did a lot of playing together. We would skip every physical education class we could so as to play harmonica together.

Somewhere back in my young years, my dad bought a radio, which in those days seemed to pick up stations from all over the world. We could get some good country music. One program we liked to listen to was the "Cross Cut Boys from the X-Bar Ranch." This is where I first heard a musical saw. The show would start with two musicians pulling the two-man saw through a log. I knew what they were doing as I had helped my dad cut logs this way. When that program came on my mother would call us in to listen regardless of how far we were from the house. It was some years later that I started to play the musical saw after hearing it again on the radio.

From the 6th grade on and into my first year of high school I played the clarinet in the school marching band. We had a tough, mean old band teacher, but he seemed to like my playing. I remember one time while marching in a five-mile parade in San Jose, he walked up alongside of me and said, "Snap out of it, you are walking like a cow." If he only knew I was marching with my dad's shoes, the only good shoes in the house that really didn't fit me, he might not have been so mean. I have remembered that for over 70 years.

I tried playing my sister's violin, but I couldn't get my fingers in the right place fast enough.

Then in 1936, the year Viola and I were married, I bought a new mandolin for \$28. It was called a "Stradolin." I played it some with a couple of farm workers for a short time. I always took the mandolin with me, just for a little self-entertainment. I never had a case for it nor could I play it very well. At one point I thought it was gone forever. Viola and I worked hard to make things work out while starting a family. In the small town of Hollister my work was seasonal. I found work in San Francisco and one time, needing some money before receiving a paycheck, I took the mandolin to a "hockshop." When I received my check, I went back to see if it was still there. The lady in charge couldn't find it and neither could I. There was a parrot in the store and it started hollering. "It's up there" and nodding his head toward it. The lady said, "I believe it is." Sure enough the parrot saved my mandolin.



Charlie's family in the early 1940's - L>R Rodney, Keneth, Charlie & Viola (3rd son Paul wasn't born yet).

I started playing the musical saw and realized that if I was going to get real good at it, I would have to do a lot of practice. The first saw I worked with was a hardware store saw, the one I made our first bed with. It didn't have the range or the sound I wanted. I tried other saws and then I heard about one that was a "musical saw." I bought one and played it for a little while. I was doing a lot of practicing and playing by then.

I sent to a Musical Saw Company and got a tape recording. In those days the tapes were large — smaller cassettes were not around yet. This recording was to show

- Continued on page 10

# How to Prepare for a Recording Gig

by David Weiss



Over the years I have played on close to 100 major motion picture sound tracks, and quite a few television sound tracks and jingles. In addition, as a side musician I've played on dozens of CDs. Most of those gigs have

been on oboe and/or English horn, but several have been on the saw. People sometimes ask me how I prepare for a gig where I haven't seen the music in advance, and have only one session to do it right. Here are some saw tips for a successful recording session.

## Musical preparation

**Sight-reading** – It helps to have basic sight-reading skills, including the ability to take the tune up or down an octave. Reading music simply requires practice. All of us can improve our sight reading, just like any other aspect of playing. One really good way to do that, even if you can't sight-read at all, is to take a few lessons with a piano teacher. Explain to the teacher that you just need to read one note at a time. What you learn on the piano will transfer more easily than you might think to saw playing, and I bet you'll be pleasantly surprised.

**Basic ability to write musical notation** – At times the leader might ask you to play different notes from what's on your page, or copy a few notes from someone else's part. That's another thing that a piano teacher could help you with.

**Improvising** – Sometimes you might be asked (as I was in the Grammy award winning film "O Brother Where Art Thou") to listen to a tune and add an improvisation or counter-melody on top of it. Need practice? Find a group to jam with and work on it!

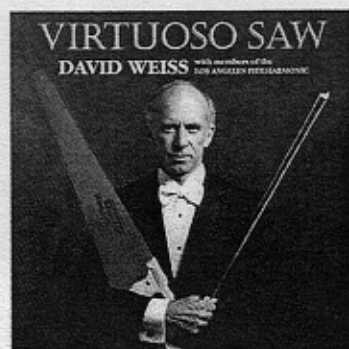
**Vibrato** – Be able to control it! Often the leader will ask for a change in the style of vibrato: asking for more vibrato, less vibrato, or no vibrato — and the player has to be able to adapt immediately. Again, this is something that can be practiced and improved.

**Playing to a "click track"** – In many cases the music that's being recorded has to be in sync with action on the screen. For that reason it is very common to be given a

set of headphones to play along with the click (basically a dedicated metronome beat). Get used to playing tunes with a metronome so you won't be flustered by it at the session.

**Warming up** – Get used to playing with very little warm-up. On some sessions there simply isn't any opportunity to warm up at all. Also, keep in mind that spending too much time warming up can cause endurance problems, especially if it's a long session. Save yourself for when the "red light" goes on.

**Logistical preparation** – Knowing where you're going will take a lot of stress away from the day of the session. What I often recommend is to drive to the studio a day beforehand, check out how long it takes, the parking situation, etc. Have phone numbers just in case: the studio, the contractor, and perhaps one or two of the other musicians. If it's a non-union gig, arrange to get paid on the day of the session.



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

### Play List:

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**What to bring**

In addition to bows, mallets, rosin, and a thumb cheater (I rarely use one, but if my thumb gets tired it's nice to know I've got one with me), I usually have 4 saws available:

**26" Stanley** – greatest flexibility, higher range of notes, good projection, easier to use for up-tempo playing

**28" Blacklock** – a fine all-around saw with deeper tone which sometimes records better (depending on mics used)

**28" Mussehl & Westphal** – another very good all-around saw, and perhaps the best saw for using mallets

**30" Sandvik Stradivarius** – lowest range, warm tone

**Cases for your saws** – look professional! Avoid bringing in an unwieldy bunch of loose saws. If you have a nice case that holds them all, that's great. If not, perhaps you could just bring in your favorite saw, and leave the rest in your car in case they are needed.

**Pencil** – You MUST have a pencil for making changes to your music: inserting dynamics, adding or deleting

notes, putting in cues to make counting rests easier, etc. I always prefer using a #1 soft pencil because it marks a darker black without having to press into the page, and is easiest to erase

**Headphones** – even though most recording studios have headphones, I like to bring my own, which is a wired ear piece with a dial for volume control, and fits very comfortably over one ear.

**Promotional materials** (*laying groundwork for the next gig*) – have with you a business card or flyer, or a CD of your playing to give away, so producers will remember you for the next time.

We'd like to hear about your recording experiences, and for you to share with us your own tips that you've found to be helpful.

David Weiss

[www.davidweissgallery.com](http://www.davidweissgallery.com)

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**Announcements**

1) The next IMSA International Musical Saw Festival will be on Saturday and Sunday, August 8 & 9, 2009. Check the IMSA website ([www.SawPlayers.org](http://www.SawPlayers.org)) for updated information. By the way, I have learned that Mr. "Kazu" Kawaguchi will again attend this year's Saw Festival with other good saw players from Japan.

2) IMSA President Morgan Cowin will, unfortunately, not be available to attend the two jams/events at the Saw Festival on Saturday, August 8, due to important family obligations, but he WILL be attending on Sunday, August 9. IMSA Officers Kenny Blacklock & Art Peterson, and other IMSA Advisors and helpers – will be on hand to help things run smoothly on Saturday.

3) The 2009 New York City Musical Saw Festival will be held on July 18, 2009. More details are available at: <http://musicalsawfestival.org>

4) If you hear of other musical saw festivals or major musical saw news and events, please email them to Morgan Cowin at: [Sawman@DistinctivePhotos.com](mailto:Sawman@DistinctivePhotos.com) Include high-resolution photos, flyers, publicity announcements, internet links, etc., if possible.

(Continued from page 7)

what saw music was like. I was way ahead of this already. The saw player on this recording only had a range of about four notes. Without the organ backup you wouldn't know what the tune was. I played the saw every place I could, including on the streets. I even joined the Street Players Guild, which lasted quite a while. It was a lot of help.

One day while driving around San Jose I saw a little factory that made a variety of specialty saws. The owner let me play one of his carpenter saws. It wasn't just what I wanted, but it sounded real good. The owner of the factory was also a musician. He got out his accordion and we played some music right there in his shop. We both took an interest in making a musical saw. We did a lot of experimenting to get just what I wanted. We ended up even making our own handles.

Some people wanted a saw with a greater range so they could play lower notes. I was after the same thing myself. We accomplished that by cutting the steel at the handle end in a special way and also made the handle in a special way. The carpenter saws are measured along the teeth side of the blade. Because of the way my blades are cut, the overall length ends up longer than other saws of the same length.

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>>>The Saw Player News<<<

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# Musical Saw CD Review



By *Kenny Blacklock*,  
IMSA Secretary-Treasurer

## Pennsylvania Sawyer

*Traditional Tunes on the Musical Saw*

Ivan Stiles

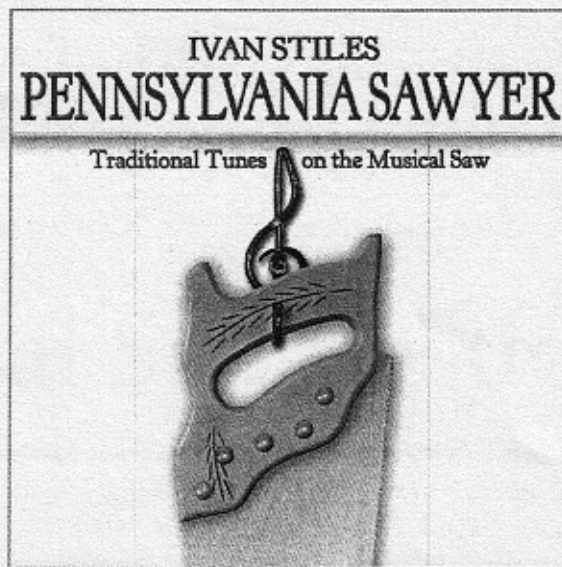
[www.ivanstiles.com](http://www.ivanstiles.com)

Ivan Stiles plays sensitive and beautiful renditions of traditional tunes on the musical saw accompanied by other folk instruments. The musical arrangements are all interesting and varied. Neal Walters plays guitar, autoharp, mandolin, concertina, fiddle and dulcimer on the album, and Coleen Walters plays bass.

The musical arrangements all feature the saw, but also include solos by other instruments. I found it especially interesting to hear Ivan Stiles play backup parts on musical saw in addition to playing the melody on each tune. Many saw players either drop out or play the melody quietly when another instrument is soloing. Ivan Stiles, however, uses the saw just like any other instrument to play harmonious and flowing background parts when other instruments are playing the melody.

It is refreshing to hear the musical saw played in a true folk music context as it is on this CD. The tunes can be characterized as peaceful and flowing. The saw holds its own in this small ensemble setting alongside other acoustic folk instruments.

Ivan Stiles has released three CDs featuring the autoharp. This is his first CD to feature the musical saw. He has won many awards for his autoharp playing. In 2000, he was inducted into the Autoharp Hall of Fame.



Stiles first became interested in the musical saw in 1988 when he was performing on autoharp with the California Traditional Music Society's Summer Solstice Festival and heard saw players at a sawyer's convention that was being held on the same grounds. He purchased his first saw at the convention, a Mussehl & Westphal Musical Saw.

CD Track List: *Daisy Bell (Bicycle Built for Two)*; *Londonderry Air (Danny Boy)*; *Gentle Annie*; *The Water Is Wide*; *Hard Times Come Again No More*; *Goodnight, Irene*; *My Wild Irish Rose*; *Going Home*; *Home on the Range*; *Westphalia Waltz*; *Lorena*; *In the Garden*; *Aura Lee*; *When You and I Were Young, Maggie*; *Tell Me Why*.

CDs can be ordered directly from Ivan Stiles for \$15 + \$1.50 s/h.

To order, send check or money order to:  
Ivan Stiles  
1585 State Road  
Phoenixville, PA 19460  
Pennsylvania residents add 6% sales tax.

Questions, call 610-935-9062

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!



IMSA, c/o  
31 South 40 Pier  
Sausalito, CA 94965  
www.SawPlayers.org

### 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](http://www.sawplayers.org/form.html)  
You can pay in your local currency or by credit card!*



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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:

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