



Rhythm Bones Player

A Newsletter of the Rhythm Bones Society

Volume 16, No. 1 2014

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Executive Director's Column

This is without a doubt the hardest Editorial I have written. Dan Cowett, as I'm sure you're all aware, passed away on March 24th. Dan was a central figure in many Bones Fests, running sound, and being the glue that holds it together. Beyond those roles he performed, he was a special person. He was so genuine, and kind, someone I was always so glad to see. I remember vividly he and Everett at Bones Fest in Milwaukee, he put great effort to make sure Everett could attend. He's a good example of how this small, uncomplicated instrument has brought together some truly amazing people who represent more than an organization, but a family of bone players. I was ecstatic that he was able to attend Bones Fest this summer, and have great memories of them playing together. One more way of saying, nothing is worth

more than this day, hug your kids, play the bones, experience life.

Hard to focus my energies toward other things, but I'm really excited to be coming to Grand Rapids this Summer. Bill Vitts has quite a town to show us, and Jennifer, Jeremy and I are gearing up. Did you know that Grand Rapids is one of the centers of the Craft Beer movement? I'm going to have to sample as many as humanly possible. If you have never been to a Bones Fest this would be a great one to make your first. If you haven't been to one in some time, we are dying to see you, and if you just can't miss one, it will be great to see and play some bones with you. Make this Bones Fest Grand! *Steve Brown*

Dan Cowett Remembered

Daniel Andrew Cowett, age 52, passed away this March 16. You can read a formal obituary by clicking on Dan's photograph in the April RBS Homepage.

Dan ran the audio at a dozen Bones Fests making them run smooth and performers look professional.

Dan seldom played rhythm bones on stage, however, the April Homepage Video of the Month shows his audio engineering and some rare rhythm bones playing, one with his father, Everett Cowett, the father of the Rhythm Bones Society, on an Irish Fest stage at Bones Fest in Milwaukee, and a second with his sister, Martha, and brother, John, at last year's Bones Fest. Here's some remembrances.

Dan was always a welcoming and fun-loving member of the RBS family. He was also the best sound guy ever. Not only could Dan resolve any technical sound issue we faced, but he had a special knack for making us feel comfortable on stage and taking away the edge. His easy-going and reassuring presence turned any audio problem or concern into no problem at all. Then there were his peculiar musical skills - such as composing wacky songs and playing weird jaw harps! Dan was a truly unique person and Bones Fest will never be the same without him. *Scott Miller*

I'm pretty sure he's been at every Bones Fest I've been able to attend and he's been in the notes for

the ones I've missed. His smiling face and his tireless help with our public performances will be missed. *Michael Ballard*

Dan always lit up our Bones Fests with his casual exuberance and helpful attitude. You could not help but love him. *Mitch Boss*

I know he was a backbone of the RBS. It's sad that he was still so young. My best wishes as always, *Nick Driver*

We are so sad to hear of the passing of Dan

(Continued on Page 4)



Dan Cowett at the controls at Bones Fest IX

Editorial

It is with great sadness that we announce the passing of Dan Cowett who was our audio engineer for most of our Bones Fests. Dan died of cancer on March 16th, and if you click on the Photograph of the Month for April on our Homepage you will see a formal obituary. If you also click on the Video of the Month you will view the highlights of his Bones Fest audio engineering and performing. Dan you will be missed.

Also remembered in this newsletter is member John Davis who died this year. We are losing way too many members.

Bill Vits shows us the graphic a friend of his designed for Bones Fest XVIII. Wait until you see it in color - it great!

A new band with a rhythm bones player came to my city and before I knew it they were gone. They are called 'Bones, Jugs, N' Harmony Band, and Cody introduces them to us.

In other news, member Robin Corbett has joined the Carolina Chocolate Drop and tells how he became a member.

Bob Bolton, from Australia gives us a story about bones and the Bush Music Club.

There are stories about dancer Ed Austin and bones, young Nick Spicer and bones, Norman Nichols and bones, a Randy Seppala update, Tim Reilly teaching a workshop, and the state of Ebony. I hope you find them interesting.

My ear likes the traditional rhythm bones sound of triplets and taps, therefore I'm not a big fan of Kenny Wolin's advanced techniques (sorry, Kenny). Having said that, I am captivated by his Bones Fest XVII Latin Workshop video now on our website, and am trying with lots of practice to put those techniques into my muscle memory (thanks, Kenny). His notation on the video is hard to see so I broke out his companion article in the last newsletter and used that notation. Try it and you too may like it.

Letters to the Editor

I've had a lot of fun with the bones since being re-introduced to them. About 1950 (when I was ten-years-old) a grandfatherly mailman used to play the bones and harmonica together as he and

I used to wait by the train tracks to see that the town's mail got snatched up into the passing mail car. Keep up your good work. Sincerely, *Jim Quiram*

I knew the late Dr. Everett Ronald Cowett for over 40 years. We worked together at Ciba-Geigy. I attended his funeral on May 18, 2013 and heard bones being played for the first time. I would like to make a contribution to the Rhythm Bones Society in honor of Ev who played such an important role in the society. *Haney B. Camp*

Just a note to let you know the world's largest distributor of rhythm bones, Bone Dry Musical Instrument Co, is looking for a Marketing Manager who loves nothing better than playing folkroots rhythm instruments. So if you know an enterprising folkroots rhythm musician who enjoys rattling the bones, playing the washboard and helping folks buy folkroots instruments online, then they will want to check this out. <http://www.bonedrymusic.com/Articles.asp?ID=287>. *Scott Miler*

Bones Fest XVIII Information

Bones Fest XVIII will take place in Grand Rapids, Michigan on August 7-10th, 2014, hosted by Bill Vits. Grand Rapids is the most thriving city in Michigan with attractions like the Frederick Meijer Gardens, the Gerald R. Ford Museum, the Van Andel Arena, Devos Place, Artprize and numerous great restaurants and micro breweries. The venue for performing & socializing, Polka Pops Cafe, is 5 minutes from the Riverfront Hotel and downtown. Grand Rapids, which is 40 minutes from Lake Michigan, has a beautiful downtown and is easily accessible by car, train or air. There will be activities for early Thursday arrivals, and full programs on Friday and Saturday with a closing breakfast on Sunday. The Bones Fest graphic shown to the left in black and white is actually in color. Can't wait to see the t-shirt.

The Registration Form for BFXVIII will be sent out by the first of May. Mary Lee Sweet has booked her room. August will be here before we know it.

Rhythm Bones Player

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The Rhythm Bones Players welcomes letters to the Editor and article on any aspect of bones playing. All material submitted for consideration is subject to editing and condensation.

Rhythm Bones website: rhythmbones.org



Tim Reilly Teaches Workshops

On December 4, 2013, Bones Society Board member Tim Reilly presented a series of workshops at Fields Memorial Elementary School in Bozrah, CT. Music teacher Deb Coats, who also works with Tim as part of the demonstration squad at Mystic Seaport Museum, asked the accomplished percussionist and master bones player to meet with her 4th through 8th grade band percussion students.

Tim worked with the students throughout the afternoon on snare drum and other drumming techniques. He had the opportunity to observe each grade's weekly percussion lesson and offer critique, advice, and encouragement to the young drummers.

At the end of the day, eighteen budding percussionists enthusiastically gathered for a 45-minute basic bones workshop which culminated with the entire group playing along to an Irish jig.

It's hard to tell who had more fun, Tim or the kids! Deb Coats reports that a number of her students seem to have taken up the bones and can be heard clacking away while waiting in the bus lines.

Great job reaching out to the next generation of bones players and drummers, Tim! *Elizabeth Kading*



Tim Reilly and some of his young percussion students.

How I Came To Play The Bones

This is a short piece about how I got started bones playing. My father was from Barbados and came to this country in 1926 where he met my mother in Cambridge, Massachusetts. My mother was from Newfoundland; it's why I partially attribute my 82 years to hybrid vigor. Bones playing on Barbados was common when my father was growing up and where the kids, he said, would "pick up any two sticks and rattle them."

Sundays, when I was growing up in Massachusetts in the 30's and 40's, was a day of church, Sunday paper comics, visiting etc. One of my father's activities that included me was a walk 'around the river' so called. The Charles River was close to home and we'd trek a great circle along the river to where MIT was, along Massachusetts Avenue to where it met the other end of our street and home, often stopping to visit a relative who was also from Barbados. On those walks with my father we'd skip stones on the river; he'd pick up a length of rope or string and show me how to tie knots or make one of those chains that when you had used up the length you'd pull the ends and see the whole thing unravel. He'd pick up a twig and by trips end I'd have a whistle. He'd also find two sticks and sometimes just flat stones and rattle them. I never paid much attention to those rattling sticks until years later at the New England Folk Festival (NEFFA) that strolling the corridor I saw this bent over white haired guy rattling some sticks...a pair in each hand. It was Mr. Bones himself, Percy Danforth and I remember thinking, 'My father did that.' Maybe I had tried them in earlier days and there was some memory that let me pick up 2 sticks and have them play. I play mandolin, banjo, fiddle and ukelele (all tuned alike) and play a lot of Celtic, Old Tyme etc music and fall back on playing the bones when I don't know the tune. My present love is improvisation with trad jazz bands and find that not only Sweet Georgia Brown but a number of jazz tunes are enhanced with a bit of bones.

I remember years later when at a Christmas time visit I gave my father a pair of bones I'd carefully crafted and watched, downhearted as he rattled them once and put them aside.

For a number of years, I played with 2 different groups that played music for Boston's Museum of Fine Arts' afternoon tea. Paintings at the museum are often moved to different locations and I most always arrived early enough to pay homage to the Bone Player by William Sydney Mount. I love that painting, but one day it was gone from the expected place and had been moved...Holy Cow, to the room we were playing in. One day a woman from the Museum Ladies Committee happened by while I stood in front of the picture playing the bones for whatever the rest of the trio was playing and asked if I'd do that when she was leading a group of ladies through the museum later that afternoon. It was a prideful moment with their taking pictures.

Boston's MFA has a First Monday of the Month lecture series on musical instruments and an outstanding one, a few years back, was given by our own, All Ireland Bones Playing Champion, Steve Brown on the bones.

I live under the curse of 'supposedly' knowing how to fix everything from plumbing to electric and with that curse comes frugality to other related things. Thus, I never ever considered buying bones but had to make them. I've made them curved on a bandsaw and curved them by steaming. I've made them from pieces of glass and slate, flat stones, bone and recently from a piece of that dense South American Ipe. I was disappointed with the too metallic sound and find walnut best of all. I have dozens of bones that I hand off to folks who seem to have a real interest. Often when not having bones at hand it's fun to look around for something to rattle, even if it's only 2 pencils that only you can hear. *Norman E. Nichols*

(Continued from Page 1)

Cowett. We have such fond memories of passing late (dare I add another “late”) nights exchanging stories from the “road” and bones-playing tips. Of course the later the evening got, the more interesting and animated the stories became.

While he was more comfortable running the sound board than playing rhythm bones publicly, I can recall one tireless evening in particular that we all spent working on “pass the peas & butter” to get a handle on poly-rhythmic bones techniques. To be honest, I don’t remember if we ever tackled the techniques that night but I’ll never forget the laughs we had trying.

We’ve always looked forward to his wonderful presence at Bones Fest every year we’ve attended. I love this quote

by Shannon Alder – it’s so appropriate to Dan: “Carve your name on hearts, not tombstones. A legacy is etched into the minds of others and the stories they share about you.”

We’ve sure got many wonderful stories about this energetic and playful man. He has truly left a long-lasting legacy and will be missed very, very much. *Kenny & Teri Wolin*

Bones Calendar

Bones Fest XVIII. August 7-11, 2014, Grand Rapids, MI, Bill Vits, Host. See this newsletter and website for more details.

NTCMA Bones Contest. August 25-31, 2014, LeMars, IA. Bones Contest will be on Sunday.

Market” determined all ebony had to be black.

“This video shows how the determination of a single individual actually can reverse the stupid trends of centuries of guitar lore and demonstrate, unequivocally, that The Emperor Has No Clothes.

“Perhaps it is time to reappraise ALL our notions of quality and suitability of the wood - and other resources - we use for anything. It is obvious that we can either address these issues, or they will address themselves for us.”

The video with Bob Taylor of Taylor Guitars is titled ‘The Truth of the Forest: The State of Ebony in the World’ - <https://www.youtube.com/watch?v=anC-GvfsBoFY>

Hank Tenenbaum and the LOC

I was recovering from surgery on my back and couldn’t go to school, early to mid 60’s, so I took cabs to the LOC (normally a 10 minute walk) and spent many days researching the bones in the Recorded Music Section. There were 16 2/3’s, 33’s, 78’s and Edison cylinders and may have also been some wire recordings. I wore out the people, librarians/aides, trying to hear EVERYTHING so instead of totally wearing out my welcome I jotted down notes in a spiral notebook about all the references I could find. I noted “bones and fiddle, bones and guitar, bones and piano bones and...” you get the picture. I listed the show date and the reference # used at that time. I understand those #'s have since been replaced with another system.

I listed Major Bose or Ted Mack and most likely didn’t list the names of the performers, always intending to go back and finish my research and update my notes. That notebook is most likely buried in a storage bin I have been paying for, for 20 or so years, and and may barely be decipherable to me as I wrote it when I was much younger and my handwriting was SO BAD that my teachers refused to read my homework assignments and routinely gave me F’s for homework or tests that weren’t printed or typed.

The best part of my time was striking up a relationship with Joe Hickerson (See story on Page 6). *Hank Tenenbaum*



Hand with Flesh and Bones

A friend with a private radiology practice took this xray of my hand holding a pair of ‘Black Bart’ rhythm bones. For reference on the left is a photograph of my hand in about the same position as the xray. I don’t know that there is a lot to be gained from looking at these images, but I thought them interesting enough to include in the newsletter. [Black Bart is member Dave Boyles] *Steve Wixson*

The Sad State of Ebony

This is a not the normal kind of newsletter story. Ebony is one of the great rhythm bones woods, and it might interest to ebony rhythm bones makers and players.

“The sad state of ebony today and a drastic near-monopoly that may actually save the last legal source in the world.

“Until very recently 90% of ebony cut was left on the ground because “The

Father, Grandfather and Great Grandfather

My father was born in 1897. He was a professional musician. (To put this more in perspective, I am only 60 years old.) His early years were spent on Bear Lake, Idaho. His parents moved to Southern California where they picked up work in the silent (and later talking) movies. Dad joined them there and later managed the Pantages Theatre in Los Angeles where he produced vaudeville shows. (This would be in the 1930's and 40's.) Previously, he had learned to play the violin and now he was leading orchestras.

While growing up I watched my father play the bones. (At this point he taught music in the public schools.) I thought all dads played the bones. He had a special song that he liked to play to. He would have my sister play it on the piano. (I would have to have her tell me what it was.) But this song was not the standard kind of "old time" music that most bones players accompany. So ... his style of playing was ... I suppose ... was pretty unique.

I am a professional dancer. My career took me to Brigham Young University where I was the artistic director of the International Folk Dance Ensemble for 27 years. While with this group, I was able to travel the world, to more than 55 countries. Each year we had opportunities to dance with other groups from all over the world and each new opportunities brought me into contact with multiple dance (and music) cultures and traditions.

On one such occasion in in 1990, I visited for the first time a wonderful festival in Drummondville, Quebec. On the first evening I was entering a party where a French-Canadian folk dance group called Mackinaw was performing. One of the first things that caught my attention as were approaching the hall was the rhythm of bones. I can't explain how much excitement I felt.

From there ... I made a new friend, Erik (the bones player) and he taught me how to play. I had never been interested in learning from my father. And my father passed away in 1984 ... just as my

career changed and led me on a path of traditional music and dance ... which led me full circle back to the bones.

Since that time, I have inserted myself into as many opportunities has possible associated with my work. I was in the business of creating staged performances of International music and dance ... so I began jumping on the stage and playing with our band during our Appalachian sections and as we performed Danse Quebecoise. I use them in my university classes when introducing students to these forms of dance. This past spring, I took an elementary school outreach group of 30 college students to over 50 schools where we presented dance and music to the young people, (a 40 minute assembly). Bones were featured in the performance and the demonstrations on rhythm. And most recently, my wife and I arranged for and taught music and dance for young people out in the wilds of Utah ... dancing in the fields under the trees ... 20 musicians and about 200 kids and adults.

I just recently retired from directing ... but I still teach world dance classes and instruct in ethnochoreology as a full-time professor at BYU.

So ... that's my story. The only thing I can remember my dad telling me about the bones was that he learned them as a young boy while herding sheep for his father. I suppose they must have hired other help (men who helped with the ranch and the cattle and sheep) from who knows where. And this is how we suppose dad was introduced to playing the bones. They had 200 acres on Bear Lake. I still have one pair of bones that belonged to my father ... and I've made other pairs from cattle ribs. I'd still consider myself an amateur with the bones ... but they are part of my heritage. They are a special memory for my family of our father, grandfather and great-grandfather.
Edwin Austin

[We had a Contact Us inquiry from Lindsey Watson about rhythm bones for her husband. She mention she learned about rhythm bones from Ed Austin. When he was contacted, he wrote this article.]

Nicholas Spicer Young Player

Most children start as drummers. Nicholas Spicer was no exception. He started keeping time as an infant beating on the walls of his home. Nick got a pair of bongos for his first birthday.

Nick first played Bones after a Carolina Chocolate Drops concert at the age of 4. Dom Flemmons gave him his first lesson backstage that day. Soon afterwards Jim Lande made Nick a set of bones that were perfect for his hands. In no time he was clicking and clacking around the house. Mike Baytop regularly played at a farmer's market nearby and encouraged Nick to sit in with him whenever the opportunity arose. Mike says he got more tips whenever Nick was out there with him. That year Nick played with the Archie Edwards Blues Heritage Foundation at the DC Blues Society's DC Blues Festival.

It was a cold day that December at the Riverdale Park Holiday Market. Nick was wearing his fathers' wool hat pulled way down on his head. Nick and I were watching Mike Baytop perform his set and Mike invited Nick to sit in like other times. You see how he listens closely to Mike. Listening is an important tool. Nick has always been careful to make sure what he plays is a contributing part of the music. What's fun to watch in the video is the joy and happiness both generations have in making music together.

Over the years Nick has performed with the Archie Edwards Blues Heritage Foundation when they would play at events in the community. He has also sat in with his father's band, MSG Acoustic Blues Trio, and performed with his father at the Folklore Society of Greater Washington Summer Festival.

The community at Archie's Barber-shop has always welcomed and encouraged young players. Nicholas has been a part of that community since he was an infant.

Nick is now 11 and plays saxophone in the school band. *Miles Spicer*

[Check out the video of Mike Baytop and Nick Spicer on rhythm bones at <http://www.youtube.com/watch?v=OdL-RWbCeZi8>. Jim Lande says Nick recently discovered a cahon drum and could play it instantly. Says he's retired from bones.]

Aussie Bob Bolton on Bones and Bush Music Club

Just jogged into posting a couple of rather distant (positively southern hemisphere) notes about the place of ‘bones’ in our folklore.

The Bush Music Club is celebrating its 60th year - apparently making us the second oldest ‘folk music Club’ in the English-speaking world.

One of the related events following the BMC’s beginnings in Sydney, 1954, was a connection made with musicians of similar political bent, down the Illawarra area - around Wollongong, down south of Sydney - inspired by the Bush Music Club’s founders: The Bushwhacker Band.

We encouraged those who had been involved, for several years with a similar band which had formed after the same style as the (Sydney) Bushwhackers, to mount a play in the Wollongong area about their own history. While I was down at the Illawarra Folk Festival (run by the Illawarra Folk Club - a later group of more diffuse nature), they mounted a ‘Reading’ of a play - ‘Lola’s Keg Night’ - based on this spin-off of our 1954 BMC. I was dragged away from other concerts ... and photography ... because they realised the play reading needed a character based on a BMC bones player, who had worked with them as well as the BMC, keeping all the rhythms tight!

I took his part for those readings playing a Brush Box wooden set of bones.

I gather they will now find a suitable local player of the bones for the continued development up to public performance, and I was doing some research on photos in our archives, and I noticed that the bones visible in the hands of the (1955) player in the group photos look distinctly black! I’m presuming that their player had bought the black plastic Rhythm Bones, which would have been on sale in Australian music shops, by 1955 [Bones made by the late Joe Birl]. I guess that means loaning them a spare set of mine, and, perhaps some coaching in working with dense, slippery bones!

Just as a separate item, I was, of course, reminded that, back around 1972

I walked past a small music shop, in Sydney’s Pitt St South, and saw that they had piles of the black plastic Rhythm Bones in the window ... on special at 50 cents a pair!

As Concert Party Organiser of the BMC, at that stage, I saw this as an opportunity to get up a workshop session that could drive the rhythm of our music - particularly the dance accompaniment, and bought a couple of dozen sets for \$12! I arranged for Frank Maher, one of our stalwart bones players (traditional rib bones) to lead the class and sessions - and sold pairs of the black plastic Rhythm Bones to participants at my cost. I still come across a few of those sets being played - and their players - today.

By the way, at the February Illawarra Folk Festival - earlier this year - I noticed that the Festival shop had proprietary Rhythm Bones on sale, but only the machined wood versions. Maybe they felt that plastic doesn’t come across of sufficiently ‘folksy’!(?)

I must admit that having experimented with many dozens of different dense Australian timbers, I think the timber that my father introduced me to, for this purpose: Australian Brush Box (*Tristania Conferta*) can’t be beat! The sound of a good dense, close-grained wood blends in better than the sharper bite of the plastic bones, and I prefer the better grip afforded by the fine grain structure of dense hardwoods. Regards, *Bob Bolton*

Remembering John Davis

We are sad to announce that member John Davis passed away in 2014. John joined RBS in 2000 and he and his wife, Sarah, attended several Bones Fests. He started playing in 1944 when he was 15 years old. He learned from a friend of the family, the late George Brooks. He bought bones from Dr. Fred Edmonds and they were made from persimmon wood.

John was remembered in the February update to our homepage and a tribute video can be viewed at <http://rhythm-bones.org/DavisMemorialVideo.html>. John, thanks for the memories.

Rowan Corbett Joins Carolina Chocolate Drops

A few months back Rhiannon Giddens of the Carolina Chocolate Drops contacted me. We’ve been friends ever since we met at The International Folk Alliance Conference in 2007. As both Dom Flemmons and Leyla McCalla were about to leave the band to embark on solo careers, she asked if I’d like to audition for the new line up.

So, I went down to North Carolina to play with Rhiannon and Hubby Jenkins, and a few days later they asked me to join the band.

In addition to playing rhythm bones, I’ll be on vocals, guitar, plectrum banjo, cajon and bodhrán.

We’re starting out with a tour of the South East, as well as the Mountain Song at Sea Bluegrass Cruise.

Needless to say, I’m very excited. I couldn’t have asked to play with a better group of musicians (see photograph on Page 8). *Rowan Corbett*

Joe Hickerson American Folklife Center

On my first visit to the LOC, I met Joe Hickerson, now Head Emeritus of the Archive of Folk Culture, American Folklife Center of the Library of Congress. Here’s a recent note from him. *Steve Wixson*

“I do remember building up a vertical subject file on bones [probably where our newsletters are stored], but not a bibliography. I remember becoming a friend of Percy Danforth in Ann Arbor when he did a guest set at a concert I did in 1969(?) at The Ark. He subsequently was recorded by the Folk Archive at the Library and gave workshops at folk festivals, etc. I was fascinated by the fact that, as a boy, he learned to play the bones from an African American youth in Washington, DC. I also remember the visit(s?) of Eric Ilott to DC under the aegis of folks (esp. Jonathan Eberhart) in the Folklore Society of Greater Washington. I believe he used four bones in each hand. All best. *Joe Hickerson*

Bones, Jugs, N' Harmony Band

The first time I was exposed to the bones was in 2007, my sophomore year of college at the University of Illinois. Brad Dutz, a studio percussionist in Los Angeles, originally from Decatur, Illinois, was doing a master class with the U of I percussion studio. As part of his lecture about being well-rounded, he brought out a couple pairs of bones and showed us some basic things. After the class I got Steve Brown's contact info from Brad and ordered my first couple pairs of bones. I spent a little while messing around with them, but the demands of being a music major kept me from really digging in. I barely picked them up over the next few years until I saw the Carolina Chocolate Drops in November 2011. After that show I was inspired to get playing again, and I thought a good way of going about it was to form a band where it was a featured instrument.

We started with no original material, just covering old blues and jug band tunes, and some George Hamilton Green xylophone rags. The bones were used on a few tunes, but I would also play drum set, and/or washboard on some.

Later on in the game, we decided to add some variety to our shows, and we began to feature a stripped down instrumentation, called our "Bare Bones" set. Tim Berg and I (the percussionists in the group), switch off playing the bones and the quijada (donkey jawbone), Charlie Harris (usually the bass player) plays claw hammer style banjo or bass, and JP Goguen (guitarist/tenor banjoist) plays the jug or resonator guitar. This set is really bones heavy, with a pretty different style and sound. In addition to the Bare Bones set, we've started writing some original tunes in the full band set up that feature the bones, including "Wiggle Ya Bones," and "Shakin' the Cobwebs Off."

Here is a video of Ola Belle Reed's "I've Endured" from our Bare Bones set at the Mudlark Theater in New Orleans: <http://www.youtube.com/watch?v=N6c-BHnnliTY&feature=youtu.be>

Here is one of "Wiggle Ya Bones" from the Tonic Room in Chicago: <http://www.youtube.com/watch?v=->

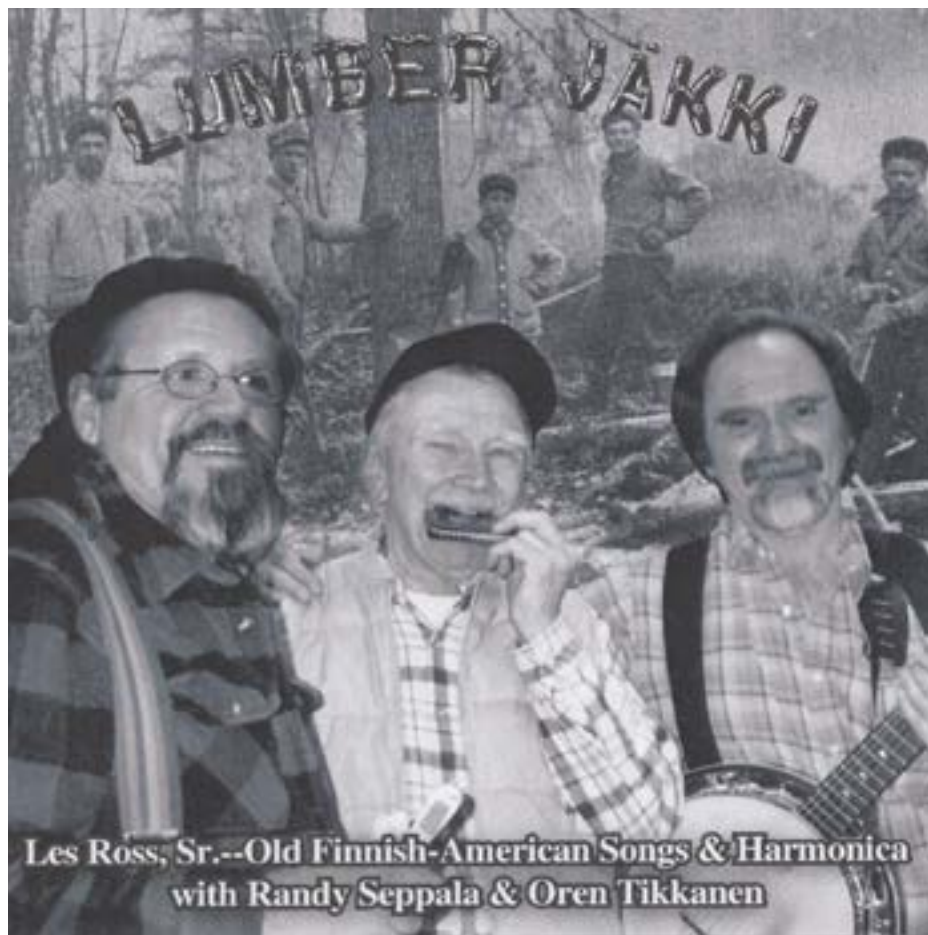
5F9rc7Wtxyw

Unfortunately, we don't have a recording or video of "Shakin' the Cobwebs Off" yet, but we will soon, as well as more Bare Bones videos and recordings! Let me know if you have any other questions, or would like any more info about the band. Thanks for reaching out. *Cody Jensen bonesjugsnharmony@gmail.com* Several videos on website - <http://bonesjugsnharmony.com/> [There is a photograph of the band on Page 8.]

Randy Seppala Update

I am in Clarksdale, Mississippi until May 1st when I will return to Michigan (most of the snow should be gone by then). Harp, Hart & Bones, my old time Mississippi Delta Blues band, will be down here for the Juke Joint Festival in April. I'm playing some blues with musical friends here and enjoying the Delta, always something going on. I was up back up North last month and we just released a CD of old Finnish lumberjack music from early 20th century Upper

Michigan. Lumber Jakki (Luumumber Yakki) is the name of the band, featuring 90 year old harmonica player/singer Les Ross, Sr.. Les learned to play harmonica as a child from family members and actual lumberjacks at the Blue Moon Tavern in Eben Junction, Michigan. The jacks would make up their own lyrics to the songs of the day and sing them in the long evenings hours in the bunkhouse, in pre-radio days; that was their entertainment. The words are raunchy as Hell and sung in Finnish and uncensored on the CD. We released the CD in conjunction with a project called Michigan-I-O which included some select samples of the great Alan Lomax's work in Michigan in 1938. I'll send a copy for review, it includes a lot of bones playing and great "accordion style harmonica playing" of which Les is one of the few surviving practitioners. We can do a report later on the Delta juke joint tour with Harp, Hart & Bones. Looking forward to Bones Fest in Michigan this summer, it's already on my calendar. *Randy Seppala* aka Da Bones Man dabonesman@gmail.com - (906) 235-5928 - cell





Carolina Chocolate Drops with Hubby Jenkins, Rhiannon Giddens, Rowan Corbett and Malcolm Parson (See Page 6 for Rowan's story)



Bones, JUGS N' Harmony Band (See Page 7 for story)

Rhythm Bones Society

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Address Correction Requested