



# Rhythm Bones Player

A Newsletter of the Rhythm Bones Society

Volume 18, No. 2 2016

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## Executive Director's Column

I had an interesting experience a few weeks back, I judged the All Ireland Bone Playing Championship. This was not the first time I had judged a bone playing competition, but it was the first time I had judged a contest for adults. It was the first time I was judging people who I considered to be friends. A complete report will be in a forth coming edition of the Newsletter, but suffice it to say that I never realized how difficult this would be.

Out of the five times I competed in this contest, four of the judges I considered to be personal friends of mine. It's getting increasingly more difficult in this communication age to find judges, and perhaps competitors, in the circles of our little instrument, that don't know each other. Perhaps that's the way it is in any contest where the participants are engaged

in a some what eccentric activity, and where we naturally seek each other out.

I have always thought of myself as, Skeff Flynn has coined, a "bones ambassador" who encourages and cheers each and every bone player regardless of their experience and level of expertise, but now I found my self where my words and actions could be misinterpreted as unduly supporting one contestant over the other.

I've been somewhat critical of the Bones and Spoons Competition held in Iowa each year, and their method for selecting Judges. I could never understand why they didn't select Jerry Mescher, Bernie Worrell, or someone of the caliber of Donnie DeCamp as a Judge who were right in their midst. But (Continued on Page 2)

## Percy Danforth Remembered

My granddad was Percy Danforth who a lot of people know as a teacher or they've seen his rhythm bones instructional video. He taught me when I was a little kid maybe four or five or so. I really never did much with them then, but I could do the clack and the triplet. Most folks in my family didn't do a lot with them as it was granddad's thing and we were real proud of him actually.

Percy was called a national treasure by the Library of Congress and the Folklife Archive recorded him for posterity. As for me, now playing rhythm bones, I see him as a person, rhythm bones player, teacher, performer, rhythm bones maker, rhythm bones seller and as a legend.

This article is supported with a Portfolio of Percy memorabilia including, photographs, documents, videos, and sound recordings. It is online at our Rhythm Bones Society (RBS) website ([rhythm-bones.org/PercyDanforthIndex.html](http://rhythm-bones.org/PercyDanforthIndex.html)) and hopefully it will available for many years. An electronic copy was sent to the Library of Congress for future historians.

### Percy the Person

Percy Owen Danforth was born in Grand Forks, North Dakota on March 11, 1900 to my greatgrandparents, Louis E and Marian B Danforth, and he died in Ann Arbor on June 10, 1992. In the summer of 1908, the family moved to Washington DC. In

1918, Percy moved to Ann Arbor, Michigan to attend the University of Michigan (UM) to study architecture. In 1929, he moved to Monroe, Michigan and worked as an architect until the Great Depression came along and people stopped building buildings. Since he was also a skilled artist, he then developed an art program for the Monroe Elementary schools and continued teaching until 1939 (Continued on Page 4)



Still photograph extracted from Percy's Instructional Video (courtesy of Lark In The Morning)

## Editorial

Percy Danforth is one of the most important people in the history of rhythm bones. 17 years ago when our first article appeared about him (Vol 2, No 1), maybe half of our members had a personal contact with him or learned to play rhythm bones from one of Percy's instructional materials. Percy's grandson, Jonathan, remembers his grandfather in a more comprehensive article starting on Page 1.

Gerry Hines, our host, has an update on this year's historic Bones Fest XX. I am practicing regularly so I can maybe do something I haven't done in previous Bones Fests. Can't wait to show you, and hope you've something new to show me and the others.

Check out my music magic story on the next page.

## Letters to the Editor

Percy had a combination of skill, a unique look and an educated confidence that made him legendary to many. He would try to play to ANTHING whether he was in over his head or not. That risk taking, in some way, is part of playing the bones in public. Has anyone mentioned the Dave Letterman clips of Percy? He would show a clip from Percy's instructional video for just a few seconds just to get a laugh. *Bill Vits*

Well my recollection about Percy to begin with was how totally unique he was. At that time I had no frame of reference for which to judge bone playing. I had heard the bones played on records but never seen anyone play them. He was totally over whelming in that regard. I think for many people they did not have any context of bone playing to judge Percy, he was it. And what he did was so amazing to watch, it was amazing to hear. My first night I met him, a number of folks came to see him and it was like disciples visiting a guru. They streamed into the restaurant to have an audience with the master. Percy was the consummate teacher, he never got tired of teaching or answering questions. Much of the beginner workshop I teach today came directly from the time I spent with him. *Steve Brown*

## Editorial (Continued)

one thing I will give them credit for, in my experience, you have no idea who the judges are. Two things became apparent during my experience, one was to hyper focus on each performance on that stage, and not to allow any factor other than what occurred there come in to play. The other was a reliance on my opinion, as in that moment, that is what mattered the most. After the contest, some contestants were happy, some were not, but all were willing to accept the results. The experience does make me reflect on the importance of contests, and whether they are "healthy" for the growth of our instrument. It makes me glad that the focus of Bones Fest has always been the unconditional love and support of the players who attend. But as someone who has both basked in the glory of winning, and cringed in the despair of defeat, I wouldn't trade either experience.

Speaking of Bones Fest, Bones Fest XX is literally around the corner. Gerry Hines has done an amazing job organizing the Fest which promises to be one of the best! We are in New York for the first time in a easily accessible area with lots to take advantage of. Jeremy is already gearing up, and I'm hoping to see all of you there! May your bones be with you! *Steve Brown*

## Bernie Mescher Worrell Receives Achievement Award

In July of 2015, Bernie received a call from Bob Everhart telling her that she would be presented a Life Time Achievement Award at the 40th National Traditional Country Music Association (NTCMA) Festival in Le Mars, IA. When Bob presented the award he said: "It is our sincerest desire, Bernie, that you carry on this incredible family tradition that is as amazing as it is". As she received the award, Bernie said: "I accept this award in memory of my Father who created this Bones playing tradition and my brother who did so much to enhance and continue it. I am

### *Rhythm Bones Player*

Rhythm Bones Society  
Volume 18, No 2  
Second Quarter 2016  
ISSN: 1545-1380

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The Rhythm Bones Player is published quarterly by the Rhythm Bones Society. Nonmember subscriptions are \$10 for one year; RBS members receive the Player as part of their dues.

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 Central web site: [rhythmbones.org](http://rhythmbones.org)

thankful for this award and the gift of the bones I have been given".

Bernie has felt especially close to her Father ever since she felt that he was in the room with her, telling her to go to the bookcase and pick up the bones. His inspiration got her to try the bones one more time – she was amazed as she was able to roll them for the first time. She appreciates that her brother was willing to make videos, work with her to perfect her bones playing, and encourage her to come to the NTCMA festivals in Iowa. She remembers, with great fondness, the times she and Jerry performed together to continue the Mescher Bones tradition. Bernie is also especially grateful to Mel Mercier for writing his PHD Thesis on the Mescher Bones; creating a legacy that will stand forever. As she plays at festivals, dances and places like Alabama Jacks in the Florida Keys, Bernie will always feel the presence of her Dad Albert and her brother Jerry; she hopes that



her sister in law, Sharon will join her in continuing the Mescher Bones tradition.  
Tom Worrell

## Bear On The Square

The complete name of this festival is *Bear On The Square Mountain Festival*, and this was its 20th year. I have attended a few times, but not for several years. There is a formal program, but many go just for the informal jamming (see [bearonthesquare.org](http://bearonthesquare.org)). There are hundreds of musicians and I counted 15 to 20 circles of players with a few who seem to stay and others that travel from one circle to the next. Since I am not in a band, I wear myself out playing all weekend.

The first time I attended I was invited to play with the Mars Hill Porch Pickers led by Dickson Lester, and in subsequent festivals I am invited back. The photograph on Page 8 shows Dickson to the right of the bass fiddle with a collection of musicians not all from his band.

My highlight of the weekend was not with him. Have you heard *Ten Feet Off The Ground* from the relatively unknown Disney film *The One and Only, Genuine, Original Family Band*. Here are a few lyrics; "When everybody puts their heart in it. Everybody plays a part in it. That's how music magic is made." Since I am just a pretty good amateur musician, I don't get many opportunities for music magic. That is when whatever you are doing is really working. In basketball, it

would be a low percentage shooter who hits 3 three pointers in a row.

I played three songs in a small circle group and was moving on when I heard the guitar player start to play a song. I got my Jerry Mescher *Ebony bones* (the ones that RBS with the help of Sharon Mescher gave me at last year's Bones Fest), turned around and faced the guy. He was really good playing melody and accompaniment to a fairly slow version of *Summertime*. Jerry's heavy bones were working for me on this slow music and I felt music magic. Don't know if he felt it, but there were a couple of places where he could have stopped playing, but did not. Sunday morning I found out he was a Festival Director, and I bet he has a new appreciation of rhythm bones.  
Steve Wixson

## Bones Fest XX Update

All elements of the Bonesfest are coming together. The hotel breakfast has been sampled and approved (I staggered out after too much sampling). While at the hotel this week I checked and we already have several people with reservations.

The Director of the Arts Center is excited to have us coming to rattle the halls. The Saturday show is going to be advertised by them as well as us with posters, local music blogs and anybody else I can hold down long enough to tell them about it. The director of the day camp and his staff are looking forward to us teaching the kids. The theme "Clone Dem Bones" will hopefully come to pass between the kid's camp and the open to the public beginner's bones class at the center.

The tee shirt graphics are done and at the shop waiting for our order. My next week's meetings are with the Elks about food and senior living directors about performances on that Friday afternoon. I am hoping we have a large turnout so we can really present the rhythm bones to Central New York.

Our live band to the weekend "Metku" a Finnish name picked because it is one of the few names people can pronounce. They are friends of mine from a jam I

have been attending for four years. They will have a list of tunes and probably can play most anything you request.

Central New York is a beautiful place to vacation, rolling hills, the Finger Lakes, lots of shopping for the ladies. So come early or stay late and enjoy the sights.

Get your reservations in and let's make this the best 20 year celebration we can, as we remember all those founding members of the RBS that envisioned carrying bones playing into the future. *Gerry Hines*

# BONES FEST

# XX



**August 4-7, 2016**

**Homer, NY**

**Gerry Hines, Host**

**Registration and Update**

**Information**

**in this newsletter**

(Continued from Page 1)



Photograph courtesy of Doug Danforth

when he returned to Ann Arbor.

In 1941, Percy returned to the university to obtain a doctoral degree in art education, but he did not get to complete it because he was drafted into the Army. During the war he worked in a bomber plant, and afterwards at Bendix Corporation supervising mechanical engineers. In 1968, he helped launch Balance Technology, and worked in sales, engineering and as personnel manager.

In 1926, he worked up the courage and asked my grandmother, Frances Adams, for a date, and he was flabbergasted when she accepted. They went to a dance and he knew after dancing 3 steps she was the one, and life would be different after that. On April 14, 1927 they were married.

Fran grew up surrounded by music, and at age of 18 she went to New York to study piano and composition. The next year she enrolled at UM to continue her musical education. This love of music would be important when Percy took up playing rhythm bones seriously. Fran also kept Percy organized.

He called himself 'Pers' pronounced as 'purse.'

### **Percy the Rhythm Bones Player**

Percy told the story of his introduction to rhythm bones many times over the years. He attended elementary school in Washington, DC, and some kids took spare-rib like bones out of their pockets and began rattling them. He told his dad about this and his dad told him about Mr Bones and Minstrel Shows. His dad showed Percy how to hold the bones.

He lived in a section of town that was

next to a black section. There was a concrete corner lit by a gas street lantern and boys from both sections would gather there on summer evenings. The black kids would, very unceremoniously, get sand from the gutters and throw it on the concrete and soft shoe dance by the light from that gas lantern. They would also get out their bones and play them while they danced. Percy learned how to play the bones at that corner.

With education, family, and work, rhythm bones were set aside and brought out occasionally.

Here's the way he got back into it in 1973. Fran was doing composition and she decided she wanted to find out how to notate percussion instruments. She went to Eastern Michigan University to work on a Master's Degree in Composition, and took a percussion class. They went through a lot of percussion instruments and at the end of the class there was a little time left so the professor started talking about all these unusual instruments that nobody had ever seen before. He mentioned rhythm bones and Fran's hand went up and she said "My husband plays rhythm bones."



Photograph at their home by Bob Kalmbach.

That's how he got started because he was invited to come into that class and demonstrate the bones which he hadn't played much for 50 years. His son and my uncle, Malcolm, remembers, "We had a big back porch outside the house and he was there practicing the bones to get ready for his first bones gig."

Percy loved to play with pine bones as he thought they weren't too loud for ensemble use. He liked to play with a variety of music, and he would play to classical music as his wife was a pianist.

Beth Lenz was a UM percussion student. Percy taught her how to play

rhythm bones and become a better musician. She picked the subject of rhythm bones for her Master's Thesis, and Percy turned over to her all the information he had collected about rhythm bones which gave her a solid foundation. Her 312 page thesis, completed in 1989 and titled "The Bones in the United States: History and Performance Practice," contains two chapters directly about Percy, one an analysis of his playing style and the other a long detailed interview. Beth graciously gave permission to include these in the Portfolio.

One thing about Percy that frustrates some people who to move just like him was he was really quite ambidextrous, he could do really independent things with each hand.

There are examples of his rhythm bones playing as well as rhythm bones rudiments he developed in the Portfolio.

### **Percy the Teacher**

Percy had three careers, architect, engineer and teacher, and teaching was his favorite. Percy is known as a teacher be it in person, at workshops or through his instruction books and video. He was a rhythm bones evangelist using every opportunity to expose and educate.

Dianne Baker helped Percy teach children for many years. She said, "He would travel to many schools and events with me and play the bones. At schools Percy would go with me first and demonstrate and then teach the "most interested" kids how to play the bones for an assembly later or to be used in a musical I wrote called "T-I-M-B-E-R." Percy also told kids the stories of the beginnings of bone playing including experiences he had playing bones on streets of Washington D.C."

Sue Barber was an UM Ethnomusicology student. As she tells it in the "Remember Percy" session at the Grand Rapids Bones Fest (view it in the Portfolio), "One night I and some friends went to some performance and there was Percy performing. I had a required paper for a class to write and there it was. I talked to Percy who graciously said yes." That meeting resulted in a article title "The Bones: Ancient to Modern" that is on our RBS website, a chapter on rhythm bones in a 1977 book titled "How to Play Nearly Everything, and a 1978 booklet titled "How to Play the Bones" that is



Elizabeth Bergmann and Percy Rehearsing. Photo courtesy of Bergmann

still being sold today almost 40 years after it was written.

Sue also wrote an article in the October 1978 Michigan Alumnus magazine that tells Percy and wife, Fran's, love story and how she contributed to Percy's rhythm bones avocation (see the Portfolio). The photograph of just the two of them came from that article.

In 1979, Board Member, Kenny Wolin, attended a Master's Class which was a rhythm bones workshop. By the end of the class he learned how to play and bought his first rhythm bones. He is now a "President's Own Marine Band" percussionist playing rhythm bones at the White House and places like the Kennedy Center. Our Assistant Director, Bill Vits, principal percussionist with the Grand Rapids Symphony, also attend a Percy Master Class and plays rhythm bones on occasion with his orchestra.

There are lessons in a 1983 Sing Out Magazine issue that is in the scanned memorabilia in the Portfolio. There is also a chapter in Beth Lenz's Thesis on how to play rhythm bones.

Mickie Zekley, who created Lark in the Morning, was selling rhythm bones before he met Percy. When he met Percy it was like meeting a superstar, and Percy was invited to teach rhythm bones at the annual Lark Camps. Someone brought a video camera to camp and Mickie immediately knew this was a great teaching tool. Percy was the natural choice for the 1989 video titled "How to

Play the Bones with Percy Danforth" reissued as a DVD in 2011. This is and has been the learning tool for many a rhythm bones player.

#### **Percy the Performer**

Percy was a great performer and some of festivals he attended are below (the number in parentheses is the number of times he attended); Altamont (3), Baltimore (1), Bath, England (1), Bowling Green (1), Cambridge (1), Chicago (1), East Lansing (5), Ekins WV (1), Foster Memorial, Florida (2), Fox Hollow, Troy, NY (3), Hartford (3), Indianapolis (1), Lacrosse (3), Lansing (3), London (1), Los Angeles (3), Louisville (1), Maraposa Toronto (3), Moline (1), Lincoln Center (1), Philadelphia (7), Phoenix (2), St. Louis (1), San Francisco (2), Smithsonian Folklife Festival (1), Toledo (1), TryWorks, New Bedford (1), Wheatland (5), Winnepeg (2), Wolf Trap VA (1), Washington (4) and more.

There were also workshops with a performance. He was on National Public Radio, the Hugh Downs "Over Easy" show, and lots of local radio, television and community events. There are posters and programs for many of these events in the Portfolio.

In the early 1980s, Bonnie Rideout, the award winning Scottish fiddler, came to the UM to study music. She went to the Wheatland Festival and was introduced to Percy and right there on the spot played a song for one of his rhythm bones demonstrations. She said "We struck up the most amazing relationship, and he kind of adopted me as a little granddaughter." She and her fiddle went with him to festivals and senior homes. She said, "Wheatland was Percy's favorite festival and he became so well known that headliners would invite him on stage. Some people would attend just to hear him play." In 1981, the Festival honored him with a hand carved wood plaque as the Number 1 Bones Player (see a photograph in RBP, Vol 16, No 2, Page3). "He was funny and super generous with his time, always accessi-

ble, always available." A transcript of a telephone interview with Bonnie is in the Portfolio.

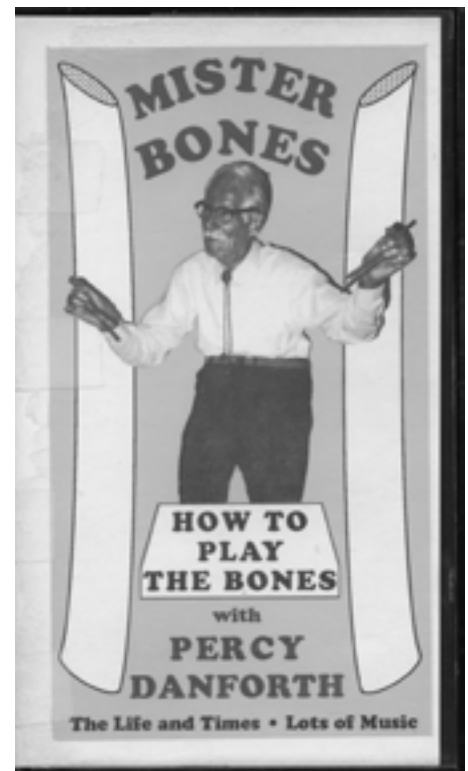
Grammy Award Winner, Marcy Marxer, remembers Percy. "I grew up in Michigan when Percy was remarkably active. My band used to add him to any of our gigs for which he was available. We also went to visit him and his wife who was also a musical genius. I loved Percy!"

In both the Library of Congress video and Beth Lenz thesis, Percy talks about the connection he felt between dance and rhythm bones that began with the soft shoe dancers in Washington, DC.

The well known Liz Bergmann was head of the UM Dance Department. She heard Percy play and asked if he would be interested in a collaboration. It took three months to establish rapport and organize a program. She remembers, "In 1978, I was on sabbatical and did a solo concert. One of the pieces was "The Bones and Me" which I did with Percy. I had a wonderful time dancing with him. He was on stage playing the bones and I danced. He somewhat moved around the stage with me. He was a great partner and I had a lovely time working with him." A rehearsal photograph is to the left.

Percy did

(Continued on Page 6)



Cover from the Bones Instruction VCR video



Photograph by Sue Tussa

some solo performing, just bones improvisation alone. He said, "You walk out on a stage like Alice Tully Hall in the Lincoln Center, just me and the bones. It's quite an interesting challenge."

Most of the recordings of Percy playing are of low quality, and maybe the only recording in a professional studio was produced by Robert Winans in 1985 and titled "The Early Minstrel Show." That recording recreated the early minstrel show format with period banjo, fiddle, tambourine and rhythm bones. There are three tracks from that CD in the Portfolio that New World Records gave us permission to include.

### **Percy the Rhythm Bones Maker**

In the University of Michigan video in the Portfolio, Percy talked about the inconsistent sound of animal bones which started him thinking about making them out of wood. Percy designed some bones to resemble rib bones which is one of the origins of the instrument, and his original drawing is shown on Page 7.

By 1976, Percy had enough bones students that he needed a steady supply of high quality wooden bones. Percy played everything from genuine bones to ones made of plastic and ivory, but he preferred the sound of wooden bones, especially pine.

He came to Ray Schairer's workshop one day in 1976 and showed him the bones and asked if he could set up a system to turn out large quantities of wooden ones. A business relationship

and friendship was formed which lasted till Percy's death and even beyond. A more complete story about Ray is in the Portfolio.

People asked about other woods so Ray began turning out bones made of cherry, hickory, walnut, oak, maple and exotic woods like ebony and rosewood. Ray estimated that he made over thirty thousand Danforth bones.

Before his death in 2011, Ray continued to send royalty payments from the sale of bones to Percy's wife, Fran, and then to his children. Sandor Slomovits, who learned to play rhythm bones from Percy, has taken over making 'Danforth' Rhythm Bones.

### **Percy the Rhythm Bones Seller**

While most of the 'Danforth' rhythm bones were sold by Ray as described above, Percy sold 'Danforth' bones at his many concerts and workshops, and at schools, coffeehouses and festivals.

Again here is my uncle Malcolm. "He and I worked the Philadelphia Folk Festival together a few times. There was a rule at the Festival back in the 70s that a performer could only appear there 3 times. Pop was there for 7 years. He and I would go and I would get out my clarinet and he'd play bones with me. We'd gather a crowd and people would say "those are neat. Where can I get a pair." He had a bag of red bones which he would pass out to the crowd to guarantee to get them back. Percy would say "Oh, we happen to have some." We would finance the trip from Ann Arbor, gas money, staying wherever we stayed, and go home with more money than we left with. That's as close to making money with bones he ever had."

### **Percy the Legend**

The dictionary says a legend is a famous or notorious person, especially in a particular field. I think Percy qualifies under this definition.

However, there were other people who made bones popular then and since then. Bones were very popular for a short while in the 50s, and Ted Goon had a couple of top 40 hits with rhythm bones (check out Mr. Goon-Bones on our RBS website). Before that they were popular in Vaudeville acts and Brother Bones was

in movies and many people have heard bones in the theme music of the Harlem Globetrotters basketball team with a piece call Sweet Georgia Brown. They popularized the bones way before Percy did.

Member Russ Myers was also recorded the Folk Archive of the Library of Congress, and there is a Russ Myers tribute video on the RBS website. Frank Brower was the first minstrel bones player which led to more people playing rhythm bones than any time in history. The late Jerry Mescher was one of the best rhythm bones players in the history of the instrument, and he learned from his father. Fred Edmunds produced one of the other early rhythm bones instructional videos now available on our RBS website, and we consider Fred the grandfather of the Rhythm Bones Society. Then there is Everett Cowett who organized the first Bones Fest on his back porch and who we now recognize as the father of the Rhythm Bones Society.

A lot of the folks in the Rhythm Bones Society can show you that Percy was far from being the only player. These folks, especially in the older generation, didn't learn from Percy, but learned from their father or grandfather.

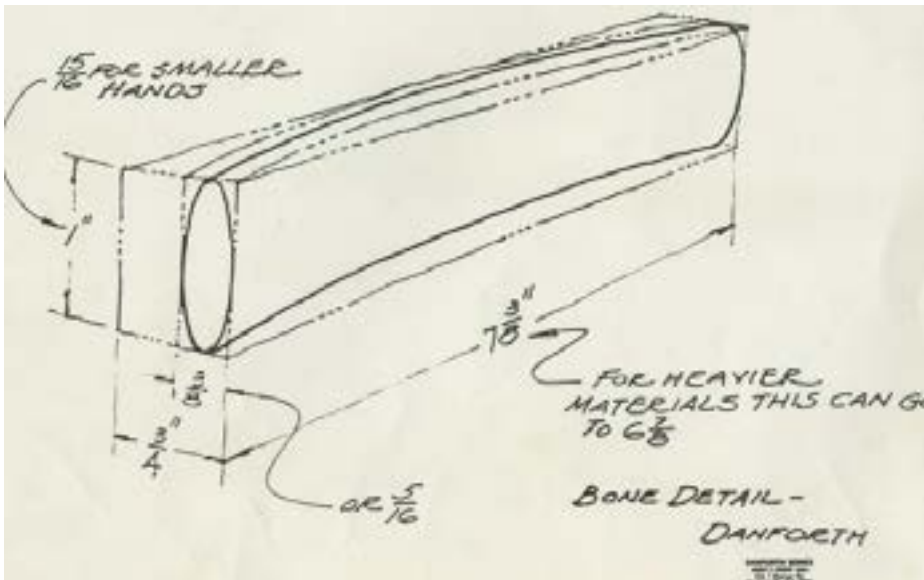
Percy did a lot to revitalize rhythm bones in America. He spread the word in American folk music scene and popularized the awareness of the instrument. As described above, he went to a lot of festivals in his time and people who were interested in learning a new instrument would learn from him or pick up his video. This rhythm bones instructional video now lives beyond his life span.

Finally, here is a quote from Percy, "It's the potential of the bones I have labored to demonstrate - their potential as a percussion musical instrument."

Percy's influence fades with passing years, and I hope the Rhythm Bones Society can keep his legacy alive. *Jonathan Danforth (and Steve Wixson)*

**Portfolio Contents** The Percy Portfolio is online at - [rhythmbones.org/PercyDanforthIndex.html](http://rhythmbones.org/PercyDanforthIndex.html). It will be updated with more items over the coming years. The abbreviation 'RBP' means the Rhythm Bones Player Newsletter.

1. Video highlights of the life of Percy (not complete at the time this article was published.)



Percy's original Danforth Rhythm Bone design drawing

## San Remembers Percy

I met Percy Danforth in 1976, after my brother Laz saw him play the bones in Donald Hall's play, "Bread and Roses." "You won't believe how much music he can get out of four little pieces of wood!" Laz told me. I called Percy and asked him if he would show me how to play, and with his typical generosity, he said, "Of course." I was not a quick study, but he was a patient teacher, and his enthusiasm was infectious. Finally, like thousands of others Percy taught, I started to get the hang of it.

We performed together dozens of times over the next sixteen years. I remember the way he'd kid around on stage: "Welcome to the rehearsal," he'd tell the audience, then joke about "tuning" the bones—which he actually could do by adjusting them in his hands. But most of all, I remember the dreamy look on his face as he "danced" the bones, and his surprised, joyful expression when we hit the final note together. He'd laugh, shake our hands, and say, "That came out all right." With Percy, countless times, from formal concert halls to folk festivals, coffeehouses, and schools, it came out all right—and much better than all right.

The last time we played a concert together was at a senior citizens' Christmas party in 1992. We invited him to play a few tunes with us, and Percy, at age ninety, was still in great form. The seniors, many younger than he, were inspired.

On June 1, 1992 Laz and I played at Hillside Terrace, the retirement community where Percy and Frances, his wife of sixty-five years, lived. As usual, I introduced him as "the man who taught me everything I know about the bones." I also told him what a thrill it still is for me when people come up and say, "You must have learned to play the bones from Percy Danforth—you look just like him when you play."

He died nine days later. Goodbye, Percy. Thank you. *Sandor Slomovits*

## Bones Calendar

**Bones Fest XX.** August 4-7, 2016, Homer, NY, Gerry Hines, Host.

**NTCMA Bones Contest.** August 29 - September 4, 2016, LeMars, IA. Bones Contest will be on Sunday.

2. *Tribute to Percy* by Beth Lenz from RBP, Vol 2, No. 1.
3. A copy of this article titled *Percy Danforth Remembered* from RBP, Vol 18, No 2.
4. Video interview of Jonathan Danforth about Percy.
5. Library of Congress Video. This was recorded in 1975 when Percy was a 'young' old man. It is broken into several shorter videos:
  - a. Young Percy's life in Washington, DC.
  - b. Percy learns rhythm bones from sand dancers.
  - c. Fran takes a world music percussion class and volunteers Percy to demonstrate rhythm bones.
  - d. History of rhythm bones and also minstrelsy.
  - e. Percy teaching children. We can all learn something from this video to help us be a better children rhythm bones teacher.
  - f. Percy jamming at some party.
6. University of Michigan video about Percy released in 1981.
7. Non-instruction parts from Percy's Bones Instructional Video that Mickie Zekley gave permission to include.
8. Review of Percy's Bones Instruction video in RBP, Vol 4, No 1, Page 3.
9. Video of the Remember Percy session from Bones Fest XVIII in Grand Rapids, Michigan.
10. Scanned papers donated by Percy's son, Malcolm. The most important of these were scanned, and more might be scanned in the future.

11. Timeline of Percy's rhythm bones life with lots of detail. This will grow as additional information is discovered.
12. Percy interviewed by David Holt. This is a link to a Youtube video.
13. Andy Cohen and Percy Danforth performing at the 1983 Old Songs Festival (a Youtube video).
14. An article on Ray Shairer, Percy's rhythm bones maker, from RBP, Vol 5, No 2, Page 3.
15. Sue Barber and Percy Danforth's Bones Instruction booklet and CD published by Andy's Front Hall store.
16. Sue Barber's Michigan Alumnus magazine story titled "It Was Love at First Fox Trot."
17. Three tracks of Percy playing from 'The Early Minstrel Show CD. This may be the only studio quality recording of Percy playing rhythm bones. Included with the permission of New World Records.
18. Chapter III, Danforth Style of Playing and Chapter V, A Conversation with Percy Danforth from Beth Lenz's Master's Thesis.
19. An article from Hank Tenebaum about his first meeting with Percy from RBP, Vol 14, No 3, Page 3.
20. Transcript of a telephone interview with Bonnie Rideout, the Scottish fiddler.
21. Liberty Film Percy Danforth Project overview. This was a documentary film about Percy that was not completed as funding ran out. We hope to include this someday.
22. Odds and Ends. Items too short to have their own entry above.



Steve Wixson playing at the Bear On The Square Mountain Festival in Dahlonega, Georgia (see Page 4). From the left are Ron Cline on banjo, Member Tom Bumgardner on guitar who also plays rhythm bones, Steve on rhythm bones, Jimbo Wright on bass, Dickson Lester on guitar and leading the group, and Robin Daniel, mandolin and leader of the bluegrass band called 'The Peach Mountain Gang.' The names of the two musicians with their back to the camera are unknown. Photograph by Janet Wixson.



A 1985 color photograph of Percy Danforth courtesy of Andy and Bill Spence of Andy's Front Hall Store

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## *Rhythm Bones Society*

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*Address Correction Requested*