

First Canadian display of da Vinci west of Montreal

Designs of da Vinci

Leonardo da Vinci
Engineer and Architect
Provincial Museum
Run ends January 17

by Ken Bosman

Leonardo da Vinci was the creative, inquisitive child who never grew up, in-between becoming a dominant artistic force in the Italian renaissance — almost single handedly creating the science of anatomy and being responsible for much of the spectacular architecture of southern Italy — he also built a lot of machines, gizmos, and assorted devices.

A display of da Vinci's mechanical handiwork is on display at the Alberta Provincial Museum. The display has three major elements: original manuscripts of da Vinci's, masterfully reconstructed models of da Vinci's machines, and audio video displays explaining da Vinci's work. It is the first time da Vinci's work has been displayed in Canada west of Montreal.

The models, created by Museo Techni, are on loan from the Montreal Museum of Fine Art, and draw most of the attention. Revolving cranes, clock drives, bearings and water wheels have all been recreated with astonishingly precise detail and attention to craft the models as they would have been made in da Vinci's time.

Original manuscripts of da Vinci's, on loan from the Los Angeles-based Armand Ham-

mer foundation, highlight not only his mechanical drawings, but also his anatomical drawings and scientific inquiries.

There exists a striking duality between da Vinci's mechanical and anatomical drawings. The anatomical drawings analyze man as a machine, dissecting each element of the human body down to its mechanical equivalent.

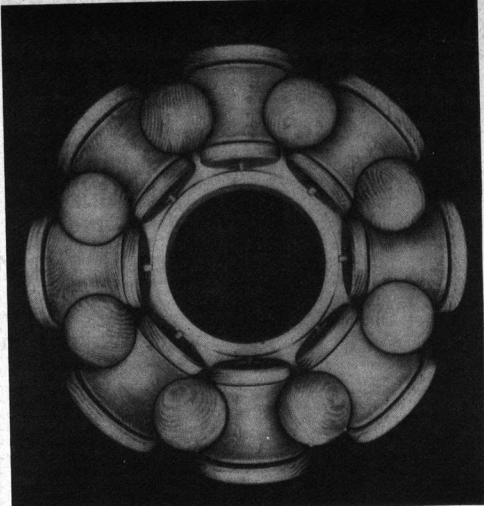
When constructing his mechanical drawing, da Vinci would take the opposite approach. Each part of the machine would be constructed in terms of its human counterpart — exploded views of how one part interacts with the other.

Another major display is concerned with da Vinci's involvement with the construction of the world famous Florence Cathedral.

This is where the whole display unifies: machines, run by human beings, working to recreate the fine line da Vinci saw in the human form in the finished architectural form.

A separate display, also featuring da Vinci's drawings, is a simple introduction to basic machines such as levers, planes, screws, gears and pulleys. Sidebars explain the fundamentals of why the simple machines perform the functions they do. Translations of da Vinci's original notes explain, in da Vinci's precise logic, the physics principles involved — so you needn't be an expert to appreciate the display.

The display is open from 8:15 to 4:00 weekdays at the Provincial Museum.



From ball bearings (above) to Mona Lisa — da Vinci did it all.

A guitar hero talks

by T. Brazen

Reprinted courtesy of *Airtight* and *CJSR*

David Lindley is a sideman, session player, frontman — a wiz on the guitar, mandolin, lap steel guitar, slide, banjo, electric fiddle, saz... the list goes on. He has worked with Jackson Browne, Linda Ronstadt, Warren Zevon, Ry Cooder, Graham Nash, Maria Muldaur, Danny O'Keefe, Terry Reid, Rod Stewart (the list goes on) and has a hard-to-pin-down style that borrows from bluegrass, Middle Eastern music, reggae, blues, flamenco, Cajun... you name it.

"It's becoming so I can't really put my finger on where it comes from. So much of it is so similar. Reggae music and Okinawan music, it's very similar," Lindley says, explaining that he grew up listening to all kinds of music, sampling albums from his father's record collection. "He was a lawyer and he played the piano and he had all different kinds of music: classical Indian, Japanese folk music and all the classical stuff. He just liked listening to it. The way it was presented to me was, this is another way people play. There wasn't a thing like we have now, where everything has its category. It was just notes. That's what my dad always said: It's all notes."

Lindley is best known for his lap steel guitar work, primarily with Jackson Browne. He started on flamenco guitar when he was 14, and about the same time, picked up bluegrass banjo. "The guy who sold me my first guitar had a bunch of different guitars. I would go down and try these out and the stuff that interested me the most was the flamenco. It sounded good to me. I started the banjo about the same time and they're both similar techniques. It went hand in hand and one fed the other."

According to Guitar Player, Lindley won the Topanga Canyon banjo and fiddle contest for five years straight until the officials promoted him to contest judge. During this bluegrass phase he was exposed to the lap steel guitar. "I was on some recording sessions with James Burton, who played guitar with Elvis Presley, Ricky Nelson and a bunch of people. I saw him play a wooden Hawaiian guitar, rather than a dobro, and I thought, boy that's real good. I took my cue from that. Then I got a hold of my first wooden Hawaiian guitar, and then I had a lap steel. I really went after it when I heard Freddie Roulette play with Charlie Musewhite. That showed me what could be done."

Lindley's first band, formed in the early '60s, the Dry City Scar Band, was a bluegrass group that played string band style. These bluegrass beginnings still profoundly influence Lindley's style. "A lot of the things that I do for electric steel guitar to make it sound like an electric guitar — overdriven, heavy

metal sound — is actually bluegrass, classical Hawaiian guitar technique. All I do is turn the amp up all the way and turn the instrument up all the way. I just try stuff out. If this works, then this ought to work too."

In the early '60s, Lindley formed Kaleidoscope, an electric "rock" band that threw in bouzouki, saz, oud, harpguitar, pennywhistle and played with Middle Eastern sounds. In 1968, he met Jackson Browne. "I met him at a record convention in Los Angeles. I ended up giving him a ride back to Silver Lake and he was staying. I liked his songs a lot, stuff that he did, I wasn't really into doing — singing and writing songs. Then the stuff that he wasn't into, all the instrumental stuff, I could do. We first went out on the road with two acoustic guitars, Hawaiian guitar, mandolin and fiddle. We did it for almost a year. We played clubs and some auditoriums."

This Jackson Browne period was a formative period for Lindley, when he started bucking guitar trends and experimenting with new sounds and souping up pawn-shop specials, such as Supros, Nationals, Danelectros and lipstick pickup Silvertones (with actual lipstick covers for pick-ups).

It's still a constant search for new ideas. Lindley: "I always hang out with fiddle players and steel players, rock & roll guitar players. Peter Grant in Los Angeles. He plays 10-string dobro and is always experimenting with different tunings. Leo Kotke, I used one of his 12-string tunings on my Hawaiian six strings. It's kind of a cross pollination." He is now experimenting with building his own guitars. A recent creation is fretted in microtones like an Arabic saz. (A rough description of the Middle Eastern microtone system is it breaks our 12 half-tone scale into 24 quarter-tones.)

Lindley's bottleneck guitar is rather Ry Cooderish, probably because Lindley and Cooder are both products of the LA scene. They more or less grew up together, hanging out at the famed Ash Grove, listening to people like Muddy Waters. "We would see each other in the Ash Grove all the time. It was me and Ry and Taj Mahal and Clarence White. We kind of ran that scene. I was the king of the five-string banjo. He was the slide guitar player. Then he started playing five-string banjo and I started playing slide guitar. We trade ideas back and forth. He went and got a Hawaiian guitar and put a Supro steel guitar pickup on it, like the ones that I use, because they sound like animals. He plays bottleneck with it."

Aside from the live playing, Lindley is one of LA's top session players. You can hear him on Rod Stewart's *Atlantic Crossing*. Jesse

David Lindley will be at Dinwoodie on January 8.



Colin Young's *Young's American Dreams*, Lonnie Mack's *Lonnie Mack and Pismo*, Warren Zevon's *Bad Luck Streak*, Ry Cooder's *Jazz, Bop Till You Drop* and *The Long Riders*, Linda Ronstadt's *Heart Like a Wheel* and *Prisoner in Disguise*. The list goes on.

"I've been doing a whole lot of sessions on acoustic instruments. I just did some stuff with Rod Stewart and Andy Taylor, the original guitar player in Duran Duran. He and Rod Stewart got together and then I play mandolin, fiddle and acoustic Hawaiian guitar. And I've been doing movie stuff too — Cindy Lauper acting, I put together a bunch of musicians and did the score with James Horner. It's about a lost Inca city. There's traditional stuff, Equadorian stuff. We improvised the music with his direction and then there are a lot of things in the works — two scripts I've got to read. But to do the entire score, that's what I really want to do."

David Lindley will be playing Edmonton this January with his band El Rayo-X: Walfredo Reyes (drums), Jorge Calderon (bass), Ray Woodbury (guitar), William Smith (keybo-

ards). Calderon was in the original El Rayo-X band and recorded with Lindley on his first solo album, *El Rayo-X*. "William Smith, I had known for a long, long time. Ray, I met him down at the guitar store. He was working at the store and he's a great guitar player. When Bernie Larsen left the band — he was one of the original members — it was very difficult to find a good guitar player that could do that stuff. Ray at first didn't know if he could do it. He could play all kinds of amazing guitar stuff and I showed him some reggae and some zydeco and he just picked it up right away. He knew exactly what it was about."

Describing what he'll be hearing at Dinwoodie, Lindley says, "It's basically rock & reggae influence. People like to dance and they drink a lot of beer and that's one of the things we go for."