



Rhythm Bones Player

A Newsletter of the Rhythm Bones Society

Volume 21, No. 3 2019

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Our issue this month focuses on four members, two of whom have passed away. Cliff Erwin was a legendary rhythm bones maker and player all the way out on the west coast. Though I never met him his story and dedication to the William Sidney Mount painting, the bone player, is fascinating.

I met Jean Mehaffy at Avoca in 2002. Her playing was articulate, and geared toward blue grass, which she played often. I was surprised that someone I had never heard of could play so well. Over the years she never made a bones fest, but contributed to our Newsletter, and continued to play at a high level, as evidenced by the video's posted on YouTube.

Dave Boyles has been a corner stone of the RBS since he and Spike Bones held a "bone off" contest at Russ Myers house at Bones Fest III. David has lead an amazing rich life, and you will see how rhythm bones have gotten him in some pretty dramatic spots with Symphony Orchestra's, and in the middle of the Milwaukee Irish Festival. His Bones Fest in 2007 was a whirlwind of rhythm bone playing performance, culminating at the aforementioned Irish Festival. I think you will enjoy hearing the details of his life, and we wish him well in the future.

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Dave Boyles, alas, *Black Bart*

Everybody has a story. This is mine. We go way back. My family is from Northern Ireland, coming to America sometime in the early 1770s. My great-grandpa Charlie made it to Georgia and then to West Virginia where they settled in for awhile. I grew up in Toledo, Ohio, and moved to Wisconsin for work as a sales representative. I turned down a transfer opportunity and became a tried-and-true Badger. I loved Wisconsin and didn't want to leave. I built my house in Cedarburg, Wisconsin, in 1976 and became a long-time resident.

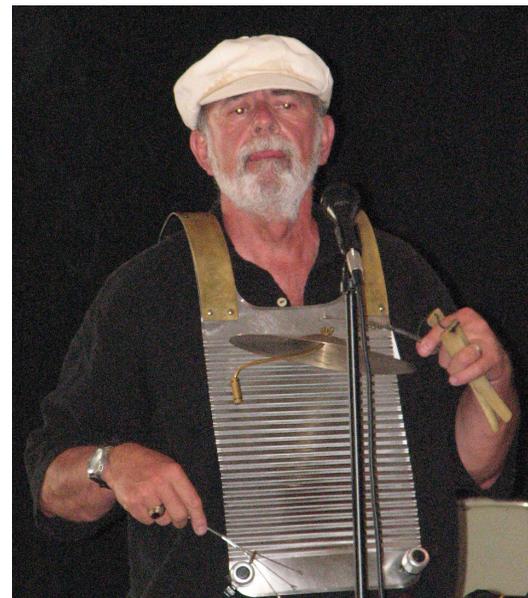
I'm proud that I started the first high school soccer team program in Cedarburg. I'm proud also of my 25-year tenure with the city's commission that oversees parks and pools and I am an active member in our Rotary. I found success as a director of advertising and as a senior account executive in an advertising agency. My last real adventure was starting a millwork business with a friend. Just about lost our ass the first year but pulled it out so now it's a successful business that I retired from. Those are things I did to make a living so I could do what I love doing - making music.

In high school my instrument was the upright bass. Today, it's rhythm bones introduced to me by my father when I was 30. He had forgotten all about them until I asked him "What were you doing when you rattled some sticks together?" "Why that's playing the bones" he said. He showed me the basic triplets with a couple wood slats then made me a pair from some old hickory-- warped them in water,

then varnished them. I almost got obsessed by "the bones." I went to the library to find out all I could and then started making bones out of real bone.

I read a lot about the implements and began practicing with them to radio music while driving to sales appointments.

I soon learned how various sizes and weights of the bones produced different sounds and eventually began sanding and polishing my own
(Continued on Page 4)



Dave Boyles Performing at Bones Fest X (Photo by Ballard)

Editorial

We first met Dave Boyles at Bones Fest III where he became a founding member of the Rhythm Bones Society. He challenged Spike Bones (profiled in the Vol 21, No 1 issue) to a 'Bone-Off' contest (photograph below), and after a long back and forth struggle it ended in a tie. He tells us about his obsession with rhythm bones starting on Page 1.

Hans Weehuizen has been a RBS member from almost our beginning. Not only a rhythm bones player, he makes rhythm bones and teaches how to play them at numerous adult and children's workshops. He has contributed articles to our newsletter and attended Bones Fest X in New Bedford noting it was an eye opener seeing so many rhythm bones players as there are not so many now in the Netherlands. Read his story on Page 6.

I met Jean Mehaffey at the National Traditional Country Music Festival when it was held in Avoca, IA. I later met her at her favorite festival, the Walnut Valley Festival in Winfield, KS. Jean was a really good rhythm bones player. She recently passed and you can read a bit about her on Page 3.

The late Clif Erwin was a rhythm bones player and maker who lived in the state of Washington. Most of us never got to meet him, but he was good at what he did and we heard about him.

With the assistance of Scott Miller, the late Cliff Erwin's daughter, Karen Virta, gave the RBS his remaining cache of finished and unfinished bones. The board decided to commemorate Cliff by giving them away to attendees via a drawing at Bones Fest XXIII. RBS and all attendees were honored that that Karen chose us as stewards of her father's legacy. A letter from her follows.

Letter to the Editor

Hi Steve Brown and Skeff Flynn.
Thank you for writing the article on my father, Clif Erwin's, rhythm bones. I am very happy to hear that people who are carrying on the bone playing tradition will be able to enjoy my father's work. It was such an important part of his life. Thank you for helping honor his memory.
Karen Virta [See a story on Page 7 and a

photograph of Karen and her father on Page 8. There is a low quality video of Clif playing rhythm bones on our website at <http://rhythmbones.org/ClifErvinVideo.html>.]

(Continued from Page 1)

Hans Weehuizen is our man in Holland, and so happy we are to have a man in Holland. He attended Bones Fest X in New Bedford, and has contributed to the newsletter on occasion. His connection to the Shanty men of England is fascinating and will get you dredging up those Shanty songs we have all heard Kenny Wolin and Tim Riley singing and playing rhythm bones to at Bones Fests.

But here's the point: this issue is about our members, our community, wide and varied in substance, and spread out around the country and the world, just like rhythm bones! We are made up of many stories just like these, for each member we have a story, intertwining their life, music, and rhythm bones all at the heart of it. It's what makes our organization so unique that each person brings their life to rhythm bones, whether you come to a Bones Fest (and I hope you do) or not like Jean Mehaffy, whether you rise to the heights of rhythm bone playing with Orchestra's like Dave Boyles, or whether you come from Holland like Hans Weehuizen, you can bring who you are to rhythm bones, our organization, and enrich the lives of our members.

Bones Fest XXIV is starting to shape up for the Washington, DC area, and Kenny and Teri are at the heart of it! At the heart of it, I say, because Kenny and Teri met at a Bones Fest and were married at a Bones Fest! I'm hoping you are all planning on attending, who knows you could find your future wife or husband! *Steve Brown*

Bones Calendar

Rhythm Bones Workshop: Basics and Beyond with Bill Vits and Steve Brown, October 12, 2019, 11:30 AM to 1:00 PM, Common Street Spiritual Center, 13 Common Street, Natick, MA. Workshop Fee \$15.

This workshop will start with the basics of how to play rhythm bones, including holding, making the basic sounds, and how to shape the sounds to

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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 Central web site: rhythmbones.org

music. Playing to various styles will be discussed and demonstrated. Advanced techniques will be introduced, and demonstrated. Teaching rhythm bones will be provided for those without!

Workshop Leaders

Bill Vits

Introduced to rhythm bones by Percy Danforth, Bill is the Principal Percussionist with the Grand Rapids Symphony Orchestra, and has over 40 years of experience playing rhythm bones. He is Assistant Director of the Rhythm Bones Society and has taught playing rhythm bones in schools and workshops for many years.

Steve Brown

Also introduced to rhythm bones by Percy Danforth, Steve is a two time All Ireland Bone Playing Champion, and Executive Director of the Rhythm Bones Society. He has taught rhythm bone playing at numerous workshops around the United States and Ireland.

Jean Mehaffey Obituary



Mary Lee Sweet informed us that member Jean Mehaffey passed away. Not many of us knew her as she never attend a Bones Fest, however she was a contributor to our newsletter (see below). The following was excerpted from her formal obituary.

“Jean Rae Mehaffey, born August 1, 1942, in Atlantic, Iowa, also known as “the Sawyer” or “Bones” passed away Wednesday, August 21, 2019, at the age of 77, in Homosassa, FL. Jean’s early years were spent in Advance, Missouri, and Bellevue and Omaha, Nebraska, before returning to Atlantic, Iowa. She attended school through 8th grade in one of the last one room country schoolhouses in Iowa, before going on to Atlantic High School.

“While growing up on the farm west of Atlantic, Iowa, she played softball with the Marne Girls Softball team. She took her love of softball everywhere from nursing training, to Omaha where her team participated in the 1964 Nationals, to the hospital team in America Samoa that qualified for the South Pacific Games. She would continue to play softball until age 35 when she started coaching the sport.

“Jean graduated from Nursing. She completed her nurse anesthesia course, earning her CRNA certificate. She continued her career as a CRNA in several states as well as in Pongo Pongo, Amer-

ican Samoa, and the Lake Hospital in Yellowstone Park. At age 65 she retired from anesthesiology and worked part time as an RN before fully retiring. Her love of travel took her to 33 countries as well as most of the USA.

“Her passion for Bluegrass music led to expertise in playing rhythm bones and the saw. She placed third in the World’s Bones competition in 1996. She traveled to the Winfield, KS, Bluegrass Festival where she was a member of the Carp Camp Jammers, and played with the Just In Time Old Time Band in Florida.

“Other hobbies she enjoyed were orchids, quilting, and genealogy.

“In her memory, she would be so pleased if you would pick up an instrument, attend a music festival, or make a donation to a musical youth organization.”

Several RBS members met Jean at the NTCMA festival when it was held in Avoca, Iowa, and Steve Wixson met her again at the Walnut Valley Festival in Winfield, Kansas. She was a great rhythm bones player as Scott Miller shows us in the following Youtube videos.

<https://www.youtube.com/watch?v=P-CkEwsnAEjM>

<https://www.youtube.com/watch?v=iOQibXW3OGQ>

<https://www.youtube.com/watch?v=eGwigOKxEXg>

Several years ago Jean sent the following letter about herself.

“In 1976, I attended a music festival, an old timer played rhythm bones and I said, “that’s for me!” Then an old lady played the musical saw and I said, “that’s for me!” I proceeded to find a little booklet that had instructions for rhythm bones and the saw, a few pages each, and taught myself how to play both. I have continued to play both for all the years since then.

“I have garnered 3 Florida State Old Time Music Championship wins and a third at the National Traditional Country Music contest in Iowa. Don’t do contests any more, don’t perform on stage, and teach only if someone is interested in my style of play, mostly at festivals.

“Additional information on my rhythm bones. They are made of Ziricote, about 9 inches long and have a slight curve. They are maybe an inch wide. I play two

handed but always play one hand off the other, never together. That comes from teaching myself from a book! By the time I first played in public I had people telling me I should do it their way, but all I could say was, ‘it’s too late now to change!

“I mainly attend bluegrass festivals here in Florida, and my all time favorite, the big Walnut Valley Festival at Winfield, Kansas. It’s in it’s 48th year and I’ve probably made 35 of them (the numbers are updated from the original letter)!



“I have a neat idea with pictures for an additional story about bones in the Civil War. If you are interested, let me know.”

Jean’s article titled, “Rhythm Bones in a Civil War Prison Camp,” appeared in the Rhythm Bones Player, Vol 15, No 4. A Letter to the Editor about rhythm bones in a WWI prison camp was in the Vol 16, No 2 issue. Search the online newsletters to read.

There are a wide variety of camps at the Walnut Valley Festival, from a single tent to very elaborate combinations of RVs and other equipment. To see Jean and Carp Camp check out <https://www.youtube.com/watch?v=cCQbsfxbqcE> (Jean at 1:30 minutes into the video).

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sets. Later, artist Nick Lakin, a long-time friend who lives in Winona, Minnesota, began adding delicate scrimshawing for a fancier look. The biggest issue was sourcing the bones from slaughter houses and meat stores. I would go into butcher shops and play the bones and sing along. Usually this got a smile and an agreement to save raw bones for me.

Enter another obscure instrument, a Cajun washboard which I play with Lisa Edgar and Razzamatazz (see photograph on Page 1). It hangs on my shoulders, and I make my own brushes out of bicycle spokes. I stick a tambourine on my shoe and a cymbal on the rim of the washboard then sing harmony. Somehow, it all comes together. Check them out in a Youtube video that includes a rhythm bones solo (<https://www.youtube.com/watch?v=r4yDyiPSqJw>). The new sound fits in with the Dixieland groups I play with around southeastern Wisconsin. We play so many venues because we are so unusual.

Although I've had "day jobs" in manufacturing and advertising, the music provided my fun. It's still great therapy.

I've been playing and making my own sets of bones for more than 30 years. I even passed along some of my highly-polished bone sets to such Irish musical groups as Altan and performers like country-western star Ricky Skaggs.

I have made about 250 sets of bones. Some with scrimshaw I register in a book that I keep in my home. It takes a long time to clean, boil, sort, bleach, sand and polish a group of bones. I tie the bones together with a short piece of leather string at the top of the bones where I have drilled a hole. This is not common with bones players. But I don't know why because if you lose one of your favorite bones you cannot make noise with one! You're really in trouble then.

Black Bart Character Developed

I developed the character of Black Bart for some of my appearances after writing my own version of some of the legendary 1892 Alaska Gold Rush characters. My thought was to give rhythm bones a personality.

I figured that anybody could make rhythm bones out of anything, and I wanted my rhythm bones, my process to

be special. So I wrote the story The Legend of Black Bart and a "how to" piece to make my bones unique.

I first went to some old-time music festivals as my character, Black Bart, and dressed accordingly to see if any-



body had an interest. I set up my leather covered table to display the bones and posted some blow ups of gold-searching characters. As people walked by I would say "Did you ever see a bones player?" When they stopped I would tell them about rhythm bones and then show them how to play them. I felt a little silly at first, but by the afternoon I sold 20 pair of rhythm bones and had lots of fun playing the bones with some seedy bluegrass musicians by the fire at day's end. I have sold lots of pairs of the Original Black Bart bones over the years. Little did I know that my imagination would lead me to the Rhythm Bones Society and all that it now encompasses!

After moving to Cedarburg, I became good friends with a local Irish-born pub owner, Finbar McCarthy, who moved to our area directly from Dublin, Ireland. I regularly played at Finbar's Auld Sod, a kickback country bar that attracts visitors from around Milwaukee's north shore and beyond. They bring up their friends from Chicago, which led to more playing of traditional Irish music. I had to step back a bit. The Irish whiskey and Guinness was bad for the liver. This was



my Irish connection. I visited Ireland with the MacCarthy clan, 5 trips. Each trip full of fun and music.

In fact, when Peg and I got married 28 years ago we left our party that day for Ireland. No reservations just drove the coast then finally ended the trip in Dublin visiting the MacCarthy family and the sites of Dublin. What a wonderful trip.

I have been featured with the University of Wisconsin marching concert band when they came to Cedarburg. I played "Sweet Georgia Brown" with them. I play regularly with the dixieland group, Lisa Edgar and Razzamatazz (check out a review of their CD in newsletter, Vol 6, No 4), with Pike Creek Bluegrass Band, and at Irish Fest with Finbar McCarthy

The Lisa band plays lots of private parties and at the local casino Potawatomi during Mardi Gras. One of the greatest gigs was playing on the Circus Train when it delivered the antique circus wagons to Milwaukee for the greatest circus parade in the country. We met Ernie Borgnine there. He was the grand marshal. No more parades now.

I took three trips to New Orleans with my church group to clear out water-logged houses damaged so extensively by hurricane Katrina. I got to sit in with a Dixie group on the weekend break. You can't do better than that.

I am Professor Bones when I teach a class in rhythm bones playing at the Milwaukee Irish Fest Summer School. As a rhythm bones teacher, I saw the need to write a brochure titled "Responsibilities of a Bone Player." This was reprinted in the newsletter, Vol 4, No 4.



In 1999, a group of rhythm bones players met in Brightwood, Virginia, for what was called Bones Fest III. About 35 people showed up between 25 and 85 years old and each had a chance to tell

their story about rhythm bones. There we launched the Rhythm Bones Society. I had a contest with Spike Bones that we called a Bone-off. I believe it was a tie.



With member Don Gilmore, we hosted Bones Fest XI at the Riveredge Nature Center in Newburg, Wisconsin, one of the nicest venues for any Bones Fest. Lisa Edgar and Razzamatazz was our backup band shown below with the Mescher Trio.

and on Friday, December 17, 2004, I got my wish when the MSO came to Cedarburg for a holiday concert at the Performing Arts Center. I did not want to play to an upbeat tune like "Sweet Georgia." I wanted to represent the bones at a high level. The only tune that fit for me was "Parade of the Wooden Soldier." Have to say I was great...got a standing ovation. They have asked me to do this again. I said no, I cannot be that perfect again. It was a success and I wrote about it in the newsletter, Vol 8, No 2. There are good bones players and good washboard players. I wanted to be the best washboard/bones player.

There have been numerous news articles on my rhythm bones performances (Cedarburg News Graphic, Milwaukee

cal Traditions:

I am sad to say that Black Bart is failing in health and finds it necessary to fade off into the sunset. I will not be able to supply you in the future with my unique style of the "Original Black Bart Bones." I sold you the first rhythm bones when Deborah Brower was there back in 1991, and I got to visit your shop once on my way to the first Rhythm Bones Society formation down in Brightwood, VA, in the fall of 1999.

You had a display in the park there close by and I got to teach folks there how to play rhythm bones. Well, I have made lots of rhythm bones since and sent them all over including Ireland.

And including some real nice scrimshawed bones that I numbered and have



In addition to normal Bones Fest activities (see Vol 9, No 3), we arranged for two hours of stage time at Irish Fest and exposed the audience to the many styles of rhythm bones playing while having a whale of a good time ourselves.

I had a dream for many years. I wanted to play with the Milwaukee Symphony,

Journal Sentinal, American Post, etc.), but I really appreciated the story in the slick paper magazine, Milwaukee Lifestyle Northshore, where I made the cover as well as a story with another good photograph.

I close with a letter to David Eisner and the great gang at The House of Musi-

listed in my book. Yes, a pair especially for David Eisner with #23 and Don Mattingly's name, David's favorite all time baseball player!

I will pass a box along to my kids with the notes, letter, etc., and some real nice scrimshawed bones. They can decide what to do with the remains of Black Bart. He was a hell of a guy...didn't hurt anybody and boy did he have rhythm.

I will follow up this letter with the name of a good bones maker that can keep you supplied. [Editor Note. The new supplier will be Steve Brown.]

One thing is a constant, though, through all the things I've done, I've always stayed close to music, and I have taken rhythm bones far beyond its folk roots. Playing rhythm bones whether you play them good or bad, just playing them is good therapy. It allows you to not think seriously about anything else as you get lost in the rhythm. David E. Boyles, a.k.a., Black Bart



Hans Weehuizen “Dutch Bones Player“

I was born in 1945 in Amsterdam, and attended middle class schools. After my school time I always worked in sales jobs: selling and rent out plastic flowers, renting out towel machines, selling furniture, and 17 years as commercial director for a cleaning service company

The last 32 years working for a wholesaler in watersport products with the last 10 years working as export manager, and still working in that job.



25 years ago, by accident I came in contact with a shanty choir “De Compagnie Zangers “ from the town Medemblik, Netherlands. For many years I was very active in this choir with singing and also active in organizing Festivals.

In that period I came in contact with the “Bones.” During shanty Festivals in the U.K. I met “Shanty Jack “ (Pete Hayselden). Pete was organizer of a lot of Festivals in the U.K. and is still a perfect rhythm bones player.

For me he was the first singer I saw who was singing and playing rhythm bones at the same moment.

I was very fascinated by this combination, so Pete became my teacher and the producer for my first pair of rhythm bones (still my favorite rhythm bones).

Shanty Jack (Pete Hayselden) learnt his rhythm bones playing from Erik Ilott (The Bristol Shantyman - read about Erik in newsletter, Vol 13, No 1).

Pete and I are still very good friends and sometimes we performing together with Sea Songs and rhythm bones, big fun to do !!

During the Festivals, people ask me many times “How do you do that with the Bones ? “ (Kleppers in Dutch)

That’s when I began to produce rhythm bones with my friend Rik Homan (also rhythm bones player) from then the workshops “How To Play The Bones” started.

We have never counted how many pairs we have made in the last 15 years, but it is a lot.

We always produce rhythm bones from “Wenge” (panga-panga wood, Dutch name). This is because Rik Homan is owner of a small classic boat shipyard and uses Wenge wood. There are always lefts over for making rhythm bones.

Beside the basic workshops for adults, shown below with Pete Hayselden, we



have done in the last years more and more workshops for schools, sometimes with classes of 30 young children, and also big fun to do, but not simple.

In the meantime we have given the last 2 years Bones Workshops to 6 classes in the age of 7 years till 10 years “difficult ages“

I am always interested in the experience of other rhythm bones players who have given Workshops to children. Please let me know!

These workshops in the U.K., I do

this with my good friend Peter Elliston from England. Peter was many years ago one of my students during an adult rhythm bones workshop. Now he is a better rhythm bones player than myself.

For all the Children Bones



Workshops Peter Elliston produced the children rhythm bones.

After the workshops, the children can keep the rhythm bones and can practicing at home (and can make the rest of the family crazy)

I’m also active with my own shanty group “ENKHUIZEN 3 “and in every meeting I perform using rhythm bones for 1 or 2 songs.

I hope to go on for many years with my workshops “How To Play The Bones,“ and hopefully I can visit once again one of the Bones Fest in the U.S.A.

Many years ago I was attended the Bones Fest in Massachusetts and that was big fun!!

On my website: “<http://www.howto-playthebones.com>” you can see how I make the combination of singing and playing rhythm bones. [Editor Note: Visit this website as Hans presents ‘How to Play the Bones’ as well as his ‘How to Play the Bones Workshops,’ how he makes his rhythm bones (he is a bit unique as he bends his rhythm bones



into a curve), shows the types of rhythm bones he makes, and includes links one of which is to RBS.]

Sorry for my Mickey Mouse “English.” With best regards, *Hans Weehuizen*

Clif Erwin's Daughter Donates Rhythm Bones

Some number of years ago we had heard of a rhythm bones maker and player out on the West Coast who had been making bones for many years, some of which were designed to look like the bones in the William Sidney Mount painting, *The Bone Player*. This was both intriguing and fascinating. Intriguing because we had found another bone player who seemingly had slipped under the radar and had

been playing for some time. Fascinating because the bones pictured in the bone player had become somewhat of an iconic shape,

and were revered as one of the great documentations of rhythm bone playing in America. Unfortunately, Clif would pass away before he was able to attend a Bones Fest, and before I was able to meet this interesting man.

Several of our members had contact with Clif, Scott Miller for one, and Dom Flemons, who was first taught the basics by Clif Ervin. Some time after Clif's passing the RBS was contacted by Scott Miller who had been approached by Clif Ervin's daughter, Karen Virta, about donating the remaining pairs of rhythm bones she had of Clif's collection, including a number of unfinished pairs (see her letter on Page 2 and a photograph of Karen and her father on Page 8).

Last May, the Board decided to distribute the rhythm bones to members in attendance at Bones Fest (see pictures else where in this issue) and to give the unfinished bones to two bones makers at

the Fest. A lottery of sorts was held during Bones Fest XXIII, and Stan Von Hagen was the winner and got to select first (see photograph on Page 8)

I was one of those bones makers who was given several pairs of the unfinished bones, and below is a description of the process I used to finish them.

The first picture shows a pre-cut bone as they were given to us. The wood is unknown, but the bone shape is clearly visible. Clif's rhythm bones were much thicker than rhythm bones I make, and rather than try and duplicate what he did, I decided to take another approach. Perhaps my Yankee nature that can't stand

wasting or throwing anything away (you should see my basement) gave me the idea that I could literally

cut the rhythm bones in half, and double my production. I have experimented with very thin rhythm bones in the past with some success. So I first tried tracing a bone line down the middle, but it didn't work as well as I had hoped, so I began putting dots in the middle of the piece,

being careful to put each dot squarely in the middle.

Next I used a band saw to saw the piece in half (see picture 2). Next I started sanding with a very low grit sand paper, and started to removed all the saw marks and smooth it out.

Once that was done, I started moving up in grit from 80, to 120, all the way to 600 grit. Picture 3 on Page 8 shows the rhythm bones sanded to 120.

After reaching the 600 grit, I took them in the shop and buffed them on a buffing wheel, first using Tripoli brown, and then white jewelers abrasive, to bring

out the nature grain and add some luster. Picture 4 on Page 8 shows the rhythm bones after being buffed. They are quite thin and yet still have a decent resonance, especially for small groups, and people with sensitive ears! Thanks so much for giving me this opportunity, it was fun!

Victor Albert Passes

Victor Albert of Leominster, Ma., 94 yrs old passed away last week surrounded by his family and friends. Victor was an accomplished French Canadian Fiddler who played at both of the Bones Fests I sponsored. Victor was a frequent participant in the many fiddle contests held around New England in the 70's and 80's. His many awards included the Fiddle and Step Dance Contest in Waltham, -Ma. He was well known in traditional music circles in the area, played harmonica as well as fiddle, and his step dancing at the Fiddle and Step Dance competition in Leominster brought down the house.

In 2001 Victor braved torrential rain to play at the Friday night festivities at Bones Fest V. In 2013, at 88, his daughter assisted him in attending Bones Fest XIIX in Leominster, and playing with Bob Goulet's band for a very enthusiastic audience at the Franco American Club.



He was a friend of rhythm bones who encouraged me in my early days, always friendly and compassionate, he will be missed, rest in peace my friend. *Steve Brown*



Top: Clif Erwin on right with his daughter Karen Virta. Bottom: Stan Von Hagen, left, won a set of Clif's bones. Story on Page 7.



Hans Weehuizen leading a childrens' rhythm bones workshop. Story on Page 6.



Made by Steve Brown from Clif's wood, left unfinished, right finished. Story on Page 7.

Rhythm Bones Society

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Address Correction Requested