

**Internet Research  
On  
Rhythm Bones**

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# Introduction

This document presents the current state of '*bone playing*' and includes the results of a web search using several search engines for 'rhythm *bones*', 'rattling *bones*' and '*bone* playing'. It is fairly extensive, but obviously not complete. The web addresses are accurate at the time of the search, but they can go out of date quickly. Web information pertaining to *bones* was extracted from each website. Some of this information may be copyrighted, so anyone using it should check that out. Text in italics is from e-mail and telephone conversations. We would appreciate additions - please send to name at end of this document. The following is William Sidney Mount's 'The



*Bone* Player.'

## A. General

1. <http://mcowett.home.mindspring.com/BoneFest.html>. 'DEM *BONES*, 'DEM *BONES*, 'DEM RHYTHM *BONES*! Welcome to Rhythm *Bones* Central

The 1997 *Bones* Festival. Saturday September 20, 1997 was just another normal day at "the ranch". The flag was run up the pole at dawn, but wait -----, *bones* were hanging on the mail box. What gives? This turns out to be the 1st Annual *Bones* Festival (of the century maybe). Eleven *bones*-players (*bone*-player, *boner*, bonist, *bonesist*, osyonist, we can't agree on the name) and spouses or significant others had gathered by 1:00 PM to share *bones*-playing techniques, instruments and instrument construction material, musical preferences, to harmonize and to have great fun and fellowship. All objectives were met beyond expectations. Everett (Ev) Cowett, Greensboro, NC extends a huge thank you to all of the participants who made this occasion memorable.

*Hi Folks: Ev Cowett will appear on ROY'S FOLKS, a FOX TV show on 9-23-98 @ 6:25 p.m. and repeated on Fri. 9-25-98 @ 7:50 a.m. I have not seen the program, but hope it will promote our Bones Fest II @ Shelter #2, Bur-Mil Park in Greensboro, NC on Sat. 9-26-98 from 1:00 to 3:00 p.m.. It's free and open to everyone. May your bones be with you.*

*Martha, Val and I will be attending the New England Folk Festival Association (NEFFA) conferance in Natick, MA on Apr 23-25, 1999. See web site [http://www.neffa.org/~neffa/getting\\_there.html](http://www.neffa.org/~neffa/getting_there.html) for details. Martha and I are on the program. There will be a number of other bones players there including Mel Mercier, Steve Brown, John Shea, Richard Attridge, Rob Rudin and perhaps Russ Myers.*

## **B. Minstrel and Related**

1. <http://minerva.acc.Virginia.EDU/~vafolk/ffv1.htm>. From the Virginia Folklore Society Journal, Volume 1, 1979. Robert B. Winans, black banjo player, wrote an article titled The BLACK BANJO-PLAYING TRADITION IN VIRGINIA AND WEST VIRGINIA, page 7. Winans is listed as associated with Wayne State University. He thanked Kip Lornell, formerly of the Blue Ridge Institute in Ferrum, Va., and now folklorist for the city of Newport News, for help in locating banjo players. Here is a reference: Robert B. Winans, "The Folk, the Stage, and the Five-String Banjo in the Nineteenth Century," Journal of American Folklore, 89(1976), 407-437.

A search for '*bone*'s at this website returned the following: 1850s-1860s, dances--with fiddles, tambourines, *bones* (from Charles L. Perdue, Jr., Thomas E. Barden, and Robert K. Phillips, Weevils in the Wheat: Interviews with Virginia Ex-Slaves, Charlottesville, The University Press of Virginia, 1976, p. 316: interview with Nancy Williams (b. 1847). Yanceyville, Va. is in Louisa Co., but the reference here may be to Yanceyville, N.C., in Caswell Co). Another reference: 1853, dance--with fiddle, *bones* (Watercolor sketch by Lewis Miller, reproduced in Dena Epstein "The Folk Banjo: A Documentary History," Ethnomusicology, 19(1975), 365; Epstein, Sinful Tunes and Spirituals: Black Folk Music to the Civil War, Urbana, University of Illinois Press, 1977, p.157; and on the album of BRI-001, Non-Blues Secular Black Music).

2. [http://www.si.umich.edu/CHICO/Harlem/text/europe\\_text.html](http://www.si.umich.edu/CHICO/Harlem/text/europe_text.html). James Reese Europe was born on February 22, 1881, in Mobile, Alabama. His family moved to Washington, D.C., and he received his musical education there. In 1905, Europe moved to New York and played piano in local night clubs. He also met and worked with the Bob Cole/Johnson Brothers team and the Williams and Walker Company. In 1910, Europe organized the Clef Club, an organization of Harlem jazz instrumentalists that provided the music for society parties and dances. In 1912, they made history when they played a concert at Carnegie Hall for the benefit of the Colored Music Settlement School. The Clef Club Orchestra was the first jazz band to play at Carnegie Hall. Under Europe's direction, the well-dressed orchestra played skillfully and became very popular. This was a breakthrough for African-American musical groups who had previously been limited to the banjo and *bone*-playing of the minstrel stage.
3. <http://www.gmhf.org/histchart1.html>. The Gospel Hall of Fame and Museum. A Gospel Historical Chart, Highlights, Year: 1650, Singing and keeping rhythm by clicking dry animal *bones*, playing homemade instruments, and clapping; Southern Plantations, Type of music: Work, spirituals & jubilee songs. 18301 W. McNichols, Detroit, MI 48219, Telephone: (313)592-0017, Fax: (313)592-8762. (Mr. David L. Gough (313) 592-0017).
4. <http://www.wunderbanjo.com/>. The Wunder Banjo Company's goals are: - to reproduce the most historically accurate and highest quality early to mid 19<sup>th</sup> century banjos, and - to preserve the 19th century sound, music, and style of America's most important folk instrument. George Wunderlich, the maker, does not consider himself a good banjo player, so when he goes to events, he plays *bones* for the banjo players. He teaches *bones*. Contact: 800-891-6541, E-mail: [wunbanjo@erols.com](mailto:wunbanjo@erols.com), P.O. Box 233, Myersville, MD 2177. (home phone - 301/293-9624)
5. <http://www.geocities.com/Nashville/1856/earmnst.html>. Edwin Pearce Christy (1815-1862). While little is known of Ned Christy's youth, the last twenty years of his life were spent galvanizing the American

minstrel stage. In the wake of the overwhelming success of Dan Emmett's Virginia Minstrels, Christy claimed copyrights, alleging that he had formed his own Virginia Minstrels in 1842, effectively preceding Emmett's claims by several months. The dispute was eventually settled when Christy's allegations were upheld by the New York State Supreme Court. Christy, ever the consummate showman, pitted his team for a time against Emmett's in a bid to corner publicity. Both stage shows implemented the homespun trappings and rustic dialect of rural plantation negroes.

By 1844, Christy, along with George Harrington, Tom Vaughn, and Lansing Durand, had formed a new troupe. In April, 1847, Christy's Minstrels premiered at Ferdinand Palmo's Opera House in NY City.



Innovations to the minstrel show later credited to this group included the pre-show parade, the show's 3-part format, the minstrel "line", blackfaced "end men" (Mr. **Bones** and Mr. Tambo in reference to the instruments they played), the white straight man (Mr. Interlocutor), and a segment called the walkaround. The interlocutor would shout the command "Walk around, boys!", and each musician would begin to perform his particular musical specialty while the entire group danced around in a circle on stage. The accompanying music was often up-tempo, depending more on rhythm than on melody, and reminiscent of black revival meetings.

6. <http://www.ohiohistory.org/textonly/places/afroam/dance.html>. The National Afro-American Museum is currently developing a major exhibit project on African American dance. Types of materials sought: Original slave clothing, Dance shingle, African American musical instruments of the 17th-19th centuries: drums, tambourines, gourd fiddle, banjo, woodhorn, **bones**, Black Minstrel costumes, programs, posters, please contact Edna Diggs by phone 937/376-4944, FAX 937/376-2007, E-mail [naamcc@erinet.com](mailto:naamcc@erinet.com), or write to her at the National Afro-American Museum and Cultural Center, 1350 Brush Row Road, P.O. Box 578, Wilberforce, OH 45384.

*Called Edna.. They received a 1876 photo of a bone player from Hampton University Museum in Virginia. Mar 4, 1999.*

*16 Feb 99. I don't know if anyone has responded to your inquiry regarding bones as musical instruments. We are all overwhelmed with the dance project and I really can't claim that any of our staff have the kind of expertise you seek. But you might find Mr. Roddy Moore of the Blue Ridge Institute and Museum at Ferrum College, Ferrum, VA 24088, to be of some help. His phone number is 540-365-4415 or 540-365-4416 (two directories list different numbers). His fax is 540-365-4419. I hope this will be of some help. Please share whatever information you are able to obtain. It would be very helpful to us as well. Thank you. Floyd Thomas, Jr. Curator Mar 99.*

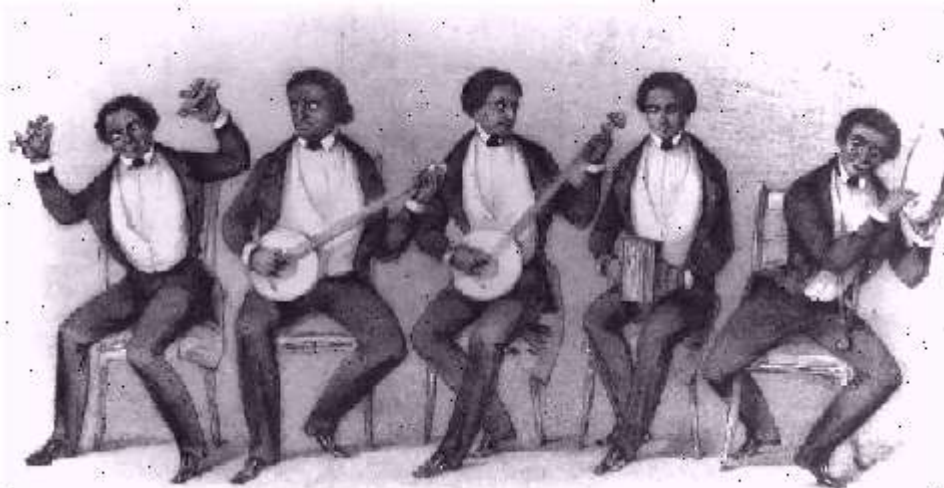
7. <http://members.tripod.com/~minstrels/>. Since 1990, Japher's "Original" SANDY RIVER MINSTRELS have been sharing the American minstrel tradition with contemporary audiences by performing music of the mid-1800's in historically accurate settings. The concept for creation of the group came about in response to our desire to preserve our Appalachian musical heritage, and to acquaint not only the living history community, but the public at large with 19th Century America's most popular form of public entertainment. Like minstrel bands of the 1840's through the Civil War, we perform on musical instruments original to the period - fretless banjo, **bones**, tambourine, fiddle, and pennywhistle - and we go to considerable lengths to consult primary musical sources to ensure historically correct musical arrangements. Even our clothing is carefully researched for historical accuracy, and faithfully replicated. This attention to detail enhances each musical performance with an incredibly colorful window to the past. Contact: VIRGINIA POINT PRODUCTIONS, 5471 Shawnee Drive, Huntington, West Virginia 25705, (304) 736-6307, Email [japher@ibm.net](mailto:japher@ibm.net).

*Thanks for contacting me. Since I can't tell how much you may already know, I'll give you some ideas for resources and you can take it from there. **Bones** are particular to two styles of music -- traditional Irish and American minstrel. One of the best repositories of instructional material on the subject can be found at the Elderly Instruments website: <http://www.elderly.com>. Check through their instructional video selections. One video I can recommend is called "Bhodran & Bones by Mel Mercier". It covers techniques commonly used in traditional Irish music that can easily be adapted to minstrel pieces. We have a copy of this tape in our personal video library. Books on the subject are a bit trickier to find. One title that you may be interested in is "Dan Emmett and the Rise of Negro Minstrelsy" by Dr. Hans Nathan. It's been out of print for several years, but your local library should be able to loan you a copy. Although this text doesn't have much in the way of instructional techniques, it does include one arrangement that has a line for **bones** written into the score. The tablature is pretty much the same as for drum. I'm sure that Jack Nuckols, our **bones** player, would be happy to answer any technical questions you have. If you'd like, I can contact him with your request and he can get in touch with you. I'd be interested in learning more about your group. Hope to hear from you again. Jan 99.*

*Mark mentioned that you had emailed him about **bones** playing. I don't know if I can add much to what you already know except that I much prefer the real thing to the wood imitation. Nothing beats real **bones** for that decided clack sound you need to back up a banjo! I learned to play from a fiddler here, Joe Dobbs from Texas originally. Several years ago Joe spent some time in Ireland and learned to play there. He gave me a set of wood **bones** and showed me how to use them the way he was taught. One **bone** (curved outward) goes between the ring and center finger while the other (also curved out) goes between the index and center finger. That **bone** is held tight into the fat of the hand and is stationary while the other clacks against it. Anyway, that's the way I play them. I use a rocking motion with my wrist and vary the rhythm by applying more pressure on the free **bone**. That's about all that I can think of for now. I had no idea that there was that much interest in playing. Keep up the interest! Best Regards, Jack N. Feb 99.  
[snuckols@zoomnet.net](mailto:snuckols@zoomnet.net) .*

8. <http://www.mnsinc.com/sanfords/serenade.html>.





A Brief and

Concise History of the Ethiopian Serenaders (the above image circa 1847). The year 1843 witnesses an event in the American Theatre which circumscribed our popular culture. During the previous decade blackface "Jim Crow" song and dance artists enjoyed immense popularity in plays and as entre-acts. The Virginian Joel Sweeney had first introduced the banjo to the stage. But, in that year Dan Emmett combined a performing quartette; banjo, *bones*, tambourine and fiddle, with a full evening of song, dance, skits, comedy and miscellaneous ethiopian (a term which meant, colloquially, African- American inspired) entertainment. The Virginia Minstrels were an immediate sensation! The premier minstrel group disbanded within the year but the format was so popular that it spawned at once dozens of imitators and launched a trend which dominated the entertainment world throughout the century. Replacing them at New York's Mechanic's Hall were the Christy Minstrels. In turn, Christy was replaced by the Ethiopian Serenaders. They; Francis Germon, M.C. Stanwood, G.W.Pell and others began their notable career billed as the Boston Minstrels. It was their intent to broaden audience appeal by adding to the program more genteel and refined popular songs, not to rely solely upon the rural and primitive sounds that had been inspired by the southern black plantation music. They dropped the gaudy, rustic homespun costume preferring blackface in tuxedo. With horizons widened, success beckoned. the Ethiopian Serenaders opened in New York at Barnum's American Museum. Twice they toured England where they performed before Queen Victoria. They were the first minstrel group to play the White House. For further information contact...Ethiopian Enterprises, Popular Music and Entertainment for the nineteenth century. In Virginia (540)547-3861. In Connecticut (203)264-5815 Fax (540) 547-4202.

9. <http://www.voicenet.com/~fieldhdj/shakers.html>. The Camptown Shakers - The Music and the Musicians By Dave Culgan. "The Camptown Shakers" are a group of musicians banded together to explore their interest in the popular music of mid 19th century America. We originally met through participation in American Civil War Reenacting and now perform our music in the context of living history presentations. Our shared goal is to research and perform the minstrel style of music in a way that is faithful to original styles. The sound of fiddle and banjo is an old-time classic, but with the addition of percussion it takes on a more primitive sound, heavy on rhythm and invoking an altogether different feeling. The "Shakers" instruments include fiddle, 5-string gut-strung fretless banjo, *bones*, tambourine, and other percussion instruments including the requisite jawbone! Our repertoire is composed of songs, fiddle tunes, and banjo jigs common to the period from the 1840's through 1865 and includes several full length dramatic comedy extravaganzas. The venue for our music is Civil War reenacting and living history events. The Camptown Shakers can be found entertaining and educating the public by day as well as performing for the participants into the night at a dance or around a campfire. We feel that this music, that was so familiar to the soldier and civilian, adds an extra dimension to the reenacting experience. The Camptown Shakers: Renny Allgyer - Fiddle Dave Culgan - Banjo King Bennett - *Bones*, Tambourine Doug Fieldhouse - Jawbone, percussion For information and bookings email Dave Culgan at [serenade@delanet.com](mailto:serenade@delanet.com) or Doug Fieldhouse at [fieldhdj@voicenet.com](mailto:fieldhdj@voicenet.com).
10. <http://www.pricelessads.com/amoskeag/>. The Amoskeag Players was officially formed in 1991, however

the members had been playing together for many years prior. The concept of recreating the sights and sounds of mid 19th century music evolved as part of the living history community and was an attempt to accurately portray the social life of the period. Toward this end the band uses either original or faithful reproduction instruments, period correct styles, and primary sources for music and arrangements. The appearance of the band is also striking, in that the clothing is also carefully researched and reproduced. Musically, the band consists of banjo, fiddle, guitar, flute / whistle, tambourine, and *bones*. Other instruments include accordion, mandolin, and various drums where appropriate. The individual members are as follows: Brett Walker, *Bones* - The opposite end from Mr. Tambo was real star of the show Mr. *Bones*. The uniqueness of the sound and playing style of this humble instrument is as fascinating today as it was then. Brett has been focusing almost exclusively on the *bones* for about six years and has achieved quite a level of expertise. He plays both wooden and *bone* varieties. Brett is a pension plan administrator in the family business and lives in Hillsboro, NH. Historical Musician, 1 Ridge Road, Deerfield, NH 03037, Tel.: (603) 463-3046 (Bob Kilam, leader), or e-mail to Brett Walker [bwalker@kear.tdsnet.com](mailto:bwalker@kear.tdsnet.com), 603/648-



2158 or 2899.

*From Ev Cowett. I just received a tape including a bones player from NH. Its by the Amoskeag Players and called "Minstrels of Great Renown". The music is quite good and the bones player is like us. Brett Walker is the bones player. His e-mail address is bwalker@mail.tds.net Brett is one of a 6 member group and I do believe that they now have additional tapes available. I have lost the e-mail address of the Amoskeag Players, if they ever had one, and it is not on their tape. I like the tape and suggest that you ask Brett how to get one if you are interested (it's mostly 1800's music). Jan 99.*

11. <http://www.gacoast.com/navigator/quimbys.html>. The Georgia Sea Island Singers originated on St. Simons Island, Georgia, with the late Miss Bessie Jones, for the purpose of preserving the rich reservoirs of African-American culture along with the customs and the songs of the Gullah language spoken on the isolated islands of the Georgia Coast. These islands have been a vital storehouse of African-American history, because Blacks living there were cut off from the melting pot on the mainland and retained a more pure version of the games and songs brought over from Africa. The Quimbys travel throughout the world most of the year, performing Slave songs and dances, describing the world of their own Slave ancestors, leading children in games, demonstrating slave dances, singing Slave Songs a capella, and explaining what those songs meant in the context of the last century.
12. <http://www.bookmiser.com/perfarts.htm>. 62. Hans Nathan DAN EMMETT AND THE RISE OF EARLY NEGRO MINSTRELSY, Unversity of Oklahoma Press 1977 Price clipped; DJ worn along one board edge. Cocked. Else NF/VG. Second edition of 1962 original. \$32.00 ppd. (cat. # N221).
1. Visited the Center for Popular Music, Box 41, Middle Tennessee State University Murfreesboro TN 37132, 615-898-5513, [ctrpopmu@mtsu.edu](mailto:ctrpopmu@mtsu.edu), [www.mtsu.edu/~ctrpopmu](http://www.mtsu.edu/~ctrpopmu). Listened to the record 'The Early Minstrel Show', New World Records #338, Bob Winans, Producer. This has been reissued on CD. They have a large collection of minstrel posters (see next item) and many rare minstrel related books. Visited Bruce Nemerov - [bnemerov@frank.mtsu.edu](mailto:bnemerov@frank.mtsu.edu). *Sent a letter requesting a copy to New World Records, 701 Seventh Ave, 7<sup>th</sup> Floor, New York, NY, 10036. 10 Feb 99. Purchased the CD. Percy Danforth plays bones. Great.*

13. The Coloured Opera Troupe at the Oxford-Street Gallery. This is from a newspaper story dated November 13, 1858. The name of the newspaper is unknown, but it must be in the UK. The **bone** player is strutting his stuff. This is from the extensive collection of Minstrel posters of the Center for Popular Music (see



previous item).

14. Norm Conrad. Mini Minstrels, Box 184, East Walpole, MA 02032-0184, Tel 508-668-6926.

*From Ev. One **Bones** Player that I may not have told you about is Norm Conrad from East Walpole, MA. Norm is a one-man minstrel show: Norm is a proformer first and uses **bones**, tambo and tapes in his show. Jan 99.*

16. [DrHorshair@AOL.com](mailto:DrHorshair@AOL.com). Dr. Horsehair's Old Time Minstrel Band in Atlanta. Bob Flesher, Dr. Horsehair Music Company, Box 9950, Moreno Valley, CA, 92552. See stores section below for list of his minstrel recordings.

*Here is information that I sent you about the bones player in my band, his name is John Cahill. I know some of the history of the bones, what do you need to know? Do you have John Cahill on your list? Probably the best bones player today. He is the national champion bones player in all the United States. Well, since the other two guys died. There were only three and they have some seniority system for the championship. They have to die off to be champions. He was the bones player in my band Dr. Horsehair's Old Time Minstrel in Atlanta. His e-mail is [Bones6300@aol.com](mailto:Bones6300@aol.com). Feb 99.*

*We copied a story of Frank Brower, from the "New York Clipper," who introduced bones playing at the circus and later on was invited to play with the "Virginia Minstrels", introducing them there as well. I am in the process of transcribing this story and printed it into a book. I will let you know when is ready, so you can have a copy. My band was formed in 1990. I first started with a guitar player and bass. I wanted to add a bones player, but did not know where to find one. The fellow who owns the studio where I was recording my first tape told me of John who was playing bones at Atlanta "underground" (this is a very well known and visited area in Atlanta), he was playing rag time music at the time. I visited with him and invited him to play in my band, which, he of course accepted right way. Later on I added the fiddle player and that is how the "Dr. Horsehair Minstrels was formed. I have some tapes with John playing bones. We did a lot of shows and corporate fuctions in Atlanta. We wore the authentic customes. I have a tape called Dr. Horsehair Wizard Oil, as well as other 3 tapes with authentic minstrel songs, that I had collected from various libraries, including the Library of Congress. I think bones were very important during the minstrel era. During my shows I have some songs where the bones player did not come in right away. I noticed that when he made his appearance, everybody's eyes will concentrate on him. The influence of the bones in the songs made a difference. If you are interested in any of my tapes, let me know. Sincerely, Bob Flesher.*



Feb 99

*Glad you liked the tape. John is a very bodacious bones player, just like the old minstrel bones players were. Were you located and where and when is the Bones Fest III? Did I tell you my wife, Rita is a bones player too. She learned from John & plays them like no other style I have heard. There is a young fellow in SC who attends Galax Old Fiddlers Convention every year who has a very different style. His first name is Matthew. Can't remember the Last name. I will get his address at Galax this year and send it to you. I also play bones but sort of like John. Banjo is my instrument. If you want a laugh, rent a video called "Two for Texas" with Chris Christofferson. It is a good movie set in 1836 in Texas. In it is a scene where there is a bones player playing with a fife & fiddler. He looks more like he knitting a sweater than rattlin' bones. I also think the time period was too early. As far as I have been able to determine, Frank Brower introduced bones playing in a circus in 1840 in the Ohio area. What does it cost to join the Bones Society? You know what they say, never take a bones player to a Bar-B-Q restaurant. They always have to try out all the bones and BBQ sauce flies everywhere. It is embarrassing. Bob. Mar 99.*

### C. Bluegrass and Country

1. Talked to Charles Wolfe, a music historian from MTSU, 1210 Bond St., Murphreesboro, TN, 37129, 615/896-1352. He has seen photos of Civil War Bands with **bone** players. (A Pictorial History of Civil War Musical Instruments and Military Bands by Garofalo and Elrod; 240 photographs.) He remembered a bluegrass group from Cincinnati called 'Hot Mud Family' who had a bone player called 'Mr. **Bones**' (who maybe owned a bar in Cinn). Here are some recordings found on the web: Hot Mud Family - Rocky Island (Vetco LP) 'til we meet again or above; Hot Mud Family - Faded Coat of Blue (Flying Fish LP) Meat and Potatoes & Stuff Like That [Listener request.] HOT MUD FAMILY, LIVE AS WE KNOW IT, FF 087 25.00, MEAT & POTATOES & STUFF LIKE THAT FF 251 25.00:
2. SUZANNE THOMAS (beg. rhythm guitar) was a founding member and lead singer in the well-known bluegrass and old-time band, Hot Mud Family. Since 1990 she has been a member of the Dry Branch Fire Squad. A talented songwriter, Suzanne plays rhythm and lead guitar, clawhammer banjo, and piano, and is considered one of the finest singers in bluegrass and old-time music today. Bluegrass Unlimited has said "the range of her vocal abilities and the extent of her repertoire testify to her skill as a many-faceted artist."
3. National Traditional Country Music Association. Begun by Bob Everhart, Box 492, Anita, IA, 712/762-4363. Sponsor the Avoka Festival and Contest in late summer, the Pioneer Museum and two Hall of Fames. They have had a Bones contest for the past 23 years. Costs \$5.00 and contestants play the bones with 3 songs. The number of bone participants has declined and the contest now also includes the spoons. Another bone player id Dr. Jerry Barnett Of Des Moines. Osage Orange wood is very high pitched.
4. Jerry (Jerone) Mescher, 23867 Granite Ave, Box 25, Halbur, IA, 51444, 712/658-2211, [smescher@netins.net](mailto:smescher@netins.net). He won Ted Mack Amateur Hour when he was ten years old. He and his dad were a bone team. He has done a workshop at the Avoke Festival for the past 4 years. He makes 'mescher' bones, but hasn't marketed them yet (white oak and walnut). He plays ebony bones. He was a drummer.
5. Dr. Jerry Barnett, MD, 622 17<sup>th</sup> Street, West Des Moines, IA 50265. Great bones player that attends Avoka Festival. When he was 6 years old, he was taught the bones from a 12 year old who had just moved from Montana. Jerry has played the bones all over the world and has many bones stories.
6. Donny Decamp, 3193 Highway 6, Redfield, IA, 50233, 515/833-2835. Plays professionally at Silver Dollar City in Branson, MO for a month for the past 14 years. Also spends a month at Six Flags Over Texas playing the bones. A lady friend now at Six Flags started an International Music Festival when she was at Silver Dollar City. Has a bone playing friend who lives in Prairie Villiage, TX.
7. Bud Bartram. is an old time rancher and country story teller and bones player and have a short recording that I will play at the fest. There are field recordings in the Broce collection of the University of Colorado at Boulder's American Music Research Library (Steve Wixson has a recording). He is now 94 (in 1999) and in the Sterling Nursing Home, but is doing fine so his son says. His address is Bud Bartram, c/o Gary Bartram, 1050 Big Thompson Canyon, Loveland, CO, 80538, 970/663-4827 (Gary's number).

8. Herb Wells, Box 2390, Stony Plain, AB, Canada, T7Z 1X8, 780/963-7700. Back in 1960, my brothers Freddie and Buck and myself had a local TV show called Rocky Mt. Music, plus we played all the rodeos in and around Alberta, Canada. My rhythm bone act was in big demand and got me standing O's. Then in 1966 we went on tour for two years in Eastern Canada known as the Well's Bro's/ While on tour we were playing in St. Catharines, Ont in June of 1967. A man asked where we would be playing in the next week. I told him Niagara Falls. He said there was a guy from Philadelphia he was sure would want to come to see me play the rhythm bones. Never thought I would see him again, but to my surprise the next week he was back with his friend. The man was known as Joe Birl the rhythm bone king. At that time I was playing bones from cow ribs. Joe asked if I would use his rhythm bones made of plastic. He gave me six sets. They were a lot easier to control when you were putting on a show and wet with sweat. We got Joe Birl up on stage. He backed off after a while and said I was the best he had ever seen. We were playing in clubs and starting to hit the big time. Our agent was setting up a tour of the U.S.A. and we would be the warm up group for big names the likes of Johnny Cash and Waylan and Willie Nelson. At that time my two brothers were not getting along, and talked about splitting up. My brothers were very talented singers, and brother Freddie was a gifted musician and could play any instrument he picked up. Even after saying the above our agent said I was the key to the tour. To make a long story short the Well's Bro's split up, and I had not played rhythm bones for 25 years. Bit I will get back to it. Herb R. Wells. Feb 99.

#### D. Blues

1. <http://www.clarksdale.com/dbm/index.htm>. DELTA BLUES MUSEUM, CARNEGIE PUBLIC LIBRARY, 114 DELTA AVE, PO BOX 280, CLARKSDALE MS 38614-0280, Phone: (601) 627-6820, Fax: (601) 627-7263, Contact: Ronald H. Gorseger, Director, John Ruskey, Curator, Web Site: Delta Blues Museum. Email at [dbmuseum@clarksdale.com](mailto:dbmuseum@clarksdale.com).

*Thank you for your email. I don't know anyone. You may contact Jim O'Neal. (Jim founded blues magazine 'Living Blues' and Rooster Records.) He might be able to help you. His email address is Rooster@aol.com., 816-931-0383. If we can be of any other help, please feel free to contact us. Best wishes, Mae Smith. Jan 99.*

2. J. C. Burris: American Folk Blues, a black and white video with J.C. singing, playing the harmonica, **bones**, hand jive and dancing wooden doll. In song 3, Highway Blues, J.C. sings and plays the harmonica and **bones** together. Song 6, Mr. Jack Dance, he shows his dancing doll. Song 7, The Hand Jive, he shows us his hand jive skills. By Edward R. Michaels, P. O. Box 460583, San Francisco, CA, 94146-0583, 415/826-7760, 49 minutes, 1989.

*Jan 99 sent a letter to Michaels asking for a copy of this video. Reply: The video is \$20 plus \$4 for shipping and handling, Ed Michaels. Russell Linemann, UTC History Department has a copy which he loaned me.*

3. <http://www.io.com/~tbone1/blues/bios/arched.html>. Archie Edwards. In 1989, Edwards recorded Blues and **Bones** for the Mapleshade label (56282), getting help from Mark Wenner on harmonica and Richard "Mr. **Bones**" Thomas on the **bones**. The collaboration worked so well that Thomas and Edwards now tour together on a regular basis. Pearson, Barry Lee wrote the liner notes to Blues and Bones, Mapleshade 56292.

*A few years ago, I met him and some others in Archie Edwards' barber shop. I went digging through some old stuff, but I couldn't find an address or phone number. I know his middle initial is 'D', he lives (or at least lived) in the District of Columbia proper (as opposed to Maryland or Virginia), and you can probably get in touch with him through the DC Blues society. I have a link to their page on mine. Good luck. Richard Burton, aka T-Bone. email: [tbone1@io.com](mailto:tbone1@io.com), [tbone@in.net](mailto:tbone@in.net). Feb 99.*

*One suggestion would be to contact a living source: Richard "Mr. **Bones**" Thomas, a Washington D.C.-based bones player who backed the late Archie Edwards and others. His address is 1400 Aspen St. NW, Washington, DC 20012. Best, David Nelson, Editor, Living Blues, email - [ssfuzzy@olemiss.edu](mailto:ssfuzzy@olemiss.edu). Jan 99. I sent Mr. Bones a letter, 5 February 99. Called him 15 Mar 99 at 202/829-8753. Played with Edwards and*

made album titled 'Blues in Bones', Mapleshade Studios, Upper Marlboro, MD. He learned when he was a kid. Likes cow rib bones. Edwards died a year or so ago and they keep his barber shop open for music. Get together every Saturday night with bones, guitar, piano and harmonica. They have an Archie Edwards Foundation. There was an article on him in the Jan/Feb99 issue of Living Blues Magazine. Send him a Bones Fest III bones announcement. We have the Living Blues Article.

## E. Celtic

1. <http://freespace.virgin.net/peter.houlahan/>. PETER HOULAHAN MUSICIAN, Born in Armagh City. Peter Houlahan has gained a reputation of being one of Irelands Foremost Bodhran Players. To date Peter has played on eight Albums his latest with the World famous musician Sting .Peter a former player with Upstairs in a Tent has now forged a new career as a highly acclaimed session musician and Teacher. The purpose of this web site is to create an effective channel in which people can get in touch with Peter to ask questions on Bodhran and Bone playing and of course to book Peter for Film, Record and audio visual displays. Peter has toured extensively throughout Britain and the Continent and has been on Television and Radio on numerous occasions. Email [Peter.Houlahan@virgin.net](mailto:Peter.Houlahan@virgin.net). He has a sample of his BODHRAN playing at this site.

*I am a self taught player and play in a completely traditional style. The **bones** to my knowledge is a Egypt instrument. Some were found in the the tombs of the pharos . I also play traditional Bodhran. If I can help you in any way please let me know. 29 Jan 99.*

*I know a few players but in Ireland we are not endangered. The musical format that I play with is JIGS, REELS,HORNPIPES, and so on. The reel and jig are traditional in content. The good thing about **bone** playing is the respect that players get. I only play with one set and not two as sometimes is the case. I would be interested in receiving the document that you mention on bones. I have not been at any festival devoted to bone playing but have performed at many festivals. 29 Jan 99*

2. <http://rigel.csuchico.edu/~pubscout/band.html>. The Pub Scouts usually play traditional acoustic music from Ireland and Scotland. However, at times we have great fun doing raging electric - check it out! Greg Taylor : bodhran, **bones**, whistle. Email: [pubscout@shasta.csuchico.edu](mailto:pubscout@shasta.csuchico.edu).

*A bones fest? Sounds interesting.... Well, I have been playing for about 8 years now, but am primarily a bodhran and whistle player. I only use one set (usually the case in celtic music) - made from ribs (sheep, I think) by Bart the **Bone**-maker. His rune is inscribed on ones he makes. I have had many sets of wooden ones, but have given them all away to aspiring players. I am basically self-taught (with help from a Percy Danforth cassette and listening to Johnny McDonagh - DeDanaan and Arcady). If you are interested I can try to find 's address. Another source might be Mickey Zikeley - he runs Lark in the Morning in Mendocino, CA, and there are usually several **bones** players at the annual summer Lark camp that I attend. If I can be of any help let me know. Greg. Feb 99. I will see if I can get Bart's address and phone number. Johnny McDonagh (also known as Ringo) was a founding member of the group DeDanaan, now has the band Arcady, and is one of the world's top bodhran players. He is also well known in the celtic community for his **bones** playing. You can find out about him on Josh Mittleman's bodhran site. Feb 9. Here is D. Boyles (aka "Bart") address and phone number: 7208 Andover Road, Cedarburg, WI 53012, (414) 375-1276, Let me know if I can do anything else. Greg Taylor. Feb 99.*

3. <http://www.ceolas.org/instruments/bodhran/moreperformers.html#Moore>. Deirdre McCarthy, Avalon Rising. In the summer of '94, I was walking along Fisherman's Wharf in San Francisco, and I stopped to listen to a fellow playing hammered dulcimer. He turned out to be Glenn Morgan, and I bought a copy of his album Southwind (Fishbite Recordings, 1992). Every cut on the album is dulcimer accompanied by bodhrán, **bones**, and other instruments; and while the pieces are not the most complicated in the corpus of Irish folk music, the percussion is a joy to hear: intricate, imaginative, and precise. McCarthy also plays with Margaret Davis and Kristoph Klover in Avalon Rising; their self-titled album is available for \$16.50 from Flowinglass Music, 2821 Truman Ave., Oakland, CA 94605.
4. <http://www.ceolas.org/instruments/bodhran/moreperformers.html#Moore>. Mel Mercier, Mercier, son of

Peadar Mercier (early bodhran player for Chieftains), and now a faculty member at University College Cork, is a fine bodhrán player. Tommy Hayes calls him the greatest *bones* player alive. He has an instructional video. His skill on the bodhrán can be heard on Mícháel O Súilleabháin's Casadh (Virgin, CDVE 904).

*I have been playing bodhran and bones for about 25 years now. One handed Irish traditional Music style! I have a tuition video out on Interworld Music. You could probably look it up on the web. I am just beginning to do some research and want to see if I can trace the move of the bones from Africa to America (Minstrelsy) to Ireland. Who organised the Greensboro event? Who are the most senior players in the US? Have you heard of Aaron Plunkett? He is over LA way and has I believe released a video. He probably has a web site! I would be very interested in keeping in touch. ALL THE BEST, MEL MERCIER, Lecturer in Music, Music Department, University College, Cork, ph: 353 21 902271, fax: 353 21 271595, email: [stmu8012@bureau.ucc.ie](mailto:stmu8012@bureau.ucc.ie). Or temporarily [mmercier@mail.wesleyan.edu](mailto:mmercier@mail.wesleyan.edu).*

*Thanks for your ongoing help! I have arranged to go visit Ev and Russ in March. I am really looking forward to that. They are generous people. I have started a little reading on the Minstrel shows and I am enjoying that. All the best to you, sincerely, Mel. You know I knew Aaron (Plunkett) when I was at Calarts 89-91 and he was great then! Feb 99.*



5. <http://www.ceolas.org/instruments/bodhran/performers.html#Hayes>. Johnny (Ringo) McDonagh, DeDannan, Arcady. McDonagh has been playing bodhrán since 1967. He played with DeDannan, and is now leader of Arcady. Tommy Hayes calls him "the finest traditional player", and credits him with developing the rim shot. McDonagh is also one of the top *bones* players in the world, was the first to play a bodhrán with a brush, and came up with the idea for the tunable bodhrán. The August/September 1995 edition of Dirty Linen has a feature article on Arcady and McDonagh. From that article: "One listen to the opening strains of their new CD, Many Happy Returns, proves that Arcady is a band with its own vital identity, ensured of a place among the first rank of Irish traditional groups. Nicholas Quemener lays down a driving, aggressive guitar rhythm reminiscent of the Bothy Band. Conor Keane's accordion, rhythmically more syncopated and complex than Daly's ever was, begins the tune proper. By the time the set is over, they have been joined by McDonagh on *bones*, Brendan Larrisey on fiddle, Patsy Broderick on piano, and various guests."
6. <http://www.dirtynelson.com/linen/feature/59arcady.html>. Epitomizing Ireland's musical tradition at its best, DE DANNAN is one of the most famous and influential bands in modern Irish history. Along with the Chieftains, Planxty, and the Bothy Band, they are largely responsible for the upsurge in popularity of Irish traditional music since the early 1970s, a period when they introduced international audiences to the richness and intricacy of Ireland's musical tradition. De Dannan's self-titled first album was released on Polydor in 1975 and featured a lineup of Frankie Gavin, Alec Finn, Galway bodhran/*bones* percussionist Johnny "Ringo" McDonagh.
7. <http://www.escape.ca/~skinner/chieftains/french.html>. Year of the French. Labels: Claddagh Records, 1982 | CC36, Shanachie Records, 1989 | 79036. The Players: Paddy Moloney - uilleann pipes and tin whistle, Seán Keane - fiddle, Martin Fay - fiddle and *bones*, Derek Bell - harp and tiompán, Kevin Conneff - Bodhrán and vocals, Matt Molloy - flute, & RTÉ Concert Orchestra - Conducted by Proinnsias Ó Duinn and Ruari Somers - bagpipes. The Year of the French was a movie based on the book of the same name by Thomas Flanagan and the author of the book has written the liner notes for the album. In this movie the Chieftains even had a bit part playing themselves albeit thinly disguised as musicians.
8. <http://www.ceolas.org/ceolas.html>. Welcome to Ceolas, the home of celtic music on the internet, since 1994. Ceolas houses the largest online collection of information on celtic music, and has links to hundreds of related sites. (There must be lots of *bones* information here).



9. <http://www.cco.caltech.edu/~ope/9798/cp.971101.html>. Irish Fire. Young Masters of Irish Music and Dance. Possessed of a fine, expressive voice, Co. Sligo resident Cathy Jordan adds her percussive touch on bodhran and **bones** to the band's sound.
10. <http://www.ncf.carleton.ca/~av865/limerick.html>. The Limerick Boys are a new, young Celtic band specializing in the traditional music of Ireland. They reside in Ft. Thomas, Kentucky. All are either members of the class of 2000 or 2001. The band was formed in late 1997 and began to play in early 1998. It consists of six members playing on many instruments traditionally played on the green isle. Walt Lubbers- **Bones** and Tinwhistle. Walt, a freshman at Highlands High School, began playing whistle and **bones** very recently. A very gentle person, his calmness holds the band together. Walt plays a set of balanced **bone bones** and an oak whistle. For more information, eMail the Boys at [limerickboys@hotmail.com](mailto:limerickboys@hotmail.com). The band was dreamed up by Dan Sheffield while playing his tinwhistle one day when he realised how much nicer it would be to have others playing celtic music in a band. He has since learned flute, harp, hammered dulcimer, accordion, bodhran, **bones**, and several other instruments. He also arranges all the tunes and provides most of the instruments. He is a sophomore at Highlands. He can be reached at [av865@FreeNet.Carleton.CA](mailto:av865@FreeNet.Carleton.CA).

*Basically we just use the **bones** as a rhythm instrument in place of the bodhran in Irish traditional music. We don't do anything overly fancy. We use two sets of Danforth **bones**, one in either hand and basically just keep the same beat as a bodhran would. Thanks for your interest, Dan. Jan 99. Where did you learn to play the **bones**. Dan: From the book and tape by Danforth...Jan 99.*

11. <http://www.shirenet.com/iona/reiscnct.htm>. The CD Release Concert. On November 21, 1998 we celebrated the release of The Sound of Iona with Elke Baker and Myron Bretholtz at the Lanier Theater in Fairfax Virginia. The concert was also a benefit for the Milagro House homeless shelter. Stuart Macrae was there with a digital camera. So we put this page together from his photos for all of you that have never been to one of our concerts. Another release must be Over the Border, (Habbit Tracks HBT001), Scottish and American Fiddle Music. In 1996, he was nominated for a WAMMY award in category of IRISH/CELTIC INSTRUMENTALIST. Photo shows Myron joining Iona group on **bones**..



## F. Cajun



1. <http://cust.iamerica.net/bandfile/nbio.htm>. Cajun Creole Roots Rock & Rouler. Filé Is... Drums, ti-fer, spoons, and **bones**. Peter Stevens came to Acadiana from Appalachia, where he was drummer for bluegrass and country-rock bands in the 1970's, such as the well known Loafer's Glory. An accomplished spoon player for years, Peter quickly mastered the various Cajun percussion instruments to become one of the most highly respected rhythm section leaders in the region. Email - [bandfile@iamerica.net](mailto:bandfile@iamerica.net).

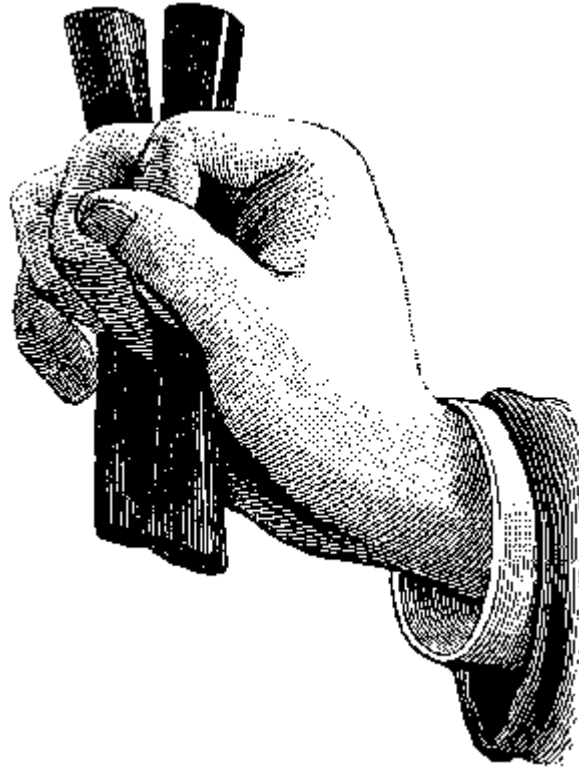
*I do play the **bones**, and am very interested in making contact with you. You can reach me at: peter stevens, 194 antigua drive, lafayette, louisiana 70503, or [ps4133@iamerica.net](mailto:ps4133@iamerica.net). Feb 99*

*Talked with Peter. Plays with group called File. He lived in Burnsville, North Carolina and learned to play the bones there. He mostly plays spoons. His bones are beef shin bones. Played the bones on the Hall of Fame TV movie 'The Old Man'. Told me about an Indian bones player at the 1985 Smithsonian Festival of American Folklife who plays in a very different style. ARTIS the spoon man, who also plays the bones, has been on the David Letterman show.*

2. Paul Duhon, c/o Willi Duhon, 8305 Meadow Lane, Abbeville, LA, 70510. Tee Paul is an old timer (82), and has played all over the country and Canada. Played for Roy Acuff, and was offered a full time job but is a cajun at heart and stayed in LA (LA here does not mean Lower Alabama, it means Louisiana). He is 5 feet tall, and has sort of a clown costume that he wears. He is in poor health and in a nursing home, but still likes to play. After hearing about Bones Fest III, Paul decided to come.
3. [www.leebenoit.com/boncajun](http://www.leebenoit.com/boncajun). Larry Miller, Iota, LA, 318/779-3080. Makes accordians, spoons and something else. Says he plays bones at amateur level. email: [boncajun@akool.com](mailto:boncajun@akool.com).
4. James (Jimmy) Newman, Box 456, Iota, LA, 70543, 318/779-2450. Played since he as a kid. Makes cow rib bones. Sidebar: developed a sauce called Jimmy Juice that he gives away. Larry Miller says he is a good player. There are a lot of cajun jam sessions, and he sits in on them.

## G. Australian Bush Music

- 1.. [http://wollongong.starway.net.au/~gsmurray/wonga/australian\\_traditional.htm](http://wollongong.starway.net.au/~gsmurray/wonga/australian_traditional.htm). Bones by Bob Bolton, [bbolton@energy.com.au](mailto:bbolton@energy.com.au). The playing of bones has a long history in British folklore. Their widespread popularity with bush musicians would appear to be prompted by visiting minstrel shows but the Negro traditions of bones playing only appear in African countries formerly under British rule. Playing bones are usually short pieces of bullock ribs that have been boiled, scraped and dried or else similar pieces carved from hardwood. One is locked rigid against the next finger by the thumb or forefinger and the second bone is held more loosely between the next two fingers. A rocking action of the wrist causes the bones to click together to



the rhythm of the music.

Some virtuoso players can play bones in both hands at the same time with three or four bones in each hand. Cross and counter rhythms are possible and vaudeville stage performers could produce an astonishing array of sound effects to train stories and the like. Dance music is better served by starting with a good solid beat from one pair of bones before making things difficult for yourself.

It becomes increasingly difficult to get a good set of playing bones. The sort of beast slaughtered for beef these days is much too light to give a good firm set of bones. An old ex-butcher I knew had worked as a boner back during the days of vaudeville. He told me of the stage players sorting through the bones looking for 'the ivory ones' - the hard heavy bones best for playing ... and that was back in the days when cattle still walked in to market! What hope have we now they are chauffeured in by road train? Your best bet is to ask your butcher for about 170 - 180 mm of the heaviest rib bone he can lay his hands on and make sure you knock up some spares at the same time.

Alternatively you can try making some out of wood. Some old-timers insist Tasmanian Oak, Gidgee or some other hardwood is the only one that will do. One vaudevillian I interviewed said the only way to make a good set of bones was to carve them from 50-year-old Jarrah floor boards! Another timber loved by stage performers was lignum vitae. You needed to know someone at the Naval Dockyards to get scraps but it does make some really good 'bones'. Unfortunately, it is now restricted by CITES (Commission against International Trade in Endangered Species) legislation. Some really hard Australian hardwoods - particularly the desert mulgas - are too damn hard to comfortably play as bones!

## H. Percy Danforth

2. <http://baymoo.sfsu.edu:4242/15120>. The Percy Owen Danforth Memorial Garden. This garden and its creative energies are dedicated to the inspirational memories of Percy Owen Danforth, a.k.a. Mr. **Bones**. He passed away on June 10, 1992, at the age of 92. During his life, he was a teacher, artist, musician, engineer, architect, personnel manager, and devoted father and husband. Widely known as a rhythm **bones** player in his later years, he was labeled 'a National Treasure' by the Smithsonian Institute. Creativity, commitment, and hard work combined with warmth, acceptance, empathy for the interests of others, and a sense of

theinfinite, resulted in an extraordinary person. By generously giving of himself, he would try to help in whatever ways he could to help people achieve their fullest potential. Of all of the activities he undertook, he found that he was always practicing his first love, teaching. May his creative and empathetic spark continue to bloom and grow.

*The web site you found is the plaque that is in the POD memorial garden that resides on Bay Moo, a creative text based environment that is programmable and brings people together from all over the world. When I built the garden there, I enabled people to 'virtually' plant flowers, trees, shrubs, or anything they wanted and then they could take a 'virtual' walk through the garden. There are also some other woodsy things like some nature poetry and text based visual sights. I changed the web address below to point to the 'room' description for the garden. If you want to try to go there (to Bay Moo), put the following as a URL in your internet browser: <telnet://baymoo.org:8888> and press Enter. You might have to set (under Terminal on my client) the local echo 'on' to see what you are typing. Type: co guest After some questions and (your) answers and lots of text, Type @go pod This should take you to the garden. If you want to meet there some time, I can (or I can find someone who can) show you around and explain how to do things. I live in Connecticut, so I'm on East Coast time. The potential is there for bones playing people to meet and talk and build your own room with descriptions as you see fit. Enjoy. :-)* Doug Danforth. March 99.

*Greetings Douglas ([danforth@snet.net](mailto:danforth@snet.net)): I want to thank you for bringing the Beth Lenz thesis to my attention. I finally have a copy of my own, a long story but I have it and the attachments are very useful. My question to you is this. Did your father leave a collection of bones information which should be preserved in archives somewhere? If so where would be the best place to deposit same? Is the University of Mich. interested? I also found a web site "The Percy Danforth Memorial Garden" (<http://baymoo.sfsu.edu:4242/15120>) which has a great tribute to your dad but does not say how to contact them or where they may be located. Could you address this for me and my Bones Playing pals. Thanks for any help you can give us. May your bones be with you, Everett. Mar 99.*

3. Bill Malm, [malm@umich.edu](mailto:malm@umich.edu), 734/665-0995, retired Chairman of Department of Ethno-musicology at University of Michigan where Sue Barber and Beth Lenz did their studies. Was curator of the Stern's Collection which now has many of Percy Danforth's playing bones.
4. Ray Schairer, 50 North Parker Road, Dexter, MI, 48130, 734/426-4732, no email. He makes Percy Danforth bones. He is a retired farmer and his hobby is woodcraft. Percy called him in 1976 and ask if he knew anything about bones, and Ray remembered bones from the minstrel days. Percy probably found out that Ray was into woodcraft as their sons went to school together. He has made the bones for over 20 years and sells them to at least 6 stores. He sells to 6 different music stores, and has homemade equipment except for the band saw. I have Percy pine and rosewood, and Ray is sending the other 4 woods for the Fest (his favorite is cherry). He will also send a list of other bone players that he knows.

## I. Other Performers

5. [www.bluesworld.com/0614.html](http://www.bluesworld.com/0614.html). Brother Bones (Freeman Davis) died 1975 at age of 71 at Long Beach, California. He recorded for Tempo Records. *Maybe his most famous recording was his rendition of Sweet Georgia Brown that became the theme song of the Harlem Globetrotters.*
6. Russ Myers, P.O. Box 43, Brightwood, VA, 22715, 540/543-2368. Attended Bones Fests I & II and hosted Bones Fest III. Can change pitch of bones while playing. Has recorded for Smithsonian. 15 or 20 years ago there was a meeting at his home in Annodale where 30 or so people including Percy Danforth gathered for a performance sponsored by the Library of Congress including people from Smithsonian. Russ later (maybe June 1979) went to what he thought was the Smithsonian and recorded his bone playing for a proposed exhibit with banjo, fiddle, bone, and another instrument where the viewer could listen to each instrument by itself or two or more of them together. His recording number may be LWO 12807. It was in the 3<sup>rd</sup> level basement underground. He was presented with four boxes of bones to select from (they said they had 20 more boxes of bones). The bones were not sorted by original pairs, and it took him 20 minutes



to find a matched set.

7. <http://www.fluxeuropa.com/endura.htm>. THE DARK IS LIGHT ENOUGH. The Dark is Light Enough (1996 Allegoria Records) picks up themes from their earlier CD and "expands out into a universe of cosmic strangeness". 'Nu Silence Rite' (track 6) is a sustained shamanistic ritual with rattling **bones** and reminiscent of the songs performed by Brendan Perry of Dead Can Dance. Brendan Perry lives in Ireland.
8. <http://www.ammsa.com/sweetgrass/DEC98.html>. Alberta Sweetgrass, The aboriginal Newspaper of Alberta, Published December 14, 1998, Métis share distinct culture By Terry Lusty, Sweetgrass Writer EDMONTON...Herb Wells from Spruce Grove demonstrated the rhythm **bones**. He is one of the only local players of the instrument...Email - [market@ammsa.com](mailto:market@ammsa.com).

*Terry Lusty called with contact for Herb Wells, Box 289, Stoney Plain, Alberta, Canada, 780/963-7700. Sent letter 8 Feb 99. Called Herb on 27 Feb. 20 years ago he and his brothers had a group with him playing the bones that was starting to bring in big bucks (like \$10,000 a year). They were about to front for the likes of Johnny Cash, but his band broke up and he stopped playing the bones. They played country swing. He will send me a recording of his bone playing.*

*"I am not sure what you are interest in, so will give a little of my background. Back in the 60s my brothers Freddie, Buck and myself had a local TV show called Rocky Mt. Music, plus we played all the rodeos in and around Alberta, Canada. My rhythm bones act was in big demand and got me standing O's where ever we played. We did the rodeos and TV show for five years, then in 1966 we went on tour for two year in Eastern Canada. We were known as the Well's Bros.*

*While on tour we were playing in St. Catharines, Ont in June of 1967 when a man asked where we would be playing in the next week. I told him in Niagara Falls. He said there was a guy in Philadelphia he was sure would want to come see me play the rhythm bones. Never thought I'd see him again, but to my surprise the next week he was back with his friend. The man was known as Joe Birl, the rhythm bone king. At that time I was playing bones from cow ribs. Joe ask if I would use his rhythm bones make of plastic. He gave me six sets. They were a lot easier to control when you were putting on a show and wet with sweat. We got Joe Birl up on stage. He backed off after a while and said I was the best he had ever seen.*

*We were playing in a club and starting to hit the big time. Our agent was setting up a tour of the USA. We would be the warm up group for big names the likes of Johnny Cash and Whaylan and Willie Nelson. At that time my two brothers were not getting along, and talked about splitting up. My brothers were very talented singers, and brother Freddie was a gifted musician. He could play any instrument he picked up. Even after saying the above our agent said I was the key to the tour. To make a long story short the Well Bros split up, and I had not played rhythm bones for 25 years. But I will bet back at it." Herb Wells, Box 1289, Stony Plain, AB, T0E 2G0, 780/963-7700. March 1999.*



9. <http://members.aol.com/teeddods/flagand.htm>. THE FLAG AND BONE GANG

*Sorry to have neglected to respond to your first request. I'm glad you reminded me. I had made a mental note to find an address or phone number for you but sadly forgot to follow through. Five of the dancers stayed at my house so you'd think I'd have some scrap of paper lying around with what you're looking for. I will try to hunt it up for you, but organization is not my forte. BYW, after they left, I found two pairs of "bones" under a sofa in one of the rooms where they were staying. They are made of wood, oak or similar, about six to seven inches long, one inch wide and about a quarter inch thick. They are slightly bowed with maybe a quarter inch camber at the crown. The effect of the periodic snap of the **bones**, coupled with the*

*eerie mien of their kit (black, except for red streamers below the knee, with black gauze ribbons concealing their faces), was breathtaking to behold. My favorite bit was the ID tags they each wore: face-on portraits with faces hidden. Their wives mentioned that they could only tell them apart by their bums. Steve Gale, Fore, Seattle Morris, WaterLeaf Architecture & Interiors, [Steve@waterleaf-ai.com](mailto:Steve@waterleaf-ai.com). Feb 99.*

*Flag and Bone Gang are a Morris Dancing team from Harrogate, North Yorkshire (England). Our dancing is based on dances associated with Mummers plays from Yorkshire in which bones are played or flags waved. There are about 10 dancers who can all play the bones at different levels of ability. We would be very interested in what you are doing and where. We'd love to dance at a bone fest! Ted (Dodsworth). [TedDods@aol.com](mailto:TedDods@aol.com). Mar 99.*

10. <http://info.bris.ac.uk/~lipw/morris/erik.htm>. Erik Ilott, MB. The late Erik Ilott was renowned as the last of the Bristol Shantymen. A charismatic old sea dog, he was an honorary member of both the Bristol Morris Men and of the Earlsdon Morris Men (who hail from near Coventry). In his will, he asked that our two sides should perform in his honour in various Bristol locations which were important to him. Bristol invited Earlsdon down for this tour, which proved so enjoyable that it has been repeated on a regular basis. The two sides take it in turns to arrange the day, which is generally marked by dancing at as many public houses as possible. We feel sure that Erik would have wanted it that way... Here are a couple of black-and-white photos of Erik Ilott, taken when he came to the Isle of Wight with Bristol Morris Men. He is seen playing



the bones - his speciality. He has a recording "Shipshape and Bristol Fashion" , Sea Songs 1973, Erik Ilott, Fols'le Record and Publishing, 14 Archfield Rd, Bristol, England, (signed at Llangollen Festival, Wales 1973)....\$5.00 from <http://draper.tcimet.net/records/scot.htm>.

11. <http://pinpoint.netcreations.com/search?account=listen&query=bones>. The Deep Listening® Catalog - PETER VAN RIPER, ... hearing sounds." These are music played on a variety of objects such as pine cones, shells, Indian corn, armadillo shells, sticks, keys, and camel *bones*. Each object produces double sounds to be sorted out by the listeners. Each side ends with music on aluminum rings. The material draws inspiration from the non-western traditions of Indonesia and Japan. Item number PVR-CD-1; Compact disc \$16.00.
12. Dave Boyles. His job is a small millwork business on his own, and the bones are a hobby. He also plays Cabassa. His dad played in West Virginia. He is Professor of Bones at the Milwaukee Irish Fest (Organized by Jane Wallrath - 414/659-3504). Their classes are at University of Wisconsin at Milwaukee one week before the Fest (the largest Irish festival in the world - 414/476-3378). Sent a video of himself. Try bones with Eric Clampton's San Francisco Bay.
13. Darryl 'Skip' Muhrer, Chicago, IL, pager - 773/461-8941 Played professionally for 15 years. Plays Friday and Saturday nights. Jazz and blues.
14. <http://web.ukonline.co.uk/mustrad/articles/duckett.htm#intro>. Ted 'Darkie' Duckett. New Forest bones player and step dancer, Some memories by Dave Williams (Article MT001): Introduction, Some Memories - First Meetings, Early Musical Days - "I ain't never been beat!", The Bones Championship - "I had him on the doubling", BBC - "the varnish off the ship's bottom", Mummers - "too much acting", The Winter Gardens and Nuffield Theatre, Latter years - 'the glittery'.



Four pages of text is at this site.

15. <http://www.banjoman.com/about/>. Grammy award winner David Holt is a musician, storyteller, historian, television host and entertainer, dedicated to performing, preserving and promoting traditional American music and storytelling. This website is all about David.
16. [myrongrant@aol.com](mailto:myrongrant@aol.com). Myron Grant, 211 Pine Ridge, Ann Arbor, MI, 48103, 734/994-0578. In the early 1970's he had a band called 'Footloose' and Percy joined them in their first CD (Percy's played bone on song Way Down Town). That band played traditional music, bluegrass, country and swing. His current band is '5 Guys Named Moe' with mostly swing style music, and includes bones. He teaches bones in workshops. They have a CD about ready to come out and plan a mid America tour. He plays Percy pine bones, but sometimes contrasts with dense Cocobolo wood bones in his left hand.
17. San Slomovits, 2000 Pencraft Court, Ann Arbor, MI, 48103, 734/665-0165, bjmillier@mich.com. Plays with his twin brother in a group called Gemini Twins. They play Folk music for adults and kids. He studied with Percy. Sounded very interested. Told me there is a 5 second clip of a minstrel band with bones in the movie Gone with the Wind (around Sherman's March in the film).
18. [http://www.lasallehs.org/culture/David\\_Holt.html](http://www.lasallehs.org/culture/David_Holt.html). Special Cultural Assembly - David Holt - May 11, 1999. The Performer. Our final Cultural Assembly will feature David Holt-- winner of a Grammy award in 1997 for Stلالuna-- a multi-talented musician and storyteller. His interest in collecting and performing music from the American South stems from his childhood mastery of the spoons and the rhythm bones. He also learned to play the old-time clawhammer style banjo and moved to western North Carolina to learn about mountain music first hand. In 1975 he founded the Appalachian Music Program at Warren Wilson College in that state. He has hosted programs on the Nashville Network and PBS and is also the host of American Public Radio's "Riverwalk: Live from the Landing."
19. Bud Bartrum, old time country singer who played cow **bones**. Recorded by David Broce, formerly with Colorado Council on the Arts, now with John C. Campbell Folk School (800/folkschool). This recording was included in a program prepared for National Public Radio titled 'Do not pass me by' and the Bartrum recording was in Volume 1. Colorado Council on the Arts, 750 Pennsylvania St, Denver, CO 80203-3699, 303/894-2617, email - [elaine.mariner@state.co.us](mailto:elaine.mariner@state.co.us).  
  
*I can send you a copy of the recording for \$10 (that includes postage and handling). Please send payment to: Bea Roeder, State Folklorist, 10 Ridge Road, Colorado Springs, CO 80904. Do you know Gwen Meister, a folklorist at the Nebraska Historical Society? She also plays spoons and such. Another contact here is Julie Davis of Swallow Hill Music Assn. in Denver--a great folk music organization, but I don't have time to get the address at the moment--if you're interested, let me know. Feb 99.*
20. <http://members.tripod.com/~fjengler/season.htm> . SEASON OF THE PUMPKIN, 1994 Latnem Records. 4 CHOPS, THE ULTIMATE HALLOWEEN TREAT. This album would have to be considered one of Detroit best underground album. The house with it's horror-core rap music bust open on every track. Mr. **Bones**, Hectic, and R.O.C make this 21 track albuma must for anyone down with the clownz or Detroit hip

hop.

21. <http://www.ccinet.ab.ca/efmf/1996bios/LesBucherons>. Les Bûcherons - Edmonton's own "Lumberjacks" celebrate French Canadian traditions with instruments such as guitar, fiddle, button accordion, rhythm **bones**, jaw harp, washboard, wooden spoons, and even the saw. Les Bucherons reflects true French-Canadian culture with their traditional treatment of stories, songs and jigs. Gilbert Parent, as the artistic director, jigs, and plays the saw and button accordion. His partner, Declan Murphy, plays the harmonica, flute and guitar.
22. <http://192.41.39.106/ut/articles/ovff97report.html>. Urban Tapestry is a folk trio from Toronto, Ontario: Allison Durno, Jodi Krangle, and Debbie Ridpath Ohi. All three write music for the group and perform at science fiction and music conventions, weddings, children's concerts, open mikes, and libraries. We have two albums available, our second on CD. We're honoured to have received the 1997 Pegasus Award for Best Performer. 1997 UT OVFF Report by Debbie Ridpath Ohi, ...Got to hang out a bit with the Suttons later on, and Brenda showed me her new rhythm **bones** (she had given one of her old sets to me several years ago at FolkOntario...I wrote a song about this, I was so tickled)... We finally got to perform "Shake Them **Bones**" for Brenda Sutton (I wrote the song for Brenda several years ago, as I mentioned earlier, but she's never heard it live) and she accompanied us on her new **bones**. Debbie Ridpath Ohi -- [wow@inkspot.com](mailto:wow@inkspot.com).

*Sadly, I don't have much time for **bone** playing these days, and I don't keep in contact with Brenda (I don't know her email, either). I'll let her know the next time I see her, though. If you'd like to write a brief paragraph on your **bone** playing interest and contact info, however, I'll post it in the informal column I have on my music webpage. Feb 99.*

23. <http://www.rounder.com/rounder/catalog/bylabel/phil/1040/1040.html>. Jay Ungar & Lynn Hardy, Catskill Mountain Goose Chase, Long before he gained renown as the composer of the theme music for the PBS "Civil War" television series, Jay Ungar was known as one of the best old-time music and folk fiddlers in New England. This album of spirited old-time songs, western swing, bluegrass and originals is highlighted by his vocal duets with Lyn Hardy and instrumental support from the likes of fiddler Aly Bain and clarinetist Billy Novick. Jay Ungar, fiddle, mandolin, guitar, vocals / Lyn Hardy, rhythm guitar, jews harp, vocals / Aly Bain, fiddle / Sandy Davis, hammered dulcimer, banjo, **bones**, spoons, plank, bodhran / Tony Markellis, bass / Billy Novick, clarinet, pennywhistle / Dave Richardson, mandolin.
24. <http://scs.student.virginia.edu/~vaswing/>. Virginia Swing Jazz Orchestra. The Virginia Swing Jazz Orchestra is the only entirely student-run jazz ensemble at the University, meaning that it is the most laid-back and fun band in these parts. We come from every possible musical background, boasting membership in the Charlottesville Symphony, African Drumming Ensemble, and local metal band Vegan Death. The band's a fifteen piece setup with saxes, **bones**, trumpets, and rhythm; and we have an extensive old-time swing repertoire, including Ellington, Goodman, and Miller. We practice twice a week with the occasional sectional rehearsal, and get some hot gigs: each year we play the annual Restoration Ball, a couple of fraternity/society formals, and, if we're lucky, hit the road. Last year we went to D.C., and this spring we're swingin' up to New York City... If you have any comments on this page or any questions about the band, write to: [chessie@virginia.edu](mailto:chessie@virginia.edu).
11. Nicholas Driver. "As a family, we have played **bones** for three generations, and I was fortunate to be taught by my father, Aubrey Driver, from the age of about eight years old. He passed on to me many of his decorations and techniques. Aubrey Driver represents a direct link with the period when **bone** playing was at its peak. It could be seen amongst the Irish community, in the hands of the East End Buskers, and on the stages of Music Halls. Even children played them in the streets, and in this atmosphere the art was developed by many performers." From cover of 'Bare **Bones**', GVR 202, Sweet Folk All Recordings, Limited, Shrewsbury Lane, Shooters Hill, London SE18. This album contains a brief history of the **bones** and shows a man playing with four **bones** in one hand.

DRIVER Nicholas, Bodhrán & Bones Tutor, Crawley (G.B.), Gremlin Musical Instruments Co., 1988, 26 p.



12. Offerings from the Folk Arts Center's Little Shop of HorasLes Éclusiers. Les pieds qui parlent, French-Canadian dance music filled with energy and lively rhythms. Sabin Jacques plays diatonic accordian along with others playing violin, guitar, piano, mandolin, **bones**, spoons and feet. Also four vocalists do some interesting scat singing. CD only: \$15. Folk Arts Center of New England, 1950 Mass. Ave. Porter Square, Cambridge, MA 02140, (617) 491-6083 E-mail: [fac@facone.org](mailto:fac@facone.org)
13. <http://www.webmkt.com/mbones/>. Mickey Bones Web Page. Drummer and bandleader Mickey Bones uses his versatility and creativity to consistently put together hot groups based on Louisiana roots. Bones learned his chops from the source, having spent two years commuting between jazz bands in the French corner and R&B acts uptown. Continuing to bring innovation to the bands he creates, Mickey is always experimenting and looking to share the music at Boston area clubs as well as weddings, parties, picnics, corporate functions and even funerals! One example is Mickey appears on Bob Franke's Brief Histories, sound sample in .WAV format (0.9-1.2MB) but without **bones**. (<http://www.rounder.com/rounder/sounds/fly/495.wav>). This album of all-original songs by singer/songwriter Bob Franke was issued in 1989. It features the support of vocalists Patty Larkin, Sally Rogers, Howard Bursen, the Short Sisters (Kim Wallach, Kate Seeger, Fay Baird), mandolinist Howie Tarnower, and the Boogaloo Swamis', Mickey Bones on **bones** and "Rockin'" Ralph Tufo on accordion -- and others. FLY 495, CD \$15.00.

*Mickey Hart's "Planet Drum" is all Drumming. It has on it great drummers from around the world, like: Airtio Moreira from Brazil, Babatunde Olatunji from Nigeria (by way of NYC), Zakir Hussain from India, T.H. Vinayakram from Madras, South India, etc. as well as Mickey Hart himself. There are many wonderful tracks on the CD, but one is called "Bones". On the **Bones** track, it says: "This song is based on a rhythm I played on the balafon, using **bones** as mallets. The rest of the ensemble added their own sounds. The use of **Bones**, especially human **bones**, exhibits a relationship between percussion and ritual. Hitting one bone against another, or using **bones** on drums instead of sticks has an influence on the sound produced, and on the person who produces it." **"Bones"** is performed by: Mickey Hart - **Bones**, Balafon, Giovanni Hidalgo - Bata, Zakir Hussain - Dun Dun, Shaker and Bell, Babatunde Olatunji - Vocals, Flora Purim - Vocals. Alexian: [earthtones@paganmusic.com](mailto:earthtones@paganmusic.com). Jan 99.*

14. <http://www.fiddle.com/w97.html>. From Fiddler Magazine, Winter 1997. Title: Old Time Fiddle Traditions in New York State. By Jim Kimball. Last Saturday evening a musicale of pronounced merit was given at Dakin's Candy Kitchen when Riley Ward fiddled... Walter Green jazzed the ivories, Alva Reed twanged his banjo and William Davison rattled the bones. The repertoire consisted of Old Zip Coon, High Level Hornpipe, Arkansas Traveller, Paddy on the Turnpike, Peeler's Jacket, Pig Town Fling, Ostinelli's Reel, Dar's Sugar in the Gourd, Flower of Edinborough, College Hornpipe, Douglas' Favorite and many other classics... (Livonia Gazette, Jan. 15, 1926). Email us at [FiddlerMag@aol.com](mailto:FiddlerMag@aol.com).
15. Abner Jay, the first of the original black musicians. The only electric six string banjo you'll ever hear. Abner says the original thirteen are dead, and he is half dead. For forty two years Abner has been playing banjo, drums, harmonica, and singing all at the same time. Born in south Georgia. When Abner was born his Pa kept the birth records on the side of the house, the house burned down, the birth records were destroyed, and Abner hasn't been able to find out just how old he is. Abner is now enjoying his seventh wife, and he claims she is just about wore out too. His worst tragedy was the first time he got married. NOW ITS BUCK DANCING TIME! ABNER JAY, "Underground Atlanta" LP. David Broce of Campbell Folk School, 800/FOLK-SCH, says he plays the **bones** and the jaw**bone**. Jan 99.

*The Shaking Ray Levi Society, Chattanooga, TN, 423/267-6688, has brought Abner Jay to Chattanooga and has a video of his performance. Abner died in the winter of 1994. Bob Stagner, 423/265-6820.*

16. <http://www.npr.org/programs/thistle>. Fiona Ritchie, producer and host of 'the Thistle & Shamrock which presents Celtic music to National Public Radio listeners. She is a good **bone** player. Box 500646, Charlotte, NC, 28256-0646. Email [thistle@npr.org](mailto:thistle@npr.org). Scotland addresses: Fiona M. Ritchie, Bucclevch Terrace 6, Edinburgh EH8 9ND, 131/667-5559; Fiona Ritchie Productions, 22 Alva Street, Edinburgh Midlothian EH2 4PY, 0131/225-0130. Jan 99.

*Letter from Fiona Ritchie Productions. I am writing on behalf of Fiona Ritchie to thank you for your letter*

regarding the plight of the bones. Fiona has asked me to tell you that she has two sets of bones, a rosewood pair which were bought many years ago from a traditional instrument maker in Chapel Hill, North Carolina, and a second pair which are made from shinbone and were bought in Ireland.

With regard to musicians who play the bones, we suggest that you listen to Johnny McDonagh who has played the bones with De Dannan and more recently with Arcady. He has also played on Mary Bergin's solo albums *Feadoga Stain*, Vol. 1 & 2. Kevin Coneff and Martin Fay of The Chieftains are both good bones players, as is Me Mercier who has collaborated with Michael O'Suilleabhain on several of his albums.

Last month, at the opening concert of Celtic Connections festival in Glasgow, Scotland, we were treated to a wonderful performance of bones playing by two musicians from the Bagad Kemper Band from Brittany. The bones players were the main percussion element for several long sections of *L'Epopee Celtique* which was written by Eddi McGuire from the Whistlebinkies.

We hope that these suggestions are helpful to you in your quest to preserve the bones for future generations. Do keep us in touch with how you get on. Lucy Newman. Sept. 99.



17. <http://www.geocities.com/SunsetStrip/Palladium/7205/>. Aaron Plunkett PRESENTS Drumming Styles from Around the World... Current Projects, Plunkett Productions-- Instructional Video: "**Bones**"-Beginning through advanced lessons...E-Mail me at: [arhythmman@geocities.com](mailto:arhythmman@geocities.com). Aaron's E-mail address is [pplk@aol.com](mailto:pplk@aol.com). Contact Aaron Plunkett at 818-569-5465 regarding your interest in Irish **Bones** and his video. Did you see Aaron's web site? Jane Demian, [jane.demian@unistudios.com](mailto:jane.demian@unistudios.com). Feb 99.

Talked to Aaron via phone. He played the **bones** in the car love scene in Titanic. His bone playing is now in all of Disney's Parks. He has an instructional video - 'Mr. **Bones**' for \$34.99. He can play a full octave on the **bones**. Has played percussion all over the world and found bones in Mongolia. Plunkett Percussion, 1317 Milan Ave, South Pasadena, CA, 91030. Feb 99. Ordered his video. Did an early album with Celtic fiddle player, Eileen Ivers.

## J. Miscellaneous

5. <http://www.elderly.com/books/cat652.htm>. Back in the 1970's, in the days before the explosion of magazines and books about vintage instruments, there was a little magazine called Mugwumps that covered a wide range of unusual vintage instruments... MUGWUMPS V5, #4, 1977, Fingerboard Restoration, Augusta Heritage Arts Workshop, Bones, Bucks County folk Music Shop, Percy Danforth - "Mr. **Bones**", The Gibson Service Handbook (Banjos), 464-13.....our price \$3.50. Elderly Music Co., Email [web@elderly.com](mailto:web@elderly.com).
6. Joe J. Birl, 557 Devereaux Street, Philadelphia, PA 19111, 610/833-1565. Patented the black plastic **bones** (#2,436,283 titled **Bone**, dated February 17, 1948. Joe is 83 in August 1999. He sold the plastic **bones** and in the past few months is making wooden **bones**. Is coming to **Bones** Fest III and has many stories to tell. Has many copies of Brother **Bones** recording of Sweet Georgia Brown. Aug 99.

From Ev: Subject: Joseph Bril. Had a real good chat with Joe who held a bones patent (the black plastic with Rhythm Bones imbedded on them) dated Feb. 17, 1948. The most important item for me was the research, which I thought must have gone into this Rhythm Bone. I had been looking for Joe for years.

Through trial and error as a boy Joe made wooden bones. He started with the dark boarder (outside of floor area) wood used to make hardwood-inlaid floors. He still has these bones. Later he bought a pair of

black wooden bones common at the time (probably ebony). He found them hard to hold and therefore cut grooves (made hooks) in them and tried to obtain a patent 2 times, unsuccessfully through his lawyer. He visited the US patent office in Wash. DC and demonstrated the bones. They suggested a few minor changes in the patent application and granted him a patent.

Next he got a Strouess Engineering consultant to make a mold and used Bakelite™ (material used to make telephones at that time) to make the black plastic bones. He went with the sound they produced, no in-depth R & D effort here. He says, "between you and me I like wood better".

He took his first bones to a record shop in South Phil. There were 14 or 15 people in the shop, and to his surprise "Brother Bones" was in the back room. Sweet Georgia Brown was played on 78 rpm and Joe got some good PR coverage. He got his picture taken with Brother Bones that ended up on the cover of Billboard Magazine and his part-time bones business was underway.

Joe found that he had to sell his bones through distributors and made arrangements with about 30, which covered most of the major cities in the US. He later sold the business to a distributor who eventually sold it to the company employees in Pensoccken, NJ. They are still making Rhythm Bones™®. He has a great story to tell and is a good storyteller.

Joe will come to Bones Fest III and on "Rhythm Bones, History and Production by the Man who Made Them". Aug 99. He presented The Rhythm Bones Society a full set of documents about his rhythm bones patent.

7. [http://www.rounder.com/rounder/artists/lomax\\_alan/](http://www.rounder.com/rounder/artists/lomax_alan/). ROUNDER RECORDS proudly presents the Alan Lomax Collection, drawing from Alan's entire lifetime of recordings. The Collection features reissues of discs long out of print and new material from the Lomax archives, all remastered in 20-bit digital sound. TRULY A VISIONARY OF HIS TIMES, Alan Lomax's efforts have enriched and informed us all. His influence on popular music is undeniable. Musicians from Pete Seeger to David Byrne sing his praises. Not only was Alan one of the first to record music from all over the world, he uncannily knew how to find the best songs, the best singers, no matter what the language or the culture. To quote noted journalist and author Nat Hentoff, "No one has come close to Alan Lomax in illuminating the intersecting musical roots of an extraordinary range of cultures, including our own. These recordings abound in knowledge and unexpected pleasures.". *There must be **bones** recording here.*
8. <http://www.fivehorizons.com/tour/cc/t199091.html>. Pearl Jam. 07/12/91 - JC Dobbs: Philadelphia, PA [45m] set: Wash, Once, Even Flow, State of Love and Trust, Alive, Oceans, Jeremy, Why Go, Porch, Alone, Breath notes: This show marks the first of Matt Chamberlain's few shows drumming with PJ and it is a rather rough performance. Ed makes a reference to Mother Love **Bone** playing there in the past. 'State of Love and Trust,' 'Oceans' and 'Jeremy' are played live for the first (documented) time.
9. [http://www2.disney.com/DisneyChannel/z4/Vault\\_Disney\\_Club/clips3.html](http://www2.disney.com/DisneyChannel/z4/Vault_Disney_Club/clips3.html).



This is one frame from a movie clip from the movie Mary Poppins, song Supercalifragilisticexpialidocious! Though it doesn't show in this thumbnail picture, there is an animated band in the background with a two handed **bone** player. The clip uses Quicktime to show the movie. *It is in Mary Poppins. The **bones** players are animated characters, and cute. Ev. Jan 99. On 3 February 99, wrote letter to Walt Disney Archives, 500 S. Buena Vista St, Burbank, CA 91521-3040, Attn: David R. Smith, 818/560-1000, asking for the name of the **bones** player on this movie clip. Smith replied they do not have that info in Archives. I then wrote to Music Department. Feb 99.*

10. <http://www.musical.org/musicman.html>. Origins of Music Man. Many references to **bones** such as this:

Uncle B.B. bought me **bones**, Aunt Lida bought me a jew's harp, and Cousin Gus bought me an old-style piccolo.

11. [www.si.edu/folkways](http://www.si.edu/folkways). Smithsonian Institute. I have written two letters to Gary Sturm and made one phone call to Charles McGovern, 202/357-2386 and have received no reply. They are rumored to be not very helpful to outsiders. Main number of Division of Cultural History is 202/357-1707. 15 Feb 99 - sent a letter to Senator Frist who is on Board of Regents.

*From Jeff Place of Smithsonian/Folkways Records. So far as recordings that are readily available to the public go, only the Folkways recordings of Sonny Terry's Washboard Band (FW 2006, FW 3821, and SF40033) along with one track on the LP Jazz, the South (FW 2801) have **bones**. You can search our web page database, and get specific info. Just do any text search on "**bones**". You can order them from our mail order office. We also have recordings of four other **bones** players in the archive. These are only available to be listened to here and are from the Smithsonian Festival of American Folklife 1967-1998. The four all appeared at the Smithsonian Festival of American Folklife from 1974-1989 and were recorded for the archive. They were: Norman LeGault, Quebec (1989), Myron Bretholz (virginia/Celtic music)(1986), Deryck Bunch, Eddie Knight (African Diaspora Program 1974). Actually we are more of an audiovisual collection dating from the 1940s-present. That kind of question is actually more of a Library of Congress type. You might try the Library of Congress Archive of Folk Song at 202/707-5510. Email [jeff@folkways.si.edu](mailto:jeff@folkways.si.edu). Jan 99.*

12. [http://www.geocities.com/SunsetStrip/Palladium/9932/dpeyr\\_b.htm](http://www.geocities.com/SunsetStrip/Palladium/9932/dpeyr_b.htm). Danny has been singing opera for 5 years, as a 'spinto' tenor. Now, he's back to his normal feverish writing habits on his own, as well as with other artists and friends. He's been collaborating closely with Richie Ranno, lead guitarist from celebrated American group STARZ, as well as getting back into actual keyboard playing again! He's been jamming with the likes of Philip Henry (bass, from Steel Pulse, Shaggy, Queen Latifah), Donald McKenzie II (drums, with Vernon Reid from 'Living Color'), and Neal Sundet (vocals, from Rattling **Bones**) among others. e-mail message at [mterol@gva.es](mailto:mterol@gva.es).
13. [http://www.musick8.com/current.html#\\_top](http://www.musick8.com/current.html#_top). Each issue of MUSIC K-8 is a treasure of invaluable resources. VOLUME 9, NUMBER 2-Nov/Dec 1998. THE PUMPKIN MARCH - a sound clip plus this note: One nifty bit of information: our drummer, Dane Clark, brought out a new toy to play on this tune - a set of sticks called "backbeat clappers." We think they sound a little like rattling **bones**.
14. <http://www.sdb.dk/viking/midby/eng.htm>. A month with the Vikings. In the school-kitchen we made food from the Viking age, and the **bones** from the soup were later used in our play as musical instruments.
15. Library of Congress, Music Division, Music Specialists, Reader Services Section, Washington, DC 20540, (202) 707-5507, (202) 707-0621 [fax], [mdiv@loc.gov](mailto:mdiv@loc.gov).

*We have also just tried researching periodical articles, and any other, information, regarding playing bones, and can now totally understand your problem. Our solution was to check the article in "The New GROVE Dictionary of Musical Instruments." Besides the short article [which you should be able to find in your nearest public library] there were five magazine article titles listed in the bibliography, three of which were in Spanish. The article was by a "John M. Schechter." We searched Mr. Schechter's name in <http://www.hotbot.com>, found he had been on the music faculty at UCSC, had a homepage at <http://arts.ucsc.edu/faculty/schechter>, and which then gave us not only a biography, but also his e-mail address. Oct 98.*

16. World's Funniest, Fox TV, broadcast a lady from Texas playing the **bones** on their Sunday night show on 24 January 1999. This is produced by Brad Lachman Productions, 4450 Lakeside Drive, Suite 280, Burbank, CA, 91505, 818/954-0473. I called and talked to Nikki. She said the program might be rebroadcast this summer. I sent her a letter to forward to the lady **bone** player. 3 Feb 99.
17. <http://www.rain.org/eagle/chumash1.htm>. Who Are The Chumash? The natural world was also the source for Chumash craft materials and tools. Their homes, beds and baskets were made from locally gathered plants. Their grinding tools, knives, arrowheads and cooking pots were made of stone. They used animal



hides and *bones* for clothing, tools and musical instruments.

18. <http://www.tiac.net/users/rkruse/samudio/pages/albums.html>. Sam's composition, "Ju Ju Hand," failed to rocket up the charts, but was still a respectable hit. It's an unusual song; nothing on the radio at the time had such bizarre lyrics about mojo, voodoo and alligator claws. Its arrangement, however, is not unusual. It was another in the group's run of hits that closely mimicked its successful formula of punchy, short, upbeat songs. It also provided the anchor for their second album, variously called Ju Ju Hand, Their Second Album, or simply Sam The Sham And The Pharaohs. No matter what it is called, this album rocks! It was my introduction to the group's LPs and remains my favorite. Though the self-indulgent era of overblown concept albums was a couple years off, The Pharaohs came up with a lean, thematic album based on "mystery and magic with a beat." Drawing on a wide range of styles, it includes songs such as "Magic Touch," "Hoochie Cooche Man," "Witchcraft," and "Medicine Man." The poor fellow in this last song will try anything to hold on to his girl--hexes, voodoo, abracadabra, rattling *bones*! It's a kissing cousin to "Ju Ju Hand."
19. <http://www.thereference.com/music/index.html>. The Reference On-Line. The Origins of Music. In its most primitive form, music may evoke the sound of the elements - earth, air, fire, water. Since humans have always been imitative animals, it seems natural that nature itself should have provided the scope for the earliest music and the materials for the earliest musical instruments. Where these materials -- sticks, stones, *bones*, bells, reed pipes or whatever -- were not available, the human voice was a more than adequate substitute, relieving loneliness, making contact with other people, reflecting the rhythms of manual labor or simply of walking, celebrating victories, or paying tribute to primitive deities -- often in combination with dancing. Please refer questions and suggestions to [etinfo@thereference.com](mailto:etinfo@thereference.com).
20. <http://liber.ithaca.edu/MARION/AAQ-2013>. Title: Black angels : (Images 1) : electric string quartet / George Crumb. Physical description: 1 score (9 p.) : ill. ; 52 cm. Publisher: New York : C. F. Peters, c1971. Subjects: String quartets --Scores. Musical instruments, Electronic --Scores. Suites (String quartet) --Scores. Devil --Songs and music --Scores. Contents: Departure : Threnody I : Night of the electric insects ; Sounds of *bones* and flutes ; Lost bells ; Devil-music ; Danse macabre -- Absence ; Pavana lachrymae ; Threnody II : Black angels! ; Sarabanda de la muerte oscura ; Lost bells -- Return : God-music ; Ancient voices ; Ancient voices (echo) ; Threnody III : Night of the electric insects. Notes: Performers also expected to play various percussion instruments. Publisher number: 66304 C.F. Peters, OCLC number : 21452874, System ID no: AAQ-2013. Ithaca College.
18. <http://interact.uoregon.edu/MediaLit/FC/WFAESCN/12.html>. The (Last) Soundscape Newsletter, Number 12, December, 1995. Sounds, Acoustics And Traditional Technologies, Madras, December 27 - 31, 1995, Dr. Virinder Singh has proposed a special session on sound in the Second Congress of Traditional Sciences and Technologies of India to be held at Anna University in Madras. His proposal includes three sets of topics: 1) Communities who Design Musical Instruments and their Manufacturing Techniques. Artisans will demonstrate their instruments made from natural materials (e.g. *bones*, shells, wood, bamboo, membranes, hair, stones, metals, etc.); 2) Special Acoustic Techniques used by Traditional Communities, (e.g. management of herds with the use of bells, cotton separating instruments, performance techniques of snake charmers, and so on); 3) Soundscapes of Traditional Communities and Technologies. For further information please contact: Dr. Virinder Singh, 297/B1 Janak Puri, New Delhi 110 058, India, Tel: (11) 5501227; Fax: (11) 5520192.
21. Robert Cogswell, Tennessee Arts Commission. No *bones* about it. I'll be glad to help, but I'm not sure how I can. I've been interested in old minstrel show stuff, and there are probably some books I know of with info, pictures, etc. But I don't play myself. They used to have a display case at the Hermitage Hotel in Nashville down in the basement where Francis Craig's orchestra used to perform regularly (1940s). It contained a dandy pair of ebony bones that somebody in the band used to use. I went to Northern Ireland a few years ago and bought a pair of cowbone bones from a craftsman who was primarily a bodhran maker in Belfast. Gave them to an Irish musician friend of mine here in town, Andy Shivas who plays with The Rogues. Seems like for a while there that the bones were regaining popularity in Celtic music. There's a notorious guy in bluegrass circles around here--Ed Dye--who has played bones for years. "Alabama Jubilee" is his specialty, and he's also rattled. promiscuously with the Nashville Jug Band. Roby Cogswell. Feb 99.

*Although you see him around town, Ed Dye's a tough one to track down. Stays with different people at different times. Somebody at the Station Inn, bluegrass hangout, might have a current line on him. For a while he was crashing with Larry Perkins and then with Curt Story, both musicians who may have a current update on him. Somebody told me last night that Dye might be going to California for a while. The Hermitage Hotel is at 6th and Union downtown, phone 615/244-0975. Hope this helps. Sorry I can't be more specific on Dye. You kinda gotta be around and catch him. Roby. Feb 99.*

22. <http://?/aztec.html>. Oct 7, 1997 12:35 from Mama Rose. Something I found interesting: I'm looking up some stuff on human sacrifice and found this. The Lies of the Conquistadors, World Press Review, New York, Dec 1992, Volume: 39, Issue: 12, Start Page: 28, ISSN: 01958895. Abstract: Spanish conquistadors have invented lies about Aztec civilization ritual murders, which includes cutting out a still-beating heart... No evidence of mass human sacrifice among the Aztecs has been discovered. Human **bones** that appear to have been cut also do not serve as evidence of human sacrifice. In tantric Buddhism, skulls and leg **bones** are used to make musical instruments used in religious rituals; this is in no way connected to human sacrifice.
23. <http://lcweb.loc.gov/cgi-bin/browse.pl>. Library of Congress Catalog. **Bones** (in religion, folk-lore, etc.) (1 item), **Bones** (Musical instrument)-- (4 items), Browse subdivisions of: **Bones** (Musical instrument), See other search suggestions for: **Bones** (Musical instrument). Call Number, MT725.B6 E35 1989 AUTHOR: Edmunds, Frederick T. TITLE: **Bones** unlimited / PUBLISHED: 1989 [United States] : F.T. Edmunds, c1989. CALL NUMBER: MT725.B6 37 1978, AUTHOR: Barber, Sue Ellen and Danforth, Percy. TITLE: How to play the **bones** / PUBLISHED: 1978 Voorheesville, N.Y. : Front Hall Enterprises, c1978. [16] p. : ill. ; 22 cm. + 1 sound cassette. CALL NUMBER: MT720 .D74, AUTHOR: Driver, Nicholas. TITLE: Nicholas Driver's Bodhran & **bones** tutor. PUBLISHED: 1978 [Woodbridge, Eng. : Driver, c1978]. CALL NUMBER: MT720 .E96, AUTHOR: Everett, W. B., TITLE: Boneology explained; a treatise on **bone** playing. PUBLISHED: 1873 Springfield, Mass., Weaver, Shipman, printers, 1873.
24. <http://www.jewsharpguild.org/jhghp.html>. WELCOME TO THE JEW'S HARP GUILD!! We encourage the participation of people interested in other unique musical instruments such as: ... **Bones** and we don't mean the crakin' kind. Email - [mposs1@cyberhighway.net](mailto:mposs1@cyberhighway.net).
25. [http://www1.halcyon.com/folklife/P\\_F/VMusic.html#Snoqualmie](http://www1.halcyon.com/folklife/P_F/VMusic.html#Snoqualmie). Northwest Folklife, The Music Emporium, ... Whamdiddle Dulcimer Co. · Hammer Dulcimers & **Bones**... email: [folklife@nwfolklife.org](mailto:folklife@nwfolklife.org).
26. <http://donedeal.net/trotters/>. Has a sound file of the original 'sweet georgia brown' with **bones**.
27. <http://www.harlemglobetrotters.com/>. Official site of the Harlem Globe Trotters. See if they sell the **bones** recording of "Sweet Georgia Brown". *Russ Myers has a 45 rpm version of this that has no copyright on it. We should be able to use it any way we want. Feb 99 Not so say LOC Music Division. All vinyl's were grandfathered.*
28. <http://www.bright.net/~mrbanjo/alabamajubilee.htm>. Alabama Jubilee, Music by George Cobb Words by Jack Yellen, 1915. Chorus, YOU OUGHT TO SEE DEA-CON JONES WHEN HE RAT-TLES THE **BONES**, OLD PAR-SON BROWN FOOL-IN' 'ROUN LIKE A CLOWN, AUNT JE-MI-MA WHO IS PAST EIGHT-Y THREE, SHOUT -IN' "I'M FULL O' PEP! WATCH YO' STEP!, WATCH YO' STEP! ONE LEG-GED JOE DANCED A-ROUN' ON HIS TOE, THREW A-WAY HIS CRUTCH AND HOL-LERED, "LET 'ER GO!" OH, HON-EY, HAIL! HAIL! THE GANG'S ALL HERE FOR AN AL-A-BA-MA JUB-I-LEE.
29. [http://www.macfilms.com/m\\_mstrm.htm](http://www.macfilms.com/m_mstrm.htm). MacDonald & Associates' MUSICAL PERFORMANCES CATALOGUE. Ted Mack's' Original Amateur Hour V: excerpts from program--acts are as follows: 16-3D, ... 26) Jim Dinan is young man who plays the rhythm **bones**... [macfilms@worldnet.att.net](mailto:macfilms@worldnet.att.net).
30. <http://www.motherofgod.org/news.htm>. Newsletters of the MOG Community, July 1998 Volume 28, Elderly Luncheon. On Thursday June 11th, a number of residents from Mother Teresa's Gift of Peace came to visit us. Fr. Worsch from St. Francis Assisi parish celebrated mass and then stayed to enjoy the entertainment and luncheon. Miss La Prise's fourth grade class sang and visited with our guests. One guest,

Carlton, accompanied the children's singing with his rhythm "**bones**." This was a big hit! 20501 Goshen Road, Gaithersburg, Maryland, 20879, USA.

31. <http://kiwi.futuris.net/linen/special/65newrel.html>. New Releases, Dirty Linen #65, ... Doug Cox & friends Bone Bottle Brass or Steel [Malahat Mountain], The Marimac Anthology: Deep in Old-Time Music [Rounder] (Cephas & Wiggins, The Bone Tones, Tracy Schwarz, Volo Bogtrotters, Double Decker String Band, Boiled Buzzards, more). Dirty Linen PO Box 66600 Baltimore MD 21239-6600, phone: 410.583.7973 fax: 410.337.6735 email: [Editor@dirtylinen.com](mailto:Editor@dirtylinen.com).
32. <http://www.chasque.apc.org/malone/sponman1.htm>. Spoonman. (Versión original). Feel the rhythm with your hands, Steal the rhythm while you can, Spoonman, Speak the rhythm on your own, Speak the rhythm all alone, Spoonman, Spoonman, come together with your hands, Save me, I'm together with your plan, Save me. All my friends are indians, All my friends are brown and red, Spoonman, All my friends are skeletons, They beat the rythm with their **bones**, Spoonman, Feel the rhythm with your hands, Steal the rhythm while you can, Spoonman, Thank you, good night people. Lyrics & Music: Cornell, Spoons: Artis the Spoonman, Additional vocals: Shepherd, Title: Jeff Ament. TRADUCCIÓN de Spoonman.
33. Lenz, Beth Alice. Master's Thesis from Umich. Library. **Bone** Playing in the US, History and Performance. Table of contents I, Dedication ii, Acknowledgements iii, List of figures v, List of Appendices xi, Chapters, I. History of he **bones** in the US 1, II. How to play the **bones** 82, III. Danforth's style of playing 104, IV. Other styles of **bones** playing 164, V. A conversation with Percy Danforth 189, Appendices 226, Bibliography 296. Order from Michigan Information Transfer Service, [mits.mail@umich.edu](mailto:mits.mail@umich.edu).

*There are 312 pages in this thesis. We will send the thesis out today. Thank you for contacting MITS!  
Feb 99*

*From Ev. This week I got an e-mail from Douglas Danforth saying he liked the web page. I asked, by chance are you kin to Percy. He said "Percy was my Dad and I know that he would appreciate what you folks are doing". He said he used to play **bones** but no more. He did give me some interisting info. I have requested a copy from my library (see following). The thing I wanted to send you is gone but I'll continue to try to find it (this iMac will be my downfall). But there was a Master of Arts thesis written at the Univ of Mich in 1988 by Beth Alice Lenz, 312 pages, on **Bones** playing in the United States, History and Performance. If my library does not produce maybe yours can. I don't play **bones** now. I know how to since I had a good teacher. :-). I have not kept it up and therefore I will decline the offer of the mail list and the name on the page (but thanks anyway). I never met Sue or Beth. For me, it's wonderful to know that the legacy is continuing via other people's enjoyment. My father would be very pleased. Dec 98.*

*From Beth. ([bn845@scn.org](mailto:bn845@scn.org).) Feel free to use information from my thesis. The material is copyrighted, but as long as you sight the thesis as the source (particularly if you're using a large amount of information), that's fine with me. I'm glad others are interested in keeping the art of bones playing alive!  
Aug 99*

*From Beth. Percy gave me all of his bones research materials (or most of it, anyway.) Most of the information I included in the thesis. Some of it was research from libraries, and some were recordings, both commercial and field recordings. He also gave me a set of several of the types of bones he used. He hired someone in the Ann Arbor area to make Danforth Bones, and I believe they're still being made. He also had some whale bones and moose rib bones; I don't know what happened to them after he passed away. The Danforth bones were made of white pine, maple, oak, and cherry (I think). I also remember him having some mahogany bones; they were very loud--he rarely performed with them. August 99.*

34. [http://www.collectorsnet.com/fog/past\\_listings.html](http://www.collectorsnet.com/fog/past_listings.html). FIELDS OF GLORY, 55 YORK ST., GETTYSBURG, PA 17325, 717-337-2837, E-MAIL: [foglory@cvn.net](mailto:foglory@cvn.net), Simply The Best In Civil War Memorabilia" . Bones - Pair of musical bones consisting of two pieces of slightly curved ebony wood, about 7" in length and 1" wide. You've probably seen Irish and folk bands using these. They were played by holding them in one hand and by moving your hand rapidly back and forth, they were used as a percussion instrument. These are definitely Civil War era. \$85.

*As we understand. These "bones" were sold by sutlers during the war. They were made in Chicago and were sold "in the field." We have excavated the same in Union camp sites around Petersburg Va. Did they make them before or after the war? I don't know. I'm sure there was not much of a demand. That's all I can tell you. Thanks, Van Nitz, Vice - Pres., Fields of Glory Thanks for writing. Herb & Van. Jan 99*

35. <http://collectorsnet.com/rebacres/jun98cat.html>. REB ACRES, IN THE HEART OF THE SHENANDOAH VALLEY, VOLUME XI, NUMBER 2, S. Coleman & Company Telephone: 540-377-2057, 57 Steeles Fort Road Call 9:00 A.M. to 10:00 P.M. E.S.T., Raphine, Virginia 24472 E-mail: [rebacres@cfw.com](mailto:rebacres@cfw.com). D403 MUSICAL BONES: These "percussion" instruments were also great favorites in the camps as soldiers would compete against each other to see who could produce the most elaborate rhythms. This pair is 7" long x just under 1" across and has been given a dark walnut finish. Again, another interesting item for a camp display \$89.50.
36. <http://www.neffa.org/~neffa>. The NEFFA Festival, April 23-25 1999, Natick, Massachusetts, How to Play the Bones, North Star Room -- Saturday 11:45am -- (Teaching featured, Mixed Level), Introductory, intermediate, and advanced instruction in playing bones, with emphasis on starting and progressing, discussion of styles, and playing to music. With: Stephen Brown, John Shea, Richard Attridge, Ev Cowett, and Martha Cowett. NEFFA, 1950 Massachusetts Ave. Cambridge, MA 02140, USA, 617-354-1340.
37. Thanks for the email regarding bones. I've been mixed up in it for 20 years or so. I was lucky enough to run into Percy Danforth through my brother in 1977 and got pretty much hooked on it. I had played drums and other percussion growing up, so the *bones* were a natural step for me. I got to know Percy pretty well before he died in 1992, and also became good friends with John Burrill, Mr. *Bones* of Boston, who also died in 92'. I've never been to or even heard of another festival dedicated entirely to *bones*, but I have from time to time had little gathering of *bones* players at NEFFA. In 1985 or 86 Percy came out, John was there, and a bunch of other players, mostly from the North east, and we all did a workshop together. But Ev's festival sure sounds like fun, I had meant to come this year but couldn't pull it off. It seems ironic that one of the very oldest instruments is so unknown to the general public, I sure think we've got to preserve it and our players like Ev and Dr. Edmunds, but I'm not sure I want to see it on MTV!!? I've been lucky enough to meet a bunch of players who have come through the North East or already live up here, and actually have a little following, group of, hey what do you call a group of *bones* players? A gaggle, a hoard, how about a box of clackers!, down at Neffa, I've been making *bones* out of cow bone for 15 or so years, and doing a workshop and selling at NEFFA. If you're ever around you might want to come to NEFA if you haven't already, its the last weekend in April. Please feel free to write again, always interested in talking about the *bones*. Take care Steve Brown. Jan 99.
38. "The *Boneplayer*", 1856 by William Sidney Mount is in the collection at the Museum of Fine Arts, Boston. You might contact them to ask for a reproduction. You can find a reproduction of this work in "William Sidney Mount: Painter of American Life by Deborah Johnson", 1998, published by The American Federation of Arts, NY. Good luck in your search. Ellen Kutcher, Collections Manager, Reynolds House. Jan 99. Sally Carrol has a contract with them to reproduce on postcards and coffee mugs.
39. Sears, Roebuck & Co, Catalogue 112, 1903, page 206. *Bones* or Clappers. No. 12T3070, *Bones*, Hardwood, 5 1/2 inches, Weight, 5 oz, Per set of four...12 cents; No. 12T3072, *Bones*, Rosewood, 5 1/2 inches, Weight 5 1/2 oz, Per set of four...15 cents; No 12T3074, *Bones*, Rosewood, 7 inches long, Weight, 6 oz, Per set of four...20 cents; No. 12T3076, *Bones*, Solid Ebony, 5 1/2 inches, Weight 6 oz, Per set of four...25 cents; No. 12T3078, *Bones*, Solid Ebony, 7 inches, Weight 7 oz, Per set of four...30 cents; No. 12T3080, Clappers. Made of Walnut with patent steel spring and lead clappers. Weight, 4 oz, Per set of two...10 cents.
40. <http://www.pangea.ca/~lafisher/>. This is Larry Allen Fisher's world of hand-crafted musical instruments, entertaining performances and hands-on workshops! This site is to help you learn more about the instruments I build and the educational and performance services I offer, as well as being a general information area for connected events, items and people. Email - [lafisher@pangea.ca](mailto:lafisher@pangea.ca).

*I use cow rib bones, cut to about 6". You can get them from a butcher. They are also available commercially in bone, wood and plastic. I think Lark in the Morning has them. They have a web site. You*

can also get a tutor, by Danforth, on how to play them. Many people play a pair in each hand. There are a couple of Bodhran videos that show how to play the **bones**, as well. I sometimes do living history workshops at Lower Fort Garry National Historic Park, where I make pine **bones** with the participants. Just band saw them out of 3/4" white pine, file and sand smooth, apply oil or varnish finish, and presto! Fisher Music, Larry Allen Fisher, 632 Ross Ave, Winnipeg, MB, Canada R3A 0M1, Tel/Fax/Ans: [1-204-774-7600](tel:1-204-774-7600), [larry\\_fisher\\_99@yahoo.com](mailto:larry_fisher_99@yahoo.com). Jan 99.

I got started in 1978 while playing in a band called the Ten Penny Bit, we did Appalachian, British Isles, etc. Found some cow rib **bones** at a friends farm, bleached golden yellow with the years' exposure to the sun, and fashioned some from them. Even did some scrimshaw on them, as did the whalers in the arctic as they fashioned **bones** from whale and walrus tooth and tusk. Sept 98.

41. The Jew's Harp Guild. Maybe there needs to be a Bone's Guild or Preservation Society.

Just a quick e mail to touch base with you and let you know Mark Poss forwarded your e mail dated 9-28-98 to me. I'm not sure how we can collaborate, but The Jews Harp Guild is always open for new ideas. Keep in touch, through Mark Poss ([mposs1@cyberhighway.net](mailto:mposs1@cyberhighway.net)), and send us your ideas. Sincerely, Janet Gohring, Executive Director ([rustic@eoni.com](mailto:rustic@eoni.com))

## K. Literature

1. <http://emiko.igcom.net/~bruce/rom41.html>. Shakespeare, Romeo and Juliet, Act IV, scene 1: JULIET: O, bid me leap, rather than marry Paris, From off the battlements of yonder tower; Or walk in thievish ways; or bid me lurk Where serpents are; chain me with roaring bears; Or shut me nightly in a charnel-house, O'er-cover'd quite with dead men's rattling **bones**.
2. Shakespeare, A Midsummer Night's Dream. Bottom remarks, 'I have a reasonably good ear in music; Let us have the tongs and the **bones**.'
3. <http://www.sigler.org/roach/voice4.html>. So I prophesied as I was commanded. And as I was prophesying, there was a noise, a rattling sound, and the **bones** came together, bone to bone. I looked, and tendons and flesh appeared on them and skin covered them, but there was no breath in them. Then he said to me, 'Prophesy to the breath; prophesy, son of man, and say to it, This is what the Sovereign LORD says: Come from the four winds, O breath, and breathe into these slain, that they may live.' So I prophesied as he commanded me, and breath entered them; they came to life and stood up on their feet--a vast army." (Ezek. 37:2-5,7-10, NIV). We can't help from noticing the magnitude of power that day of rattling **bones**.
4. <http://www.winepress.com/flickers.htm>. A CHORD. Lady! Priestess of this magic kingdom! High queen in a land of yin - I seek an audience in your mythic queendom, tell 7your guardians I am kin. A speechless poet - is this good? Make a gift - add it to my loans - have some pity, if you have a mood. Tap music on these rattling **bones**. ...
5. <http://bloodroot.com/essays/essay2.htm>. Essay: Some Thoughts on Healing. ...In our quest for healing we must listen to the rattling **bones** of the old ones, our ancestors:...
6. <http://www.auschron.com/issues/vol15/issue2/arts.artview.html> . Dr. Marvin Kimbrough and Floyd Freeman by Ken Hunt. That Essence Rare. ...Many of Kimbrough's poems lean toward political commentary, often with a historical bent. For instance, she reads about white society initially disparaging blacks for making musical instruments of such things as spoons and ham **bones**, then appropriating them for mainstream popularity... The Austin Chronicle, Volume 15 Number 2, September 8, 1995.
7. <http://www.edsanderson.com/hist007.htm>. Jesse Hughes. ...The next day, he found the Indian trail, pursued it very cautiously, and about ten miles from the Ohio, came upon the camp. There was but one Indian in it; the rest were all out hunting. The red man was seated, singing, and playing on some **bones**, made into a rude musical instrument,... E-Mail: [edsanders@edsanders.com](mailto:edsanders@edsanders.com).
8. <http://sowers.org/tibet/default.htm>. The Battle over Tibet. Your mother has just died. Fortunately, the



Podeb is here. He yanks the hair from the top of her head, freeing her spirit from her body to go into the next mortal - man or animal, you are not sure which. What if her spirit stays around the house instead of departing? Fortunately, the Joba can prevent that. He carries her body to some deserted spot. There he chops her body up and spreads the internal organs out, attracting vultures and wolves by eating some of her flesh himself. Later, some of her **bones** are used for fertilizer or carved into religious objects or musical instruments. The Sowers Ministry, P. O. Box 262183 Tampa, FL 33685-2183, USA.

9. <http://www.winepress.com/flickers.htm>. Copyright © 1969 - 1987 by Doug Webb. A CHORD. Lady! Priestess of this magic kingdom! High queen in a land of yin - I seek an audience in your mythic queendom, tell your guardians I am kin. A speechless poet - is this good? Make a gift - add it to my loans - have some pity, if you have a mood. Tap music on these rattling **bones**.
10. <http://www.brainiac.com/eodale/v0597/poetport.html>. Poet Portrait, Ellenodale. We Have Always Sung. The bells of ancient temples sound, In my wide eyed dreaming, Runes, Chants, Rhythm, **Bones** struck, Keeping time through the ages, Twisting the words into patterns, That have existed, Before the first wailing man-child, E're drew breath, The eternal stars, Notes on black velvet sheets, I draw the sound of light, With each sleeping breath, And expell it, In measured stanzas, Of dreams, Of chords, And rhythms, Of burning, Hopeful, Life.

#### L. Stores

17. <http://www.larkinam.com/MenComNet/Business/Retail/Larknet/BonesSpoons>. Lark in the Morning, These **bones** are the REAL thing, the original Cro-Magnon instrument from which refined "modern" **bones** sprung. Made from high-end (that's the front, for you slickers) ribs of Texas longhorn steers, they're air-cured, cut and polished to deliver an explosive volume, tone and dynamic range triple that of anything made of wood or even carved ivory. This is the instrument tall-ship seamen played, who rescued them from their beef ration around the Horn, and what the Mithraists culled from their sacrifices for their proto-cieldhes, long after Lucy had plucked them from the communal roasting-fire for her generation in the Olduvai Gorge. Predating even the drums, these are the most ancient instruments on earth, beating the rhythms of ancestral memory... Because they're hollow, they produce everything from a sonorous woodblock sound to the high click of the traditional Irish or minstrel **bones**, depending on how you play them - and they have, on average, over 1/2 octave range. A tip/ warning on aging your **bones**: when you receive them, they are still "green," which means some moisture and residual marrow odor remains, which will pass with time. Keep them where there is plenty of air circulation, but remember: dogs will pick up on this instantly, so keep them safely out of reach or they will be eaten! You can actually vary their pitch once you get the knack. Dynamically, they range from a gentle murmur to an overbearing crescendo...you will NEVER be drowned out! And they look and feel, well, archetypal, prehistoric, the rhythmic expression of cellular memory... Hand-picked, matched and crafted by maritime musician and historian John Townley. A Seaman's Ancestral BoneQuest: The first time John ran across the **bones** as a child - he was raised aboard a sailboat - they were in the hands of a Canadian seaman. Moose **bones**, they were, he claimed. They had a wonderful meaty sound and looked as old as he did - and that was a long time ago. Much later John encountered the skinny wooden version and found them entertaining, but sort of peripheral to the likes of the fiddle and concertina. That was until he ran across Eric Ilot, British Navy sailor and songster extraordinaire. He sported four ancient ox **bones** in each hand, and rhythms from the most delicate trills to the roll of a marching band rippled across each palm and echoed through the other. It was as if neolithic seas were swelling and receding like tides, winking and nodding from centuries past. So, of course, John just had to have some. But it was not to be an easy course. Back from England, he searched Virginia for a source of good, musical rib **bones**, to no avail. You just don't polish off your BarBQ ribs and play them, it's the wrong cut. Later he learned from Colin and Rosalie Dipper's butcher in Heytesbury that the musical part is cut in two when they separate ribs from the brisket, so you just can't get them, unless you buy a whole side of beef. Fortunately, shortly thereafter a neighbor directed John to a nearby field where a cow had died some years before, and there was a bleached pile to play with. He dismantled all that remained and from it came out with a double set of dynamite **bones**. They were his pride and joy. The vagaries of sailing, however, were his undoing, and in 1992 they got left behind, a victim of vodka, when the Polish ship he was singing on sailed off in the opposite direction from the Polish ship he was serving on ... THAT was a tragedy... Polish ships and singers two years later, at a festival in Canadian Lake Erie,

afforded a sudden opportunity for recovery: a massive, whole-cow barbecue. He rushed to salvage the leftovers, and secured them to the top of his RV filled with Brit and Polish shantymen, followed by a trail of flies, for the rest of their Great Lakes tall ship tour. Shipmates Louis Killen, Tony Davis, and Marek Siurawski will not soon forget the smell ... six months later, another double set and a half of matchless wonders had matured, a triumph of the will. Not for long. On a visit to Adelphi Records, Gene Rosenthal's pet wolf (not kidding) smelled them in his kit and promptly confiscated them. What do you say to a wolf? From that sudden chance of fate has come the opportunity to provide the world once again with this most ancient of human instruments. This is a very different instrument than wooden or ivory **bones**. It is more like a fine violin, which when new is slower to respond but mellows and sharpens with age. Although they are already air-dried and cured, the internal drying process will go on for several years yet, and they will lighten up, rise slightly in pitch, and get much faster as time goes by. As you play them, they will become a part of you, and you will come to treasure them like an heirloom, or a child you have nurtured into adulthood. The oil and sweat of your hands polish and mature them and you will not easily part with them, once they have become truly yours. Because of their broad tonal and dynamic range, they are suited for any kind of world music, as world music sprung from them.

Ragtime, Celtic, African, Latin, Middle-Eastern, Asian, and Island styles are all perfectly suited, so don't feel limited to their "current" popular usage. They are not just "rhythm **bones**," they are proto-percussion. They are best used in two pairs, one for each hand. Usually the right (or your predominate) hand carries the flourishes and obbligatos while the left hand keeps the primary beat, though they can equally be used contrapuntally in call-and-answer fashion. Plus, the two pairs can be brushed together for further accents and flourishes. The accomplished player uses the whole body to vary the sound and speed, and waving the arms about rhythmically in play is integral to producing subtle variations in speed, timbre, and stereophony. Becoming acquainted with your **bones** is not a turnkey operation. The **bones** you will receive are a hand-picked, matched set, but you will have to switch them around and decide which sounds best to you front and back (closer or nearer to you) or top and bottom (into or away from your palm). There will be a distinct difference in timbre and pitch in each of 64 possible variations (for a twin set, 8 for a single pair). Try them in various finger spacings, with one or two fingers between them, or even with three. Again, tonality will change significantly. Similarly, the tone will change if they are matched up exactly or one held slightly higher than the other (so they strike each other at the tips or slightly inside the tip). It will take some getting used to to find the right match for the right sound. Once you've got it, it might be wise to mark them accordingly lest you forget in the middle of a set. This tonal variety is only one of the many ways they are superior to wooden or ivory cousins. On arrival they may have fine longitudinal cracks from drying, but these should not develop much further and don't particularly affect the tone. Per pair BON018 \$29.00

**BONES.** "These are musical clappers made of ox **bone**. The player holds a pair in each hand; one '**bone**' is held between thumb and index finger, a second between index and middle fingers. They are clicked together by flicking the wrist. Known since medieval times when Jongleurs brought them from ancient Rome." from Marcuse.

Striped **Bones**. Attractive wooden **bones** made of ash with a thick walnut strip laminated down the center. Per pair: BON008 \$15.00

Laminated **Bones**. Laminated **bones** are quite lovely and have a brighter sound than regular wooden **bones**; the sound is somewhere between **bone** and solid wood. Made from a variety of woods: Purpleheart, Hickory, Maple, Rosewood, Cocobolo, Wenge, Zebrawood, Padauk, Tulipwood, Pine, Oak, Maple, Walnut, others BON012 \$28.00

Bone **Bones**. We offer the best **Bones** made of real **bone** for a sharp clean sound. Per pair BON007 \$28.00

Shooting Star **Bones**. Finely crafted **bones**. American Hardwoods: Oak BON001O \$12.00 Exotic Woods: Maple BON002M, \$15.00 Vermillion BON002V, \$15.00 Bocote BON002B, \$15.00 Purple Heart BON002H, \$15.00 Gonacalo, Alves BON002G, \$15.00 Lacewood BON002L, \$15.00 Walnut BON002U, \$15.00 Satinwood BON002S, \$15.00 or Chechem BON002C \$15.00, Rare Woods: Verawood BON003V, \$22.00 Rosewood BON003R, \$22.00 Cocobolo BON003C, \$22.00 Ziricote BON003Z \$22.00,

Shaped **Bones**. Nice sound and good looking. These **bones** are shaped to naturally fit your hand. Per pair.

Rosewood BON005 \$12.00, Cocuswood BON006 \$15.00,

Danforth **Bones**. Traditional shaped **bones** designed by Percy Danforth, "Mister **Bones**." Pine BON009 \$12.00. Walnut BON010W, \$12.00 Cherry BON010C, \$12.00 Hickory BON010H, \$12.00 Maple BON010M \$12.00 or Oak BON010 \$12.00. Rosewood BON014 \$20.00. Ebony BON011 \$50.00.

**Bones** Instruction. How to Play the **Bones** Percy Danforth & Sue Barber. Booklet & cassette BOO012 \$10.00, **Bones** Instruction Video with Percy Danforth LAR027 \$40.00

Lark In The Morning PO Box 1176, Mendocino, CA 95460 USA. email [larkinam@larkinam.com](mailto:larkinam@larkinam.com). Owner is Mickie Zekley, [mickie@larkinam.com](mailto:mickie@larkinam.com). Home phone 707/964-4826, pr 964-5569. *Talked to Mickie on 16 Mar 99. He has a summer camp each year (this year July 30 - August 7, 1999). Chris Caswell usually teaches **bones**. Percy Danforth used to visit him when he was alive. Other than finding **bone** makers and selling **bones**, he is not into **bones**.*

18. [web@elderly.com](http://web@elderly.com). Elderly Instruments is a music store and mail-order service featuring a huge stock of new and used guitars, basses, amplifiers, effects, banjos, mandolins, fiddles, dulcimers, harmonicas, accordions, bodhrans, and other instruments, an extensive selection of instructional books and videos, plus 1000's of hard-to-find CD's & cassettes. Our prices are low and our service is fast, friendly, and knowledgeable. Our world-wide mail-order catalog service can be reached at 517-372-7890 Monday - Saturday from 9am to 5pm Eastern Time. The following are from a search on '**bone**'.

IRISH BODHRAN AND **BONES** by Mel Mercier. Teaches the essential techniques, strokes, and rhythmic patterns for the bodhran & **bones** including the "roll" stroke, major dance forms including jigs and reels, tonal variation, and more. With Seamus Egan on flute. Includes 20 page book. 70 min. 315-105...\$33.95

BODHRAN **BONES** & SPOONS by Tommy Hayes. Easygoing but intensive instruction from one of Ireland's greatest bodhran players. Hand triplets, syncopation, two handed playing, the Hayes style, much much more. Also covers spoons and **bones** very thoroughly. Complete with live stage performances. 105 min. our price \$33.95. Tommy Hayes, Bodhrán, Bones, and Spoons (video)

*Hayes' video is available from Leo Doherty, (800) 541-5004, from House of Musical Traditions, and from Rikki's Music Shop. Or you can contact Hayes directly at [bealtain@iol.ie](mailto:bealtain@iol.ie) It is an excellent tutorial on the bodhrán, covering several styles of play and lots of techniques. I recommend it.*

FOLK RHYTHMS: LEARN TO PLAY SPOONS, **BONES**, WASHBOARD, HAMBONE AND THE PAPER BAG taught by David Holt. Teaches anyone to make complex rhythms using the simplest materials, some right out of the kitchen drawer! No music lessons, note-reading or expensive instruments are needed to join the fun. our price \$16.95.

HOW TO PLAY THE **BONES** (BOOKLET & CASSETTE) by Sue Ellen Barber & Percy Danforth The definitive method for learning the **bones**. 14pp., with cassette. list \$8.98.....our price \$7.65.

MUGWUMPS V5, #4, 1977. Fingerboard Restoration, Augusta Heritage Arts Workshop, **Bones**, Bucks County folk Music Shop, Percy Danforth - "Mr. **Bones**", The Gibson Service Handbook (Banjos) our price \$3.50.

McKeown, Susan, **BONES**, CD...PRIME-CD27.....\$13.95. Don't know if this is **bone** playing. Check it out though.

Shocked, Michelle, KIND HEARTED WOMAN, first new album in 4 years! with members of Hothouse Flowers and produced by **Bones** Howe. CD...PRIV-CD82145.....\$14.75 buy, CA...PRIV-C82145.....\$8.75. Who is **Bones** Howe?

Heller, Skip, COUCH, LOS ANGELES, All instrumental with lounge/exotica roots, guest musicians include Katy Moffatt, Red Young of Big Bad Voodoo Daddys, Jay Work of Bonedaddys, Doug Fieger and more Release date 02/09/1999, CD...MOUTH-CD6027.....\$12.50. Who is Bonedaddys?

THE GREATEST SONGSTERS featuring Mississippi John Hurt, Richard Brown, Hambone Willie Newbern and others, CD...DOCU-CD5003.....\$13.95.

Hutchings, Ashley, RATTLEBONE & PLOUGHJACK, Molly and Border Morris, CD...BGO-CD353.....\$14.75.

Dalglish, Malcolm, HYMNODY OF EARTH, Early American and Shaker hymn suite composed by Dalglish and performed by the American Boychoir with Glen Velez, percussion; James Litton, conductor; and Dalglish, hammered dulcimer, **bones** and vocals, CD...MUSMAST-CD7058.....\$13.95 and HYMNODY OF EARTH, Early American and Shaker hymn suite composed by Dalglish and performed by the American Boychoir with Glen Velez, percussion; James Litton, conductor; and Dalglish, hammered dulcimer, **bones** and vocals, CA...MUSMAST-C67058.....\$7.25.

Flesher, Bob, THE CIVIL WAR BANJO -- MINSTREL FAVORITES, "22 original minstrel songs of the period played in the authentic stroke style on two original Civil War period banjos with vocals, **bones**, fiddle, and tambourine" . CA...HORSEHAIR-C402.....\$7.25.

Howell, Roger, BLUE RIDGE MOUNTAIN OLD-TIME BANJO, "banjo instrumentals with fiddle, guitar, bass, autoharp and ham-**bone** rhythms"! CA...IVYCREEK-C110.....\$7.25.

Carthy & Dave Swarbrick, Martin, SKIN & BONE, CD...GREEL-CD3075.....\$13.25, Irish, Scots, & English Fiddle.

19. <http://www.hmtrad.com/>. Welcome to House of Musical Traditions, 1997: our 25<sup>th</sup> Anniversary. We have instruments, accessories, recordings, & books from the U.S. and around the world, specializing in rare and exotic music. If you don't see what you need, just ask. -- David Eisner, owner, [hmtrad@hmtrad.com](mailto:hmtrad@hmtrad.com). House of Musical Traditions, Inc., Folk Instruments, Books & CD's From Around the World, 7040 Carroll Avenue, Takoma Park, MD 20912, phone 301-270-9090. fax 301-270-3010.

*Bones are one of our most popular instruments. We have a couple of different makers that we carry. Black Bart's **Bones** are genuine calf bones that are laquered. They are priced at \$34.95 per pair. The other maker that we carry are Whamdiddle. They make **bones** from a variety of hard woods and are priced at \$20.00 per pair. Right now our stock of Whamdiddle **bones** is pretty low. We will be receiving an order from them in about a month. The Black Bart's sets are currently in good supply but they sell quickly. We also carry a video called, "Bodhran, **Bones** and Spoons" that features the use of these instruments in Irish music. It is priced at \$29.95. Let me know if there are further questions. Thanks. Franklin Taggart. Feb 99.*

*Black Bart's **bones** are made by Dave Boyles in Cedarburg, Wisconsin. They are according to legend, made from the rib **bones** of caribou. I've heard rumors that they are now made from the ribs of beef cattle. Send your address and I'll mail you the whole story as told by Bart himself. Feb 99. A small brochure titled 'Blank Barts' **Bones** arrived with the legend of his **bones** plus beginning instructions on playing the **bones**. Feb 99*

20. <http://www.hobgoblin.com/contents.htm>. THE HOBGOBLIN CATALOGUE, The **bones** are a very old instrument, and still feature strongly in the folk traditions of the UK, Ireland, and the USA. Up to four **bones** can be held in each hand, but usually four **bones**, two in each hand will suffice to play any rhythm.



GR1701, Gremlin Standard **bones**, per pair. Available in Cherry (light colour), Yew (yellow) or Padouk (red coloured) GR1705, Gremlin rosewood **Bones**, pair. GR1706 Gremlin Wenge rosewood type **bones**, per pair. GR1707, Gremlin ebony **Bones**, per pair, HG1720, Deluxe hardwood **bones** pair, joined with a leather thong. USA. MQ1725, Bone **Bones** selected and balanced by Nick Driver, per pair. England. Email; Pete@Hobgoblin.Co.UK.

21. <http://www.total.net/~muzart/10en.html#anchor336135>. musantiqua inc. 848, 1st street, Richelieu, Qc, Canada J3L 3W5, Email: muzart@total.net Fax: 1-514-658-7851. Wooden spoons, **bones** and limberjacks:

SE3808 Wooden spoon - small.....10.95

SE4210 Wooden spoon - large.....16.95

OE3007 Wooden *bones* (pair).....4.95

22. <http://www.ceolas.org/instruments/bodhran/vendors.html#Andy>. Suppliers of Bodhráns and Related Stuff. This page lists all the bodhrán vendors that I know about. If a store in your area isn't listed, then I don't know one. (Includes *bones*).
23. <http://www.celtictrader.com/>. The Celtic Trader. Welcome to our website! Since 1987, The Celtic Trader has been a source for Celtic and Appalachian music, music books and small instruments. We're based in Charlotte, NC, but we travel all over the south and mid Atlantic region to over 26 festivals every year. The Celtic Trader, 645-G Pressley Road, Charlotte, NC 28217, 800-822-2420, 704-527-3800, fax 704-527-8044, email: [trader@celtictrader.com](mailto:trader@celtictrader.com). Reeje Malady, owner. *Called and talked to Rege. He also sells bones. His wife is a good bone player. Also a youth named Paddy League. Mentioned Myron Betholz and Fiona Ritchie as great players Jan 99*
24. <http://www.otherlands.com/mis/mis.html>. Other Lands - Musical Instruments. Percussion Instruments, Bodhrans (Irish Frame Drums), *Bones* & Spoons. Irish hardwood "*bones*" \$11.95, Bodhran, *Bones* & Spoons Video \$39.95. Orders: (800) 993-3210, [email@otherlands.com](mailto:email@otherlands.com).
25. <http://www.stealthpromotions.com/mountaingardens.htm>. Mountain Gardens & Music. We offer a wide selection of folk music instruments from around the world, as well as some locally crafted dulcimers, *bones* and strum sticks. I stock and sell instruments made by Masterworks, McSpadden, Stoney End, Hobgoblin, James Jones, John Huron, Bob Mize and others. If you would like to see, feel and play these instruments, please come and visit, or you may call (423 239-6257 or 423 323-9601). Email - [jherbert@mounet.com](mailto:jherbert@mounet.com).
26. [DrHorshair@AOL.com](mailto:DrHorshair@AOL.com). CD'S and tape list for Bob Flesher's recordings from Dr. Horsehair Music Company, Box 9950, Moreno Valley, CA, 92552.

#400- WIZARD OIL by Dr. Horsehair's Old-Time Minstrels. This cassette tape is a collection of 12 upbeat and light-hearted minstrel songs by this raucous group, including the famous song "Wizard Oil", a comical parody on the old medicine show. Listen to old Doc Horsehair try to slicker folks out of their money with his healing elixir. This tape is a repeat favorite. The instruments used are an authentic 1862 minstrel banjo, bones, guitar, and bass. Songs are: Buffalo Gals, Wizard Oil, Nine O'Clock Bell Jig, Ring, Ring de Banjo, Gwine Back To Dixie, Lynchburg Town, Old King Crow, Jordan Is A Hard Road to Travel, Rosin The Beau, Dixie's Land, Oh! Susanna, Johnson's Old Grey Mule.

#402- CIVIL WAR BANJO by Bob Flesher. This cassette tape is a collection of songs that were undoubtedly played during the war by the troops. Played on two original banjos of the 1850's and 1862, these songs are taken from banjo instructor books of the day, and are typical of what banjoists of that period played. Along with the banjo is fiddle, bones, and tambourine. We have tried to achieve the exact sound you would have heard had you been in one of these minstrel shows that were so popular in the army. The enclosed card is loaded with history. Songs are: The Old Grey Goose, Cotton Pod Walk Around, Briggs Jig, Jordan is a Hard Road To Travel, The Grape Vine Twist, Twill Nebber Do To Gib It Up So, Hobson's Jig, Green Corn Jig, Essence of Old Virginny, Green Corn, Briggs Breakdown, Get Up In The Morning, Circus Jig, Jim Along Josie, Hoop De Dooden Doo, Canebrake Reel, Camptown Hornpipe, O Lud Gals Gib Me, Walk Into The Parlor Jig, Boston Jig, Peeping Through The Cellar Door, Hard Times.

#403- THE MINSTREL BANJO of the Civil War and Antebellum Period by Bob Flesher. After the immense popularity of the "Civil War Banjo" tape above, we used the same instruments to create a second authentic minstrel banjo project with 18 songs of the period. Again, the "J card" inside is loaded with information on the songs and banjo history of that day. This is probably the best project we have recorded. Available in cassette tape only. Songs are: Coon Hunt Walk-Around, Bee Gum Reel, I'm Gwine Ober De Mountain, Wake Nicodemus, Origin of de Banjo, De History of De World, Get Away Gumbo, Sound Your Horn, De Bones In De Barnyard, Nicodemus Johnson, Sugar Cane Dance, Walk Jawbone, De Old



Banjo, Bluetail Fly, Kick Up De Debble On A Holiday, Josephus Orangeblossom, Old Virginny Jig, Grape Vine Reel, Rose of Alabama.

#001- MINSTREL BANJO STYLES by Rounder Records. This CD and cassette tape is a collection of 43 different minstrel banjo songs in the diverse styles of six different minstrel banjo players. Joe Ayers, Clarke Buehling, Bob Carlin, Bob Flesher, Tony Trischka, and Bob Winans are pioneering the return to popularity of this historic style of five-string banjo playing. The notes by Bob Carlin are packed full of historical information on the songs. It is mostly banjo instrumentals with only five vocals. This project by Rounder has received excellent reviews.

#401- OLD-TIME CLAWHAMMER BANJO by Bob Flesher. This cassette tape is a collection of 12 instrumental clawhammer banjo songs. Bob uses many different banjos to set the character for each song. Instruments include banjo, guitar and bass. This tape has turned out to be a favorite with many repeat orders. Songs are: Snowdrop, Dusty Miller, Citico, Ring, Ring De Banjo, Buckdancer's Choice, Soldier's Joy, Buckhorn, Cacklin' Hen, Listen To The Mocking Bird, Spanish Fandango, East Tennessee Blues, Yellow Rose of Texas.

#401T- OLD-TIME CLAWHAMMER BANJO TABLATURE by Bob Flesher. This is all of the songs on the #401- "Old-Time Clawhammer Banjo" cassette tape tabbed out in easy to read tablature. If you play banjo you can learn these songs, note for note, as they are on the tape. Instructions for reading tablature are included.

#501- THE MINSTREL BANJO STROKE STYLE by Bob Flesher. This book and cassette tape feature 60 songs written in easy to read tablature so you can learn to play the old minstrel stroke style with all of its fancy licks. The stroke style is a fancy form of clawhammer or frailing but it includes licks that have been forgotten over the years, like thumb lead, 6/8 rhythm, arpeggios, and triplets. The cassette tape follows along with each song being played slowly enough to hear the intricate licks, but fast enough to hear the melody. All of these songs have been taken from seven different banjo instructional tutors that were written in musical notation. These books include the 1855 Briggs, the 1859 Rice, the 1860 Buckley, 1863 Converse songster, the 1865 Converse, the 1868 Buckley, and the 1872 Converse. Included are instructions on tuning to the low minstrel pitch and how to read tablature. Price \$35.00

#512 a book called: THE SWINGING SWEENEYS, a reprint of an article published in the Iron Worker in 1969. This article has been determined a very accurate biography of the "Inventor" of the 5-string banjo, Joel Sweeney. It highlights his development and performance on the banjo. In the same article is a biography of his brother, Sam Sweeney who rode with and was the personal banjo player for General J.E.B. Stuart of the Army of Northern Virginia. Includes photos of Joel & Sam Sweeney. Included are three of Joel Sweeney's songs with the decorative cover page. Also in the same book: THE BANJO OF THE COWBOYS, a reprint of an article written by Bob Flesher showing documentation that the original old cowboys actually played clawhammer style banjo instead of guitars. This also includes a history of the banjo up to the era of the cowboys. Old photos included. To Order - #512 The Swinging Sweeneys \$10.00

ORDERING INFORMATION: All cassette tapes are \$10.00, the CD is \$15.00 and #401T tablature is \$10.00. Enclose \$1.00 shipping for each item ordered to a max shipping fee of \$5.00. Double the amount for orders outside the U.S. and Canada. Order from: Dr. Horsehair's Music Co., P.O. Box 5206, Riverside, CA 92517, USA Phone (909) 686-9950, FAX (909) 686-8108. CATALOG AVAILABLE on Bob Flesher's Open-back and Minstrel reproduction banjos. Catalog price \$2.00.

27. <http://www.prodrum.com/access.htm>. Pro Drum has been dedicated to the needs of the professional, amateur, and novice percussionist since 1988. We have worked with professionals such as Mickey Hart, Zakir Hussain, Airto, Luis Conte, Giovanni Hidalgo, Ed Mann, Richie Garcia, Steve Reid, Doc Gibbs, Dennis Chambers, Joel Rosenblatt, and Arthur Hull among many others. Now you can join these great drummers and percussionists as well as our many diverse customers in obtaining instruments and accessories from our extraordinary selection. We will acquire whatever you need if it cannot be found. The supply of exotic and traditional instruments available is not limited to what is in this catalog. Remember, we are committed to bringing you the best the percussion world has to offer at the best prices. PLEASE

NOTE: Several instruments were not listed. Some of these are rain sticks, rhythm **bones**, triangles, claves and steel drums. Please call for further information. Email - [info@prodrum.com](mailto:info@prodrum.com).

28. Interworld Music, RFD 3, Box 395a, Brattleboro, VT, 05301. Sells Mel Mercier video and probably much more.
29. <http://www.musiciansource.com>. Holt Video re: "Learn to Play Spoons, Bones, Washboard. Hambone and the Paper Bag. \$24.10 which includes shipping. 800-831-8323.
30. <http://www.tidalwave.net/~davjam/order/miscorder.htm>. Dave's Music. Miscellaneous Stuff Order Form. BIRL1550, Rhythm **Bones**, list, 4.95, our price, 3.25. email - [davjam@tidalwave.net](mailto:davjam@tidalwave.net). *Sure....they are plastic and are fun to play with. They are made by a novelty company called Trophy and sound really nice. They are \$3.25 plus \$3.50 shipping/handling. Let me know if you are interested and I'll tell you about ordering information.... Thanks, Pepperdaves Music. Feb 99.*

*A pair arrived in Feb 99. They are the black plastic **bones** with 'rhythm bones' written on the side patented by Joseph Birl (#2,436,283) in 1945side. .*

31. <http://www.usachoice.net/pastel/Musicac6.HTM>. Pastel Record and Music Company, ID 261, Bones, Wood, WB-235, Walnut, \$12.95, New. ID 278, Rhythm Bones, Plastic, Black, \$5.95, New. Email - [Pastel@usachoice.net](mailto:Pastel@usachoice.net).
32. Bones Unlimited, Dr. Fred Edmonds. Book and Video.

*From Ev. I spoke to Jim Myers, 7436 Hwy 55, Golden Valley, MN 55427. He says that he is just learning to play and bought Fred's wooden **bones**, Books I-IV and tapes. He said that he does not plan to enter the **bones** business but will sell what he does not need. He gave me a home page address of <http://meyjim@dunwoody.tec.mn.us> which is a technical school. His Tel. No. is 612-545-8693. He asked to have his name added to our mailing list. He also said that he got a box of wooden **bones** from Fred's wife but has no idea what kind of wood they are made of. Dec 98. Steve called him in Jan 99, and he said he is selling a few **bones**. He is having whoever made bones for Edmonds make some **bones** for him.*



30. <http://pages.prodigy.net/noteworthyjohn/>. The Oldtime Instruments and Music Home Page, Presented by Noteworthy Instruments and John Huron. John Huron builds and plays a variety of historical instruments. His gourd banjars (replicas of 1800's slave instruments) are currently in use at the Colonial Williamsburg, Old Salem, and Rocky Mount Living History Museums. The Smithsonian Museum of American History has one of his fretless mountain banjos. John's dulcimers, mouthbows, and "**bones**" are copies of instruments that have been played throughout the southern Appalachian mountains for over a century. Instrument Descriptions: ... **Bones**, Percussion instrument African-American



origin. Email - [noteworthyjohn@prodigy.net](mailto:noteworthyjohn@prodigy.net).

*Thank you for your interest. I'm not much of a player however I do make some nice wooden **bones** that start at \$10/pr. plus shipping. Wood availability varies (ie. maple, cherry, ash, walnut, mahogany). Figured, hard to get, and premium woods (i.e.. curly maple, American chestnut, and persimmon, the North American relative of ebony) run \$20-\$30/pr. Tonal properties and volume vary between (and sometimes even within) species due to the densities and grain structures of the different woods. If you send me an address I can mail you a photo or in a couple of months it will be a part of my newly spruced up web page ! Sincerely, John Huron, Noteworthy Instruments, Proprietor. Jan 99.*

*If I've learned anything over the years of making instruments it is that "best sound" is a very subjective, personal term. I like the persimmon or American chestnut for clarity and volume. However if you play two handed, I suggest a different voice in each hand. Feb 99.*

### **M. Instructional**

1. <http://www.mhs.mendocino.k12.ca.us/MenComNet/Business/Retail/larknet/BookRecVidFolder/VideoFolder/VidDrumPercussion>. Folk Rhythms : Learn to Play Spoons, **Bones**, Washboard, Hambone and the Paper Bag by David Holt. How to make complex rhythms using the simplest materials. Anyone can do it! VID143, \$19.95. How To Play The Bodhran With an introduction to the **Bones**, Spoons and Scottish Snare Drums with Chris Caswell Primary rhythm of reel and jig times are covered, along with many of their variations. Included are damping, two-on-three rhythm, and numerous tips for advanced playing. In addition, you will learn the basics of **bones**, spoons and the exciting Scottish snare drum LAR021 \$40.00. Mr **Bones**: How To Play The **Bones** Percy Danforth started playing the **bones** in 1908 when he was eight years old. He is the master of two-handed **bones** playing. Percy says, "Playing the **bones** with one hand isn't playing. It's just rattling the **bones**." This is the definitive work on playing the **bones**! Learn to Play, The History of the **Bones**, The Life and Times of Percy Danforth, Lots of Great Music with Percy and some of Mendocino's finest musicians. Learn all Percy's secrets, alignment, tone, subtlety, and how to hold the **bones**. There are examples of rolls, taps, triplets, flams, syncopated rhythms, different time signatures, and segments using slow motion video. Included are lots of examples with live (and very lively) music. You need 2 pair of **bones** to get the most out of this video. LAR027 \$40.00.
2. <http://www.east-durham.org/page1.html>. Catskills Irish Arts Week. Our 1998 Teaching Staff, ... BODHRAN/**BONES**: Myron Bretholz...
3. <http://www.peru.lib.in.us/sumprograms.htm>. The Peru Public Library Summer Programs. ... August Liza and Mark Woolever. A variety of acoustical music performed with singing on a sundry of musical instruments such as a fiddle, guitar, mandolin, rhythm **bones**, harmonica and lap dulcimer. Contact Us, 102 East Main, Peru, Indiana 46970, Phone:(765) 473-3069, Fax: (765) 473-3060, Email: [ppl@peru.lib.in.us](mailto:ppl@peru.lib.in.us).

*I am forwarding an address for the Woolevers for you. Liza and Mark Woolever, 5825 N. Quince Road,*

Plymouth, IN 46563, Phone (219) 936-7410, Hope this will be of help to you. Jan Armstrong, email - [hippensteel@peru.lib.in.us](mailto:hippensteel@peru.lib.in.us). Feb 99.

[www.angelfire.com/biz/lizamarktradtnlmusic](http://www.angelfire.com/biz/lizamarktradtnlmusic) is the Woolevers web site and includes a photo of Mark playing the **bones**. Liza says she has 1 HOUR ONLY to use the Internet, so if town-kids beat me to the sign-up sheet--no computer for me that week! I rarely come into town more than ONCE a week, as I am at Home working-out, practicing all those musical instruments, & preparing all those shows to help folks be happy by! So, be patient with me please...World Peace, Love, & Tunes to ALL! Mar 99.

4. DRIVER Nicholas, Bodhrán & **Bones** Tutor, Crawley (G.B.), Gremlin Musical Instruments Co., 1988, 26 p.
5. <http://exhibits.pacsci.org/music/Instruments.html>. Musical Instruments, Percussion. Percussion instruments include just about anything you can whack with a stick. How the sounds are made. In percussion instruments the sound source is a vibrating membrane (these instruments are called membranophones) or vibrating piece of solid material (these are ideophones). The percussionist normally causes these materials to vibrate by hitting them (hence the name percussion), but many percussion instruments are played by shaking, rubbing, or any other way of causing vibrations.

How the pitch is changed. Because of the complex ways in which the sound source vibrates, most percussion instruments do not have definite pitch. Most of the instruments that do have definite pitch are ideophones. The pitch of these instruments depends on the amount of material that is vibrating. In general this means that the instruments must have a different vibrating body for each note, such as xylophone bars, chimes, bells, or the tuned gongs of a gamelan orchestra. The pitch of membranophones (i.e. drums) depends on thickness and tension of the drumhead. The only common membranophones with definite pitch are kettledrums (timpani).

Examples. ...Ideophones, Definite pitch: xylophone, ... Indefinite pitch: cymbals, gong, rattles of all kinds, **bones**, spoons... If you have any questions or comments please contact ([Paul Beck@pacsci.org](mailto:Paul_Beck@pacsci.org)).

*From Paul Beck. Argh! These should be listed as non-pitched ideophones. The table borders on the web page got erased, making things line up wrong. I'll go fix that after sending this note. **Bones** nowadays are mostly made of wood -- I don't know if you've seen them before: They're shaped like stylized cow rib **bone** pieces, about 5-6 inches long. You hold a pair of them near the ends, one between your thumb and index finger, one between your middle and ring fingers, with the long parts resting edge-on on the palm of your hand. By moving your wrist from side to side you get the **bones** to whack together (the one by your thumb stays still, and the other knocks against it). You can get quick triplet rhythms out of them. People who are good at it can hold a pair of **bones** in each hand and get really interesting rhythms going. I suppose you could make a marimba-type instrument out of **bones** (gruesome!), grinding them until each bone had the pitch you wanted. This might be called an osseophone or something like that. Paul Beck, Exhibit Developer and Copy Writer, Pacific Science Center. [Paul\\_beck@pacsci.org](mailto:Paul_beck@pacsci.org), 200 - 2nd Ave. N., Seattle, WA 98109.*

*My own interest in **bones** stems from being both a percussionist and a fan of Irish music. I'm not very good at playing them, but I'd like to be. My percussion teacher in college had some **bones** he got from Percy Danforth, and he demonstrated to me the basics of playing them. Is there a **bones** organization out there? Sept 98.*



6. <http://doublestop.com/new.htm>. Get started playing the **Bones** with Barry's instructional. This video describes the fundamentals of the **Bones** for beginner and novice bone players, starting with one handed technique, moving into two handed playing. This video is sold exclusively at the Double Stop Fiddle Shop and through Barry "**Bones**" himself at \$20 plus shipping and handling. Coming Soon: Advanced Bone Playing Video. Email - [fiddleshop@doublestop.com](mailto:fiddleshop@doublestop.com).

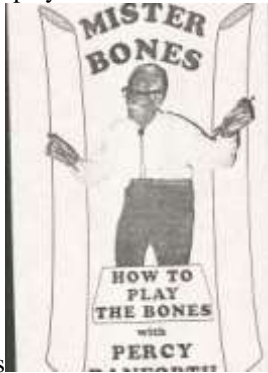
My first exposure to playing the Bones was as a child, in the sixties. A Bones player, Cecil Hiatt, had joined in with my grandfather, Lue Berline, while he played the fiddle. As it turned out, Cecil had learned his Bones technique from a player in an old west medicine show. Several years later, it was Cecil who gave me my first set of Bones and taught me my first clicks. In the years since, my Bones playing has taken me to more places and allowed me to meet more good people than I could have ever imagined. I hope you find playing the Bones to be as fun and rewarding as I have. Drop me a line if you'd like to share some of your own Bones stories. 888-822-8406 (This number answers Barry's Diesel Repair - Barry's other business).

**Bones**, as a musical instrument, have been dated back to 1600 B.C. in Egypt, but their popularity first gained prominence in Ireland where Irish rhythms were naturally suited to them. In medieval Europe roving performers played oxen ribs as a rhythm accompaniment to their melodies. In the 1800's, **Bones** were frequently played in American minstrel shows. The familiar clatter of **Bones** was prevalent in traditional jazz of the 1920's and remained popular until the beginning of the 1940's. And today, with the resurgence of traditional music, **Bones** have once again risen in popularity in rhythm accompaniments and solo melodies. Originally, **Bones** were first fabricated from segments of animal rib bones with cow ribs being the most widely used. Natural bone has good tonal quality, but proves to be uncomfortable between the fingers. Now, **Bones** are hand-crafted from several different hardwoods, with Ebony, Osage Orange and Rosewood being the best materials for serious playing. The woods used in Barry's **Bones** are premium hardwoods and are crafted for authentic tone and years of use. All Barry's **Bones** receive a penetrating and surface-hardening Danish oil finish. Occasional polishing with a good quality furniture oil will retain their natural beauty. One pair of **Bones** with instructional pamphlet is \$25 dollars plus shipping and handling.

*Called and talked to Barry. Has a buddy in town who makes bones for him. Plays in his uncle Byron Burline's Band which is famous so he get to play most every weekend. He learned to play the bones from Cecil Hyatt who played with Barry's grandfather until 1973. Barry is 38 years old. Has a copy of the book 'Gentlement be Seated.' Has been on TNN and they occasionally rerun that segment. Has played 'Classical Gas' with it author Mason Williams. Has visited Chet Atkins at his home and Chet recorded some of their joint play. Barry has a list of everyone he has sold bones or his instructional video to, and said he would send a bones fest announcement to them. They have a big bluegrass festival every Sept. Barry can't make a bone fest if it's on the first weekend in October. Mar 99.*

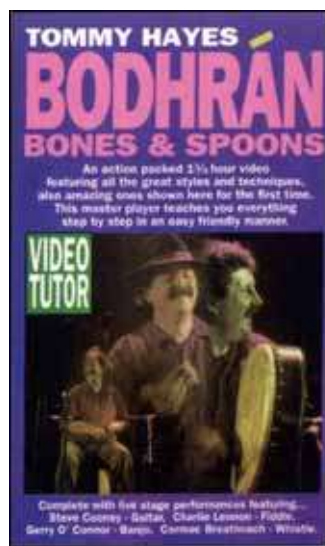


7. <http://www.tiac.net/users/papajoe/chuck19.htm>. Chuck Larkin's Workshop Information. 5. SPECIALTY WORKSHOPS constructed as needed. Loading in humor, Ghost tales, Tall tales, Celtic sagas, Musical instruments: Musical Saw, Jaw Harp, **Bones**, Spoons, Nose Whistle, Hands, Dancing Jacks.
8. How to play the **Bones** with Percy Danforth. Produced by the The Institute for Traditional

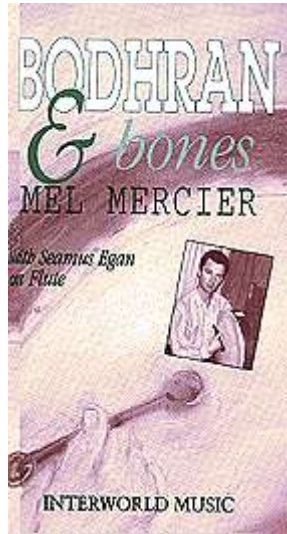


Studies Distributed by: Lark in the Morning, PO Box 1176, Mendocino, CA 95460. Percy started playing the **bones** in 1908 when he was eight years old. He is the master of two-handed **bones** playing. Percy says, "Playing the **bones** with one hand isn't playing. It's just rattling the **bones**." This is the definitive work on playing the **bones**: Learn to play, The history of the **Bones**, The life and time of Percy Danforth "Mister **Bones**", lots of great Music with Percy and some of Mendocinao's finest musicians. Learn all Percy's secrets: alignment, tone, subtlety, and how to hold the **bones**. He demonstrates rolls, taps, triplets, flams, syncopated rhythms and different time signatures. Also included are lots of examples with live (and very lively) music. You need 2 pair of **bones** to get the most out of this video.

9. [http://www.ultranet.com/~neffa/grid/events/S\\_08LF\\_1800.html](http://www.ultranet.com/~neffa/grid/events/S_08LF_1800.html). New England Folk Festival Association (jkty@yyci.com), Appeared at NEFFA 1998: How to Play the Bones, Loft -- Saturday 6:00pm -- (Teaching featured, Beginner-level), Instruction in how to play the rhythm **bones**, from basic to advanced, including a description and demonstration of various styles. With: Stephen Brown. (Stephen Brown, Traditional rhythm **bones** using Irish, old time, French Canadian and other traditional music. Contact: 36 Royalston Rd N., Winchendon, MA 01475, +1-978-345-1713.



10. <http://www.cadvision.com/2kmusic/bohdran.htm>. THE BODHRAN. THE BODHRÁN, BONES & SPOONS VIDEO by Tommy Hayes. wm1401 - VHS PAL, wm1401a - NTSC, \$38.95. 2K Music Distributors, Box 371, Blackie, AB, Canada T0L 0J0, Phone: (403) 684-3624, Fax: (403) 684-3471, Email: [2kmusic@cadvision.com](mailto:2kmusic@cadvision.com).



11. <http://www.mv.com/ipusers/benj/video.html>. Interworld Music Videos, (603) 228-2961. Bodhran and **Bones** by Mel Mercier - Jigs and Reels on the bodhran and a special segment on the **bones**. Slow Motion video too! "Slow motion photography, on screen musical notation and performance sections... all add to the overall excellence of this video." - Dirty Linen. This video presents the most effective and musical method for playing the bodhran and the **bones**. Traditional and innovative techniques, essential Irish jig and reel rhythms and dance forms, and in depth demonstrations of the elusive bodhran and **bones** rolls will have you playing like a pro. Mel is joined in several performances by the renowned Seamus Egan on the Irish wooden flute to demonstrate the techniques in their musical context. 1 hour, VHS Video, \$39.95. Email [interworld@interworldmusic.com](mailto:interworld@interworldmusic.com)
12. <http://www.musicvideo.com/mbspec.html>. Music Lessons from Mel Bay!! Texas Music and Video proudly presents music lessons on video from Mel Bay!! Bodhran, **Bones** & Spoons by Tommy Hayes, 105-Minute Video, (95303VWW) \$29.95, How To Play The Bodhran by Chris Caswell, (95134VX) \$40.00. This video will teach you the popular yet elusive strumming technique of the bodhran. In addition, you will learn the basics of **bones**, spoons, and the exciting Scottish snare. Mister Bones, How to Play the Bones by Percy Danforth, (95150VX) \$40.00. Percy Danforth has been playing **bones** since 1908 and is the master of two-handed **bones** performance. This is the definitive teaching video on **bones**. Please send e-mail to [staff@musicvideo.com](mailto:staff@musicvideo.com).
13. <http://www.melbay.com/>. Mel Bay Products are available at your local music store or you may call 1-800-8-MEL-BAY (800-863-5229). To order a catalog call 1-800-8-MEL-BAY (800-863-5229) or e-mail us at [email@melbay.com](mailto:email@melbay.com).
14. <http://www.tassie.net.au/~celtic/hwhistle.html>. Celtic Southern Cross is Australia and New Zealand's major supplier to the folk musician. Whistles and Percussion. Tasmanian Blackwood **bones**, specify left or right hand (or both), Pair \$15 CSC 4 I, Three \$20 CSC 5 I Rosewood Spoons. Also list Danforth and Hayes books and tapes. Email [celtic@tassie.net.au](mailto:celtic@tassie.net.au).  
  
*The **bones** are made out of Tasmanian Blackwood, are flat and are shaped to be easily held. I no longer make them for left and right hands so will change that listing, Cheers, Mike Watts, Celtic Southern Cross, Box 72, Bracknell, Tasmania, 7302, Australia. Jan 99. Ordered a pair for \$15 including shipping. Feb 99.*
15. Chuck Larkin, When I'm in a state performing as a Bluegrass Storyteller I also have a number of workshops. I teach beginners on the **bones**. An old traditional rhythm instrument - now made from various types of wood - **bone** more difficult to acquire. Two styles holding with about one inch above fingers with **bones** curved away for single, double and tripple clicks and second style holding in middle with **bones** curving in for rapid number of clicks. I collected some of my first stories in Chattanooga from your former Judge Dalton Roberts when I was his Federal Project Officer about 1970. Email - [Myhteller@aol.com](mailto:Myhteller@aol.com).

16. <http://bems.com/folk/folkV.html>. Boulder Early Music Shop 3200 Valmont Road, #7 Boulder, Colorado 80301 (303) 449-9231 or (800) 499-1301 Fax (303). 449-3819 or e mail: [RLH1939@aol.com](mailto:RLH1939@aol.com). Edmunds, F.T., Bones Unlimited - Book 1, BU1, Edmunds, Bones, Spiral Bk, \$7.25, Edmunds, F.T., Bones Unlimited - Book 2, BU2, Edmunds, Bones, Spiral Bk, \$15.50. *There are only two books as far as we know. However, they come in different combinations - Books 1 and 2 together or separately. Dr. Edmunds, the author of these books, died recently, and we are currently trying to contact the new distributor of his books. Perhaps there are some others, which we shall try to find out. Best Regards, Ruth Harvey. Feb 99.*

## K. Bibliography

1. Center for Black Music Research, Suzanne Flandreau, Librarian and Archivist. [sflandreau@popmail.colum.edu](mailto:sflandreau@popmail.colum.edu). The CBMR is interested in bones as a folk instrument in Africa and America. I can suggest some reference sources for you to consult, but before I do that, tell me more about sources you have already consulted...

I am attaching citations to three articles on bones that I found by searching RILM, and academic music database. You didn't mention that you had them. I also suggest that you find a copy of Dena Epstein's book *SINFUL TUNES AND SPIRITUALS* (University of Illinois Press, 1977) which covers black music to the Civil War. She talks pretty extensively about musical instruments, if I recall. There are also any number of books on minstrelsy, which you could probably find by searching your local library catalog or the internet. Let me know if you need more help. The articles I found:

RILM NO: 93-09453-ap, AUTHOR: Wald, Elijah, TITLE: John "Mr. Bones" Burrell: 1921-1993, SOURCE: Sing out! The folk song magazine vol. 38, no. 2, Aug-Oct, 1993, p. 30. ISSN: 0037-5624.

RILM NO: 82-03495-ap, AUTHOR: MCDOWELL, Robert, TITLE: Bones and the man: toward a history of bones playing. SOURCE: Journal of American culture, USA Vol. V/1 (spring 1982) 38-, 43. Illustration, portrait. LANGUAGE: English. DOC TYPE: ap -- Article in a periodical, CLASS: SOUND SOURCES - Percussion (membranophones, idiophones). ABSTRACT: The character of Mr. Bones was the key percussionist and 'end man' of the 19th-c. blackface minstrel show, playing off the Interlocutor and Tambo. Frank Brower introduced the bones to the professional stage in 1841, picking up the use of the instruments from black slaves. Although there is no evidence of bones playing in West Africa, the Zulu and Chwana in South Africa play them. Bones playing was apparently invented by the Chinese ruler Fou Hi in 3468 B.C. They were played in Rome in 2700 B.C. and in northern Europe no later than the 2th c.

RILM NO: 87-05390-as, AUTHOR: WINANS, Robert, TITLE: Early minstrel show music, 1843-1852. SOURCE: In: Musical theatre in America. (Westport, Conn.: Greenwood, 1984) 71-97. Port., facsim., bibliog., list of works, charts, tables. MAIN WORK: See RILM 87-00909. LANGUAGE: English. DOC TYPE: as -- Article in a symposium. CLASS: ETHNOMUSICOLOGY - North America (north of Mexico), ABSTRACT: From its inception by the Virginia Minstrels in 1843, the minstrel show was primarily a burlesque musical, satirizing both 'highbrow' culture and African-Americans. The first troupes used a quartet of banjo, violin, tambourine and bones, and though instrumental solos were featured, instruments tended to accompany the more important vocal music. Most songs were folklike, with verse/refrain structure and a harmonized chorus on the refrain; they often were sung in a dialect parodying black speech. Comic songs predominated, but a growing proportion were sentimental. Lists of lyrics and discussion of the most commonly performed songs accompany the article.

Steve Wixson ([wixson@chattanooga.net](mailto:wixson@chattanooga.net)), October 11, 1999.