

You've got a friend

Published Quarterly for the Friends of Boyd Music and Pro Sound

Boyd Music Reunion

Barbara Cameron Ford

They came to remember the great gigs they played together. They came to see good friends made long ago while bent over a guitar or a piano, teaching each other new licks. There were more than 1,000 of them: bass players, keyboardists, banjo pickers and most any other kind of musician you could name. All came back to a place that had made a difference in their musical lives - Little Rock's Boyd Music Center.

On Sat., March 1, friends of Bob Boyd returned for the 35th Annual Happy Boyd-Day Boyd Music Family Reunion. They gathered throughout the store in small clusters, sharing stories of the worst crowds they'd ever played or the night one of their sidemen had a Coke bottle broken over his head.

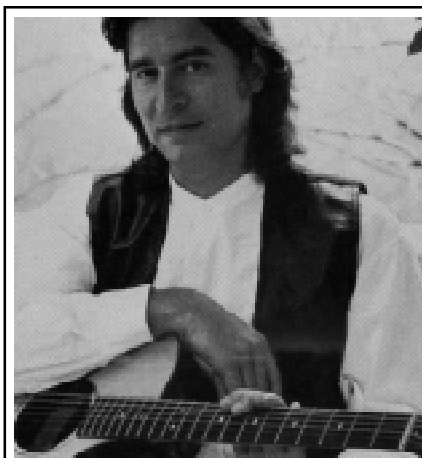
Bad weather kept the celebration indoors this year - there would be no musicians on the roof - so bands played all day in the recital hall. And if you hung around long enough, you could sample just about any kind of music you wanted - a little jazz, country or gospel - and maybe a corny joke or two.

The Bob Boyd Band kicked off the live music with that well-known standard, *Almost Like Being At Boyd's*. The audience was a receptive one, with toes tapping and heads bobbing in time. Near the front of the room a young woman coached a small child in her lap to snap his fingers to the beat while sound technicians at the rear of the room made adjustments to accommodate the sweet sounds coming from the bandstand.

Boyd, in his snap-front newsboy cap, welcomed everyone to the day's event and pointed out acquaintances standing about the room. One who stood out among the rest was Smilin' Mack Carger, who sported a suede vest, Stetson hat and a string tie.

Carger, who says he played fiddle in his younger days, later took up the bass, guitar and drums. Although it's been 17 years since Carger, 77, has

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Richard Johnson Workshop: Saturday, June 21

Taylor Guitars and Boyd Music proudly presents An Instrumental Guitar Workshop With Richard Johnson, on Saturday, June 21, at 1:00 PM here at Boyd Music Center.

This workshop/mini-concert is for the intermediate to advanced player, and will explore a variety of elements, including unorthodox, percussive, and two-handed fretboard techniques, alternate tunings, harmonics, fingerpicking, and the creative process.

Reservations are suggested. For more info, call (501) 664-3614.



A Little Note From Bob Boyd

It was truly a day to remember in every way. It was such a joy and a delight for me to see each of you here. Over a thousand of my friends came to Boyd's on that rainy March 1st to help us celebrate 35 years of friendship and service. Although the wet weather moved us indoors, no less than eight (8!) bands volunteered to play on our stage, to a lively and appreciative audience. Barbara Ford conducted interviews with many of our friends, and their comments are recorded in her article on page one of this issue of YGAF. And if you couldn't come in to celebrate with us on Happy BoydDay, here's good news. Karl Straub, producer of the popular series Arkansas Culture on UHF Channel 22, conducted television interviews also, both formal and informal, and is producing a video documentary of our Big Day, which should be available to view in our store by the time you read this. I want to thank each of you for your continued friendship and support of our little neighborhood music store. Our staff members are our family, and all of you are our extended family. My wife

Donnie and I, and each of our associates here, will continue to serve you and enjoy your visits and your company as long as the Good Lord lets us. Noted master guitarist and clinician RICHARD JOHNSON returns to Boyds on Saturday, June 21st at 1 P.M.. with his Acoustic Guitar Clinic, sponsored by TAYLOR GUITARS and BOYD MUSIC. Admission is FREE, but you need to call us and sign up to attend. (See our ad elsewhere in this issue.)



New Boyd Web Site

http://www.swiftsite.com/boyd_music

by Bob Lincoln

That's right, just pull down the file menu on your browser and enter the above URL at the "open location" prompt. Or you can access most of the WWW search engines and enter "boyd music" or +boyd+music as your search string, and the site will come up.

After that, click on the link, and you'll be Online at the Boyd Music Center Web Site. Now stick around, this gets better. There are many things you can do on the Boyd Web Site. You can electronically subscribe to this quarterly

magazine, "You've Got a Friend" without leaving the comfort of your home. So if you picked up this issue at Boyd's, or stole it from a friend, you can now get your very own free, lifetime subscription on the Web. You can fill out our online "Customer Survey", your direct pipeline to Bob Boyd and the Boyd Music Center staff.

Or you can visit our graphical links page to access Links to many of our vendors. You can even get a street map and/or printed directions to our location. So, access the Boyd Music Site NOW. Also keep in mind that the Boyd site is a work in progress. We will be doing constant updates and adding new features all the time. In the near future I'll be adding an electronic version of our in-store bulletin board. Callers will be able to look for a new band member or individual artists will be able to advertise their services to bands that might be seeking such talent.

The possibilities are endless. Please let me know if you have ideas about additions or new features I might add to the Boyd Web site. Also, please send me feedback, via email, as to what you think of the Boyd Music's excursion into cyberspace.

Boyd Music Web Site
Manager : Bob Lincoln,
bob_lincoln@mail.snider.net

**Boyd Music Reunion, from
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played professionally, he certainly made his mark while he was at it.

The North Little Rock resident put in five years with the Grand Ole Opry in Nashville, beginning in 1946, and performed with Eddie Arnold, Bill Monroe and Roy Acuff, among others. A charter member of Monroe's Shenandoah Valley Trio, he even appeared with the bluegrass legend at Carnegie Hall in New York City.

Carger, who began his musical career at age 16, has also worked as a radio control operator and disc jockey. But he says it was the years spent as an entertainer that were tough. "We drove 100,000 miles a year on the road," he says, "a different hotel every night, (and ate) fast food." Carger says he grew tired of missing birthdays, anniversaries and holidays with his family. "It's one of the hardest jobs I've ever done in my life," he says. "I'd drive a garbage truck before I'd do it again."

Carger had come back to Boyd's to remember happier, less stressful days spent playing with local entertainers, including Boyd, whom Carger hired in 1955 to play piano with The Brown Trio at Club Trio in Pine Bluff. Carger remembers going to Boyd's house in Mayflower that fall to persuade him to play. Boyd, a teenager, had been in a car accident and was in a wheelchair with two dislocated hips.

"He was downhearted," Carger recalls, "but he wanted to work in music."

His relationship with Boyd produced fond memories and a lasting friendship. "We've been more than friends," he says. "We cry together, we laugh together, and we're concerned about each other." Carger rubs his hands together as he gazes upward, searching for the words that will sum up his feelings. "There's nothing he wouldn't do for me," he says finally. "He'd be the first one there if I needed anything, and vice versa."

Another audience member pointed out by Boyd is John Hicks, whose first association with him was as a 13-year-old guitar student. Hicks recalls that he wasn't always an enthusiastic musician. "I remember really gettin' in trouble once when he called my mother," Hicks says. "He said, 'You're wasting your money, Mrs. Hicks, 'cause he's not practicing.'"

Hicks really was interested in the guitar; like many youngsters, he just needed a little prodding. He's grateful for Boyd's patience during those times and says it has made a difference in his life.

"Playing the guitar has opened doors for me," he says. Hicks, who works for the Darragh Company in Little Rock, still plays guitar and sings, mostly at Park Hill Baptist Church in North Little Rock, where he works with youth.

Throughout the day, Boyd

welcomed back many former employees. All seemed to have pleasant memories of working in what came to be known as a local musicians' hangout. One of them, Gene Hill, started his eight-year tenure at the business in 1963.

Like many others, Hill got to know Boyd when buying music supplies at his store. That first purchase of a guitar string resulted in an eight-year working relationship, with Hill starting up Boyd's service department. "I repaired the first thing that was ever repaired here," he says.

Hill speaks of his days at Boyd's fondly. "It's been the most fun place I've ever worked," he says. "And Bob is one of the best friends I've ever had." Hill tells of a workplace where a good laugh was an integral part of a day's activities. His face lights up with the memory of a gag that his boss often instigated.

"The store used to fill up with customers looking at instruments, talking to Bob and Jack Higgins, Gene and one or two others," he said. "Suddenly, Bob would hit a really loud chord, and we'd all start singing." Hill says the song of choice was always the old Hee Haw refrain that begins, "Where, oh where, are you tonight?" The jokesters would finish the chorus and then immediately go back to the business at hand, as though nothing out of the ordinary had happened.

Hill, a guitarist and vocalist who describes what he once played

as "mostly blues, jazz and funk," experienced a spiritual reawakening in the early '80s and turned his musical activities in a religious direction. He now plays mostly at the Agape Church and as part of his participation in prison ministry programs in Arkansas, Louisiana and Mississippi. He is a gun smith and owns Gunhill Gunsmithing in Little Rock.

Boyd's pride was evident throughout the day as he introduced performers he had been associated with throughout the years, but he seemed to take a special joy in bringing Ricky Tripp to the bandstand. Tripp, who won the True Value Country Showdown in 1993, sang a song One of Boyd's band mates from The Rhythm Playboys, Vernon Eaton, says it was 1955 when he first met and played with Boyd at The Barnyard Frolic in Robinson Auditorium in Little Rock. Eaton, a guitar player, lives in Benton, and says he only plays occasionally for fun now. But during his serious playing days, he backed up some big names, including Loretta Lynn and Tammy Wynette. Eaton says he was glad to get back to the reunion and see some of the musicians he used to perform with.

Bob Boyd calls Ray Bell his best friend. The two met in 1955, when Bob was teaching accordion at Rosen Music. Bell, who was only about 15, was taking guitar lessons from Joe Brandt, who

played with Boyd in a group called The Blue Notes at the Downtown Officers Club. Bell was well under the age limit, but Bell and Boyd would sneak him in so he could listen.

In 1963 Boyd hired him to take over teaching guitar students, and he's been there ever since. His student load peaked in the '70s, he says, when he taught about 60 a week. Now he has about 25 students.

But even when his load was heaviest, it was never all work. He says the store was always fertile ground for practical jokes, especially in the '70s. He tells of walking into his studio one day and finding that everything portable had been duct-taped to his music stand: phone, books, stapler, etc.

Of course, the most enjoyable part of a practical joke for the jockey is retaliation. Ray covered the other fellow's windshield completely with duct tape. The mere thought of the deed starts him laughing. Ray laughs a lot.

Bell still performs regularly and he speaks about music as though it were a drug. "There are some people in this world who can just lay it down and go do something else," he says. "I can't imagine that." He says there ought to be warning labels on music cases that say "Could be habit-forming." He has had two books published by Mel Bay. One is a collection of guitar solos he wrote in 1971, and

the other is a mandolin scale book he wrote in 1996.

Of Bob Boyd he says simply, "He's been a good, loyal friend over the years."

One person whose presence provided support for Boyd throughout the day was Boyd's wife, Donnie. Boyd met her in 1960 in Rosen Music and they married later that same year. Their daughter, Melody, was born in 1967.

Boyd says that Donnie has been a wonderfully positive influence on his life. He says while she's never been one to toot her own horn, she's been an incomparable helpmate to him. "She's been the wind beneath my wings for almost 37 years," he says.

The reunion just seemed like a good idea, Boyd says, and he wasn't disappointed. He really enjoyed seeing old friends talking with each other, seeing people that they would possibly never see again. "Maybe I've renewed some friendships," he says.

With discussion of possible future reunions comes the question of retirement. Boyd, who is 60, bristles at the word. He says that won't happen as long as he is physically, spiritually and emotionally fit for the job. He says he'll keep the business going "as long as I'm an asset to my customers, and as long as I can remain financially able to operate the business."

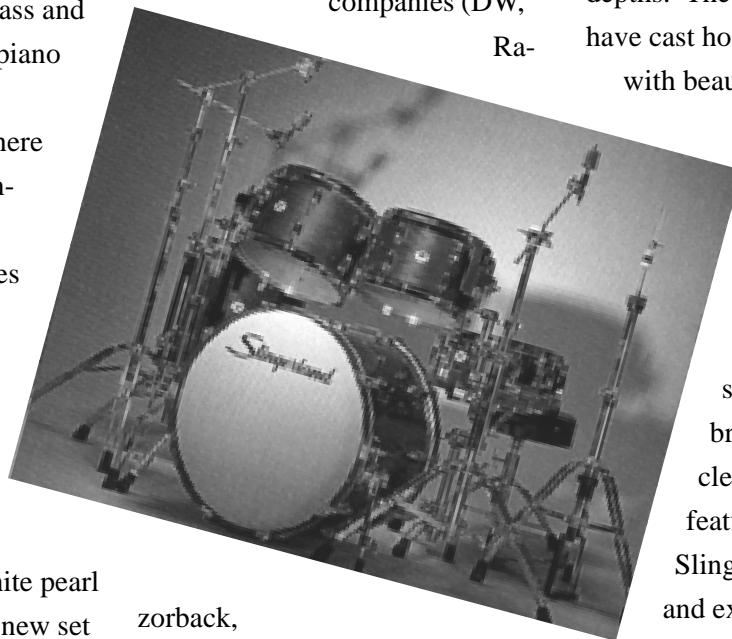
Although his easygoing demeanor might suggest otherwise,

SLINGERLAND: UP FROM THE GRAVE

By **GARRY MOORE**, *Drum Consultant, Boyd Music*

Remember the great drum names of yesteryear? The first drumset I ever heard was when my grade school teacher brought her son and his three-piece Slingerland drum kit to class and the two of them played a piano and drum duet. I was enthralled, and knew right there that I wanted to be a drummer. Later, when I saw Ringo Starr and the Beatles perform on the Ed Sullivan Show, I knew that the drums I wanted to own were Ludwig's. Throughout my learning years, I played an imported Apollo set in white pearl and dreamed of owning a new set of Rogers drums. Keith Moon of the Who piqued my interest about Premier drums, but nobody in the Little Rock area carried them. The popularity of Credence Clearwater Revival introduced me to Camco drums, but I never saw a set firsthand until five years ago. I honestly never paid any attention to Fibes drums until they were dead and gone, and was never interested in Gretsch drums until I found out in the 70's that they were being made in Arkansas. By the late 80's the influx of inexpen-

sive Asian drums had killed Slingerland, Rogers, Camco, and Fibes, and had imposed severe economic hardships on all the rest. But by the early 90's, buying cycles being what they are, the pendulum had swung back around to American-made, higher-priced, maple drums. Those economic forces brought about the birth of several high-end American drum companies (DW, Ra-



zorback, Orange County Drumworks, Porkpie, etc.) and the rebirth of several more (Fibes, most notably). If you're a country music or alternative music fan, you've probably noticed the Slingerland name reappearing on the kits of some notable drummers. Slingerland has been resurrected by Gibson guitars and is in full production in Nashville, Tennessee. Those who follow the drum world closely will recall that Slingerland has been available for several years now in a couple of

imported versions. The imported Spirit line of drums is still being sold by Slingerland. These are generic run-of-the-mill Taiwanese kits that Slingerland sells as an entry level kit. The new kits are 100% maple and American made and - I might say - quite impressive drums. We've just received a five piece, red-sparkle set of Studio King drums in standard depths. The toms and snare all have cast hoops (ala Gretsch) with beautiful chrome plating and Pureussion rims mounting systems. All of the new Slingerland hardware is first rate. All stands are double braced with some clever adjustment features, traditional Slingerland thumbscrews and extraordinary chrome plating. This set reminds me a lot of a new Harley Davidson motorcycle - very traditional in styling, very glamorous, very shiny, great sounding, and built to last forever. Like a Harley, this kit is not cheap. The five piece kit with heavy hardware lists for over \$4,000. But that money buys a real piece of genuine Americana that will be passed on to several more generations of drummers. It's a quality investment!


Shop Talk

by Driver Man

How Does Hootie Do It? (Amplifying Acoustic Guitars)

Dave Mathews does it, Lisa Loeb does it too. Garth Brooks and even Soundgarden and Eric Clapton do it. They all amplify their acoustic guitars. Of course, an electric/acoustic guitar may seem a contradiction, but it doesn't have to be. Whether competing with other amplified instruments or simply reaching out to the audience in a small room, acoustic guitarists need amplification to perform effectively. They also need to preserve the uniquely acoustic qualities of their instruments. More than likely, they have to accomplish the aforementioned without mortgaging the family home. Fortunately, technology has been keeping pace with the renewed popularity of acoustic guitars, and the marketplace offers numerous affordable options for amplifying steel-string acoustics.

Obviously, to amplify an acoustic guitar, one needs an amplifier. Hundreds of amplifiers are available including many newer models specifically designed for acoustics. However, the sound coming out of the amplifier can only be as good as



what goes into it, and our concern here is how to get the truest acoustic guitar sound into the amplifier. To do this requires a transducer, a device that converts sound to an electronic audio signal. The most familiar transducer is a microphone, and for years vocal-type microphones were the preferred method of electrifying acoustic guitars. The disadvantage of this approach is that it cements the performer in front of the microphone. She can't jump up and down or run to the edge of the stage or even turn to tell the drummer to slow down. To be able to maneuver more freely, she needs a transducer specifically designed for guitars; she needs a pickup.

Acoustic guitar pickups can be divided into three categories: piezoelectric, magnetic, and microphonic. Microphonic pickups are miniaturized microphones designed to be mounted on or inside a guitar. Like all microphones, these are susceptible to feedback (particularly when enclosed in a resonating chamber like the soundbox of a guitar). Currently, microphonic pickups are most often combined with one of the other two types as an integrated system. This fairly

new approach has generated mixed results and has yet to prove it is worth the additional expense and installation.

Magnetic or sound hole pickups have been used for decades, and this approach still works well. The pickup, an electromagnetic structure, is placed in the sound hole under the strings. When the guitar is played, the vibrating metal strings cause changes in the magnetic field of the pickup which in turn generate the small levels of electrical current that are transmitted to the amplifier as audio signal. Sound hole pickups are fairly inexpensive and several good ones are available in the \$50-\$120 range. They seldom require special installation, and most can be readily transferred from one guitar to another (however, when not professionally installed, they are somewhat conspicuous). On the other hand, many sound hole pickups are noisy, and few can boast even frequency response. Although offering good sound, they rarely reproduce the unique tonal quality of an acoustic instrument as faithfully as the better piezoelectric pickups. One that can is the newly-released EMG, a 3rd-generation soundhole pickup which offers studio-quality performance. Tim has installed two of these already, and the reports are glowing. Although this new EMG is relatively costly

(about \$180) and requires professional installation, it definitely warrants the serious player's consideration.

Most professional-grade acoustic guitar pickups are piezoelectric. Martin was one of the pioneers of this technology, and their Thinline pickups have been around for years. Nearly all manufacturers of quality guitars (Taylor, Takamine, Ovation, etc.), use piezoelectrics for their factory-installed systems.

The term piezoelectric refers to a special class of crystalline substances which responds to changes in pressure by generating minuscule amounts of current. In most cases, piezoelectric pickups are designed to be mounted in the guitar bridge underneath the saddle (hence the names under-the-saddle or bridge-saddle pickups). As the strings vibrate over this bridging point, the tiny pressure changes are transmitted to the piezoelectric material below and converted into the fluctuating voltages necessary for an audio electronic signal. Since piezoelectrics generate much less current than magnetic pickups, the signal must be boosted before it is strong enough to drive the input of

a guitar amplifier. Consequently, piezoelectric pickups must be active and require a battery and preamp circuitry. While this may sound complicated, it works quite well. The only real disadvantages are that piezoelectrics require professional installation and some very minor modification of the instrument. The systems are also a bit more expensive than typical sound hole pickups (usually \$120

...the sound coming out of the amplifier can only be as good as what goes into it...

-180 for a basic pickup), and they are slightly more susceptible to feedback. On the other hand, once in place, the system is all but invisible. It also allows the addition of some fairly complex EQ control. The Fishman Pro Matrix offers an on-board graphic EQ panel while EMG's AS series of acoustic pickups can include more traditional volume and tone knobs. In both cases, these are active EQ circuits offering much wider control over tonal variation than is available on conventional electric guitars. The bottom line is that high-quality piezoelectrics sound great. They generate an exceptionally clean signal which accurately reproduces the nuances of the acoustic instrument's tone.

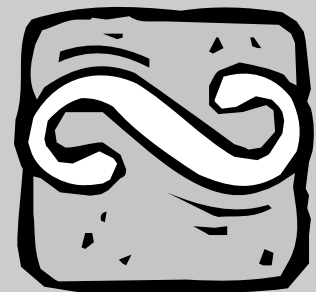
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Boyd says things have not always gone perfectly in running the store. "This is not a bed of roses," he says. "There are things that come along, and you say, 'Okay, smart boy, what you gonna do now?'"

But Boyd insists that all the trials he's encountered have made him grow spiritually. "I've sometimes asked, 'Why me?'" he says. "But I know why; there was no other way that I would have learned the things I've learned."

Boyd is philosophical about the ups and downs he's encountered in life. "A wise person once said we can only live our lives forward," he quotes, "but we can only understand our lives by looking backwards."

You can bet that as surely as Bob Boyd will keep moving forward, he will cast an occasional backward glance to make sure he understands where he's been.



This article had to be cut due to a clause in our dealer agreement.

For a full version of the article, please pick up a copy of YGAF.

Microtonality, Wendy Carlos, and the Web

Some of you will remember the work Switched-On Bach, by microtonal synth pioneer Wendy Carlos. If you enjoyed the work, which helped define the synth as a serious instrument and not just a toy, then you may be interested in Switched-On Bach 2000.

The work was, like the original work, performed using the authentic temperaments for which each piece was written. Unlike the old work, however, Wendy used modern, polyphonic (imagine!) PCM-based synths. Was this project easier than the last? Not really, according to Wendy. Even though she had to play all of that wonderful counterpoint one note at a time, the new project was as tiring and time-consuming. Makes you wonder how on-target new technology is addressing the needs of the users!

Be sure to check out the Wendy Carlos web page:
www.zbs.org/pub/u/wendy.

One of my favorite web sites for info on microtonality is at www.interlog.com/~stilpaul/scug/help/temper.html . If you have ever been curious about other tunings and temperaments, you should visit this site.

HANDS-FREE SOUND SYSTEMS

By **TRACY MCMAHEN**,
Sound System Designer,
BOYD PRO SOUND

In my experience designing and installing audio systems for churches, I am often asked if there is a system that requires no operator. The answer is a qualified yes.

The reason the answer is a qualified yes, depends on the nature of the worship service and the expectations of those attending. For services that consist mainly of the spoken word, and are consistent in their order of service, I recommend the use of automatic mixers.

An automatic mixer may consist of four to eight microphone inputs with microprocessor-controlled attenuation of unused channels. Attenuation of a channel is the same as having an operator turn down the volume when the microphone isn't being used.

When you speak into a microphone, that channel is activated. It is very important that the system incorporating the automatic mixer have high quality microphones, with similar frequency response, because of the lack of tone controls available on most mixers. Ideally, all microphones should be identical, and the rest of the system should be designed with the hands-free application in mind.

Let me stress that if your worship service places importance on musical presentations, an automatic mixer may limit the frequency dynamics found in contemporary gospel music.

Automatic mixers provide a simple and convenient solution for many churches as long as the order and presentation of the worship service supports the functions of the mixer.

YGAF Online

If you read the article by Bobby Lincoln on page 2, you know that the Boyd Music web site is up and running. In addition, YGAF will now also be offered in a paper-free, online version.

Bob Boyd has, since the birth of YGAF, made an archive of all the issues. He routinely has them perfect bound, and they serve well as a historical (hysterical?) tour of Boyd Music throughout the ages. Now, YGAF will also be archived online. We will be using the Adobe PDF (portable document format) in favor of pure HTML, since much of the formatting would be unavailable to users with older browsers.

In order to view the online YGAF issues, you will need special software. Fortunately, it is free. You can go to the Adobe web site at <http://www.adobe.com> and download the Acrobat Viewer, free of charge. We will also make it available on the Boyd Website. The Acrobat Viewer is a very easy-to-use program. Just open the PDF file that you download from our web site with the viewer, and you're set.

It is possible that one day a large percentage of our viewership will use online magazines instead of paper product. It is also possible that the old archives may be digitized eventually, and put on the web site.

YGAF

Summer 1997

Owner: Bob Boyd **Editor:** Mark Pearrow **Technical Support:** Bob Lincoln/ WD Entertainment *bob_lincoln@mail.snider.net*

Contributions by Bob Boyd, Shawn Daniels, Tom Ed Hockersmith, Jai Lambert, Tracy McMahan, Gary Moore, Kit Acklin, Elvis

Hypersensitive Motion of the Heat Source: Fully Provided by a troupe of Bolivian Soup-Ants while rating canteloupe according to their texture, not their taste



MAPEX RESURGENCE!!

By **GARRY MOORE**, *Drum Consultant, Boyd Music*

After experiencing significant distributor problems for several years, MAPEX drums has taken the bull by the horns and assumed control of their own distribution network. Coinciding with this move, the company has taken steps to dramatically increase product development, manufacturing capabilities, advertising, and celebrity endorsements. MAPEX has announced to the world that it intends to capture a large segment of the drum market - a segment now dominated by Pearl and Tama.

We at BOYDS are proud to announce our association with MAPEX drums as an Authorized Dealer. As this article is written, our first outfits of MAPEX MARS and MARS PRO Series drums and hardware have just begun to arrive. Our first impression of these drums is that they have the quality, appearance, and price points that will position MAPEX to make significant inroads into territory currently occupied by the Pearl Export and Export Select drum series.

The MAPEX MARS Series drums have seven-ply mahogany

shells with an inner ply of maple, and an exterior synthetic covering. These drums have very attractive high-tension tube lugs, omni-ball tom holders, memory locks, and very good chrome plating.

The MARS PROFESSIONAL Series drums share hardware features with the MARS series, but with the addition of the I.T.S. Isolation Tom Mounting System and double-braced stands. The Professional Series also feature an exterior shell ply of lacquered maple in a beautiful array of see-through colors. These are very professional appearing and sound drums, intended to compete with Pearl Export Select, Tama Rockstar Pro, and Yamaha Stage Series drums. Between MAPEX and its competitors, drum set buyers in the semi-pro and pro categories have never had better equipment to select from.

A standard five-piece set of MAPEX MARS Series drums lists for \$1299.90. The same set in the MARS PROFESSIONAL Series drums, lists for \$1499.90.

For the intermediate level drummer, MAPEX offers the SATURN PRO Series. These drums feature seven-ply, 8mm shells of North American Maple over mahogany, minimum-contact tension casings, upgraded tom

holders featuring the I. T. S. Mounting System, and a choice of mat or glossy laquer finishes. The five-piece set lists for \$2990.90.

For drummers who will consider nothing but the very best,



MAPEX offers its ORION Series drum outfits. These kits feature six-ply maple shells with birdseye maple finish, available as an option, as is your choice of vintage-style or tube-style tension casings. As you would expect, the maple kits feature the MAPEX top-end tom mounts, double braced stands, and even shock-mounted floor tom legs! A basic 5-piece ORION kit in Birdseye Maple, lists for \$3899.90, including hardware. Buyers of high-end drums will note that this price is roughly twenty percent less than other maple kits.

We invite you to visit Boyd Music Center and try the new MAPEX DRUMS for yourself. We believe you will be impressed.



SOUND FORGE!

By Kit Acklin

<http://www.sfoundry.com>

Every musician wants to go to a studio and record his music. Studios can process the music in ways heretofore not available to us. Sonic Foundry has created Sound Forge. A digital audio editing software allowing musicians to process their music at home on their computer in a familiar Windows environment.

Translation: You can record your voice, trumpet, etc. and fix the problems similar to word processing. You can then add such things as reverb, chorus and delay.

Either go to their web page and download the demo or come by and see this program. The company was founded in 1991. This is a Windows based program (sorry Macs). Sound Forge is a digital audio editing software.

Sound Forge's features are so extensive that just the overview on their web page would exceed this column's capacity to list. Here are but a few: SMPTE, Drag and Drop, Cut, Copy, Paste, Undo, Graphic Eq, Parametric Eq, Paragraphic Eq, Time Compression/Expansion, Normalize,

Chorus, Echo/Delay, Noise Gate, Sample Support.

This program lists for \$495.00. Sonic Foundry also has a baby sister to Sound Forge called Sound Forge XP. Which contains many of the features of its older brother and lists for \$149.00. Do not let Sound Forge's price cool you in the least. The awesome ability it gives you to create more than justifies the expenditure. A perfect example is the initial run here at Boyds of Sound Forge.

Songwriter Scarlet White had a cassette tape which was broken and had some form of liquid spilled on the tape. (possibly by the kids but don't they always get the blame. Could have been a husband.) This caused the tape to stick together and some actual physical destruction to the surface of the tape upon separation. The tape was spliced and played from a cassette deck directly into Sound Forge via the sound card.

Five of six songs have been successfully recovered. The sixth has a lot of damage. It is still in the process of recovery and there is a pretty good chance due to the multiplicity of "tools" available in the program that this will succeed.

Sonic Foundry has additional programs available called plug-ins which further enhance big brother with more processing capabilities. These are reasonably priced.

Sonic Foundry promises more to come; yum, yum.

Impressions: The initial run of this program rates a ten. It is very user friendly especially considering the level of editing and processing.

It devoured the monkey wrench cassette thrown at it. Folks at Sonic Foundry created an excellent product. My only regret is that it is not offered for the Mac OS platform. An automobile mechanic must have his tools to allow him to work. Thank you Sonic Foundry for giving musicians this fine set of tools to help us create.

Footnote:

Someone will always sell you something for less, but you get what you pay for. Products are always available by mail order at reduced prices. Boyds always has someone here to help you, face to face, as well as by phone.

Our support does not end at the consummation of the sale. Your purchase with your local retailer not only benefits your community but it benefits you directly by having a support for your needs, be it a program problem with your software or a physical problem with your equipment. Thank you for your patronage and remember: They don't call it "Working Music." They call it "Playing Music."

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Harmony in the Kitchen

by Jai Lambert, aka Magnus the Wise

Sorry folks for missing the last issue of YGAF. I was out of town completing one of my occupational therapy internships and I missed the deadline. Here are a couple of killer summer salsa recipes to make up for it. The first one is an original creation, and one of my favorites. The second one is a popular easy recipe that I have noticed a lot of folks making in and around Little Rock lately for parties.

Vidalia Onion, Tomatillo, and Green Chile Salsa

- 6 medium Vidalia onions, finely chopped
- 8 Anaheim green chiles, seeded and finely copped
- 5 jalapeno chiles, minced
- 12 medium tomatillos, finely chopped
- 1 bunch fresh cilantro, minced
- 1 TBSP fresh garlic, minced
- 2 limes, juiced
- 2 TBSPs fresh ground cumin
- 3 TBSPs fresh ground chile powder
- 1 TBSP onion powder
- 1 TBSP sea salt
- 3 TBSPs olive oil

Combine all ingredients in a large bowl. Stir well and let sit for 1 hour. Serve over grilled chicken or fish or inhale with chips.



Black Bean And Shoepeg Corn Salsa

- 1 can black beans (drained)
- 1 can shoepeg corn (drained)
- 1 can Rotel (chopped kind, not drained)
- 1 can chopped green chilies
- 1 bunch green onions (chopped)
- 1 bunch cilantro (chopped)
- juice of 1 lemon, or 1 to 1 1/2 TBSPs bottled lemon juice
- 1 to 1 1/2 TBSPs lemon pepper
- enough olive oil to bind (about 1 TBSP.)

Mix all ingredients in a large bowl and serve with chips or use as a topping for chicken or fish.