DON'T JUST RATTLE DEM BONES—PLAY THEM!

Yes, the suggestion is that you play them, which means that the bones are used as an instrument that has musical possibilities far greater than has previously been recognized in the 5,000 years of bones history documentation.

The feel of playing the bones is a dance feeling with the music inviting the bones to participate in a variety of rhythm patterns, changes in dynamics, tempos, time signatures, colors of sound, mood, etc. For example, the response to “Turkey in the Straw” will be altogether different from that to “Rondo alla Turca” of Mozart, or Scott Joplin’s “Solace.” You would dance differently to each of these, and to reels, jigs, hornpipes etc.

The bones know an extensive vocabulary that enables them to speak fluently in these and almost any other types of music situations. But all of this broad potential is built on just two simple rudiments: the tap and the triplet. These two, however, can be positively controlled and varied only when the bones are held in a certain way.

The reason for workshops, then, is to show that the anvil bone is anchored to the hand, being rigidly held in place by the thumb and middle finger. The other bone, which is independently movable, is held in place by the ring finger so that it can whiplash against the anvil bone to tap from very loud to a whisper when a relaxed arm whips.

With this holding technique achieved we are ready to work down the list of elements shown at the right. On the average, within thirty minutes, the beginner will play taps and basic rolls with both hands together. It takes a while for the bones to become an extension of the physical being, but when that place is reached the fun can really begin. The mechanics of “holding” are incidental, and the dance feeling is there to be enjoyed.

So now you need bones, which you will select to suit those kinds of music situations you will be playing in. There is this assortment: white pine with hard annular rings running the right way for sound, maple, walnut, cherry, oak, and twenty-year seasoned hickory. Each kind has a characteristic sound that is best for a specific ensemble.

Ask for these, bone dope, and cassette with manual “How to Play the Bones” at your favorite music center, or Percy Danforth, 1411 Granger Avenue, Ann Arbor, MI 48104 (313) 662-3360. Also arrange for workshops and concerts; bones with modern dance, tabor pipe, finger cymbals, poetry and song.

ELEMENTS FOR PLAYING

- Application of bone dope
- Holding the bones
- Adjust for alignment
- Adjust for separation
- Taps: right, left, combined
- Flam patterns
- Running alternate taps
- Running alternate two-tap
- Tap triplet-accentuated pattern
- Basic roll, one hand
- Basic roll, two hands
- Rolls with accents
- Rolls with syncopated accents
- Rolls with tap patterns
- Seven-tap roll and 13, 19, etc.
- Alternate triplet pattern
- Extended triplet pattern
- Roll with counter rhythms together
- Cross-bone for dynamic control
- Crescendoed rolls
- Change to low-tone register
- "Fret" to high pitches
- Tuning bones pairs for match
- Selecting bones for ensemble
- Adjusting for ensemble dynamics
Recital-Lecture

Percy Danforth
Rhythm Bones
assisted by
Clare Jones
piano

The Guild Hall
Thursday, July 10
7:30 p.m.

A recital-lecture tracing the history of the Rhythm Bones from primitive times to the present day with musical illustrations from the medieval period through ragtime.

Tickets: £1.25 and £1.75
from the Information Centre, Abbey Churchyard, Bath
Recital-Lecture

Percy Danforth
Rhythm Bones
assisted by:
Clare Jones
piano
Alistair Anderson
English Concertina & Northumbrian Smallpipes

The Guildhall
(Small Hall)
Tuesday, July 15
7:30 p.m.

A recital-lecture tracing the history of the Rhythm Bones from primitive times to the present day with musical illustrations from the medieval period through ragtime.

Tickets: £1.50
from the Box Office, Central Library, Lion Yard Cambridge
April 2  DANCE! DANCE DANCE!

Want to relearn all the dances we taught you in the fall - want to learn some new???

Well, come to us tonight, though you be left-footed, for with the lively, lilting music of the Tryworks Geilis Band, your feet will start twitching of their own accord and we'll all have a lot of fun. Martha Pline and some of her friends say they will teach us a dance from Greece and Yugoslavia, Big Jim will pace us out in an English country dance, whilst Jody and I will do our best to call American and Irish dances - easy ones, so that you can all follow. Doorkeeper will be our own Treasurer and right-hand woman - Esther Sears.

April 10  HONOURED GUEST - Percy Danforth from Michigan (Mr. Bones himself)

Thanks to a letter to "Write-in" in the Standard Times, I discovered a few Bones players in this vicinity for, having heard Percy in Ann Arbor, Mich. I returned home highly enthusiastic about the arm-circling, foot stomping, bones-clacking music I had heard from the one and only Percy. We are thrilled to have him with us tonight, and Prof. Vincent Luti from S. M. U. will be accompanying him on the piano with Joplin Rags and Percy himself will be giving us a lecture on bones playing - and is bringing with him a score of bones to hand out into the audience for practice. Our own scalp-headed Robert Garvin who eats mouth-organs by the score will be along to give a set of his own mouth-harp music, with help from some friends. Oh, and I almost forgot to say that Percy is 75 years of age, but flings the bones like a two-year old. DK, Sonny Perry

April 17  MINI-CONCERT - Bruce Hutton from Washington D.C. (Folk Song Society), Judy Beck and Steve Levalley

We are delighted to have Bruce and his good wife with us this weekend and we look forward to two fine sets of Traditional styles of playing on instruments too numerous to mention - but his instrumental style is really fine so whether he brings with him his 5 string banjo or his bottle neck style (bottle neck style) or even does a couple of numbers on his jews' harp, it will all be highly enjoyable. He has played at many Folk Festivals including Kent State and the Smithsonian Workshops on American Folk instruments and has majored in English with emphasis on folklife, so we'll be able to learn something from him too. And from our own bunch of fine artists we are pleased to include in our Mini-Concert this evening Judy and Steve who have been charmed by the grand songs of Gordon Bock and intend to sing a number of those tonight. Is this an evening you are likely to miss?? Fools, if you do! Doorkeeper: Cory Suchman

April 21  Really, in typing out this April programme I cannot help but be pleased with myself. Damn it - what we give you folks - or what I should say is what YOU give YOU folks - for tonight we have another wow of an evening and all made up from our good neighbours - Jim Bean whom we all know and love - mostly traditional, Robert Smith, poet from Lakeville, Rick Santoso and his pals from Acushnet. (I think their names are Rowan, Ralph and Danny) with a contemporary sound, and the one and only JF, brother and Karen Hanczaryk, who are always a joy to hear. Note: Rick and his gang have only been coming here in the last couple of months and last Saturday night as we were leaving around midnight the came back and said "Gee Maggi, Tryworks is dynamite: and that we have Jerry Vinci's hand-carved sign on our stairwell, I cannot help but feel proud, because you people, with your responsibility and maturity (something that is supposed to be totally lacking in the younger generation) have made it this way - bless you all! Doorkeeper: The Bridgepins
PERCY DANFORTH
AND
GEMINI

Sandor and Lasslo Slomovits playing and singing traditional songs and music of their native Hungary, and of Israel, America and the British Isles.

Renowned virtuoso on BONES
ASSISTED BY

CATHY BARTON on Hammered Dulcimer

BOB AULT on Ragtime Piano

Two free master classes on the Bones will be conducted by Mr. Danforth and several local exponents on Saturday November 19 from 3:00-5:00 at Focal Point-8027 Big Bend, Webster Groves, Mo. The second will be after the concert on Sunday following the concert. Bones will be available for purchase.
GEMINI is the performing name of folk musicians SANDOR and LASZLO SLOMOVITS. Born in Budapest, Hungary in 1949, the twin brothers emigrated with their parents after the 1956 Revolution and lived in Israel for three years before moving to the United States.

Their lifelong involvement in various kinds of music has become focused into an intense interest in folk music since the early seventies. Between them, they play guitars, violin, mandolin, pennywhistle and various percussion instruments, such as bones and bodhran. Their repertoire includes traditional songs and fiddle tunes from America and the British Isles, as well as folk music from Hungary and Israel. However, at the core of their performances is a growing number of original songs and instrumentals. These include love songs, children's songs, settings of poems by Robert Frost and A.E. Housman, lyrics written to traditional Irish tunes, as well as occasional wry comments about the joys and tribulations of twinship. They've also composed duets for various combinations of the above-mentioned instruments, and these, as well as the songs, reflect the early influence of the Hungarian and Israeli cultures, as well as the more recent influence of American and British Isles music.

7:30 - 9:00 P.M.  
THE KIRKWOOD COMMUNITY CENTER 111 S. Geyer  
Admission $3.00

PERCY DANFORTH will give a Bones workshop at Focal Point on Saturday afternoon from 3:00 to 5:00 P.M. This workshop is free.

Percy will also give a short workshop after the Special Concert at the Kirkwood Community Center on Sunday evening.
"BONES" in Concert

Percussion and Ragtime

Featuring Percy Danforth playing the "BONES" with the Michigan Marimbas

Charles Owen, Conductor

Mar. 29th
notables

Dem bones, dem bones

You might say Percy Danforth picked up his musical talents on a Washington, D.C. street corner. "All the kids from my white neighborhood and the nearby black one gathered on summer evenings in front of Isaac Clayman's grocery store. The black guys would take sand from the gutter and sprinkle it on the sidewalk. Then they'd pull their bones out of their pockets and softshoe, sand dance, accompanying themselves with the bones. They showed me, a scrappy little white kid, how to play the bones."

That was 1908. Percy Danforth didn't play the bones much in the next few decades. In 1973 he was asked to give a bones demonstration in his wife's Eastern Michigan University world musics course. Now "Mr. Bones" (Danforth's nickname and a sobriquet for one of the main characters in 19th-century blackface minstrel shows) has inadvertently inaugurated a one-man revival of this art.

Originally, bones were just what their name implies — curved pieces of animal rib or shin bone, dried and polished. Today they are usually made of wood. When held between the fingers and struck together, they produce rhythmic patterns. Bones have been found in prehistoric Mesopotamian graves and pictured in ancient Egyptian and Greek artifacts. In the 18th century European immigrants brought bones playing to the New World. Black slaves added their own flair and variations, and American-style bones playing began.

In 1977, National Public Radio did a feature on Percy and his bones. Recently, he demonstrated artful bones-playing for amazed staffers in the Folk Archives section of the Library of Congress. He appears at folk festivals in many parts of the country, and has made instructional videotapes for school districts in Michigan and Wisconsin. He has also gone into the bones-making business, selling his wares at festivals and selected outlets around the country.

Bones playing is an exuberant endeavor, and Danforth becomes exasperated with those who refer to it slightingly as "rattling the bones."

"There is a lot more to good bones-playing than just hitting some sticks together. You have to know how to move your arms and wrists and fingers to make the various rhythms. You have to get into it with your whole body. I don't really play the bones. I dance the bones — from the soles of my feet up to the top of my hair."

"When I come out on stage and start 'tuning up the bones', people always wonder what in the world this silver-haired old bunny is going to do. When they find out, they are ahh-maa-zed! Lots of times people come up to me like, 'My grandpa used to do that years ago, and I'd forgotten all about it. Will you show me how?' "

Percy Danforth always does.
How to stay warm this winter (and still keep your feet on your toes)
BONES WORKSHOP

Sunday
Feb. 27
3 - 5 pm

with
Percy
Danforth — free!!!

at
Elderly Instruments
541 East Grand River
East Lansing

We're proud to have Percy "Mr. Bones" Danforth with us for a Workshop on playing bones. Percy learned to play "under the streetlights of Washington, D.C." in 1906.

Bones are an ancient type of rhythm instrument, now made of wood rather than bone. Bones playing is now enjoying quite a revival in the United States, due mainly to Percy's concerts, demonstrations, lectures and TV appearances throughout the U.S. and Canada.

Percy will give a short lecture on different types of bones and then teach you how to play them. It's easy and fun!!

The workshop is free - sponsored by Elderly Instruments
541 E. Grand River
332-4331 E. Lansing
(Please return this for sure)

Workshop of Concerts

Pictures of Brochure

Home spent 8 1/2 years establishing

Academia

Washington

Baltimore

New York

Newport Beach, California

Los Angeles

San Francisco

Baton Rouge

Jackson, Mississippi

Pensacola

Altamont, Florida

Huntsville

Philadelphia

Fife Wilson

Kirkland

Chicago

Portland

Minneapolis

Minneapolis

Cambridge

New Orleans

Boston

Lansing

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Public schools - all grades
Retirement Homes
St. Joseph's Hospital
Convent of the Immaculate Conception
Office Hospital - mental
Mental and Convalescent Hospitals
Artium Pubs
London Pubs
Charmaine, etc.
Made Instruction Manual with tape.
Working on better one with Bill Cohen who
has written instructions for drumming.
Eastman School of Music.

Will start workshops:
  Elderly Instruments — Fanning
  Crescent Music — Ann Arbor

Add in New England Folk Directory —

Lots of interest in New England
  But no Bone players

Lots of possibility for workshops (pay ?)
  Must travel, eat, & sleep

I have tried to change thought of "rattling" to
  that of "Playing" associated with dance.

As of a year and a half ago have made
  and delivered 10,000 pairs. Have made
  many since then.

(Sears and others ?)
Bones receive enthusiastic response either:
1. Because the Bones performance was enjoyed for what they have been able to do, or
2. There was amazed appreciation for what a white-haired old bunny was able to make the bones do.
Its the potential of the Bones I have labored to demonstrate — their potential as a percussion musical instrument.

Composing:
Bones accompaniment for
"Mountain Whippoorwill"
"Shooting of Dan McGoo"
a three movement piece for Bones and Double Bass to be played with Modern Consort.
Music of Percy and Frances Danforth

with

The University of Michigan Marimba Ensemble

Michael Udow, Director
John Pennington, Coach
Carol Leybourne, Soloist
Eric Scorce, Soloist

Saturday, December 5, 1987
The Ark
8:00 p.m.

Variety of Pieces

Percy Danforth, Bones
Carol Leybourne, Piano

Frances Danforth

Suite for Piano

Carol Leybourne, Piano

Frances Danforth

Karelian Light

Frances Danforth

Into the Vortex,
Dialogue for Timpani and Tape

Eric Scorce, Timpani

Percy Danforth, Bones Soloist

Ronda Ala Turk

W.A. Mozart
arr. James Moore

Alene Taub, Marimba

Rainbow Ripples

G.H. Green
arr. David Kane

Matt Factor, Xylophone

Tripletts

G.H. Green
arr. Bob Becker

David Mitchell, Xylophone

UNIVERSITY OF MICHIGAN MARIMBA ENSEMBLE

David DeVore
Matt Factor
Fernando Meza (guest performer)
David Mitchell
Alene Taub
"UPDATING the Bones"
Playing the Bones
Rock Music

OBJECTIVES

The Child, the Bones - Reasons

- LOST ART
- SELF IMAGE
- PORTABILITY
- CREATIVE RHYTHM MEDIUM
- ASSOC. w/ DANCE
- IMMED. FEEDBACK/SUCCESS/HISTORY

HISTORY

DESCRIPTION/RICA

TECHNIQUES IN TNG

- DEMONSTRATION (ALT. ROCK & ROLL & RAGTIME)
  - NOT MUCH ON HISTORY
- SHAPE OF BONES & WHY THAT SHAPE
- DISTRIBUTED BONES (CURVED BONES)
  - DEMO (2 or 3)
- VIDEO FEEDBACK
- MADE BONES (P.M.)
- BEGAN WORKING W/ THEM
- UTR
- TV STA.
- KIDS DANCED
  - KIDS SAW TV PROG. - REASONS WHY GOOD

DAY II

- INTENTIONS OF QPS OF 4, TURNED OUT TO BE GROUPS 8-12
- VIDEO (5 min. of ea. QP)
  - REVIEWED TAPES & ASSESSED CHILD. SKILLS
- KIDS SAW UTR
Day 2 (cont)

KIDS began dropping in now & smaller groups some dropped

Day 3  Mrs. Jones - getting bone weary!

1. Picnic
3. Informal 1:1 lessons on voluntary basis
2. Demo -> other KIDS/STAFF
   Master Models 
   Other KIDS - morale booster
   Other KIDS wanted to play, frustrated (not much time)
   history & roles to staff
DAY 4

GPS of 4
IS THIS THE LAST DAY? - melancholy
Final tapes
DISCUSS

- Kids called Percy "Mr. Bones"
- Kid = kid bone lessons
- Black market
  - Pitching pennies
  - Playing w/ Percy's bones.

Eval

Reni A

Staff involved - Mrs. Frost, Principal
Superintendent
Principal practicing
Superintendent
Autographed bones

All kids called Clack, 2-3/Can't rattle - somewhat intermittently (fragile skill)
FESTIVALS:

2. Wolf Trap, National Folk Festival, 1976;
3. Philadelphia Folk Festival, 1978-'79-'80;
4. Fox Hollow Festival, 1977-'78-'79;
5. Got to get gone Festival, Fox Hollow, 1976;
6. Connecticut Folk Festival, Hartford, 1977-'78;
7. Florida State Festival at Steven Foster Memorial, 1977, '78;
8. Detroit Ragtime Festival, 1976;
10. Sandusky Festival, Sandusky 1977;
11. Mariposa Folk Festival, Toronto, 1977-'78;
12. Medieval Festival, Univ. of Mich. School of Music, Ann Arbor, 1978;
13. The Great Hudson River Revival, 1980, Croton on Hudson;
14. Great River Traditional Music and Crafts Festival, Univ. of Wisconsin at La Crosse;

Moline 1979
TV & RADIO:
1. Hugh Downs "Over Easy" Show;
2. National Public Radio;
3. WUOM, Univ. of Mich. "Bones" lecture;
4. WXYZ, Channel 7, Detroit, "Bones Demonstration";
5. Folk Music Archives, Congressional Library,
   recording and TV tapes in Coolidge Theater
   (Gerry Parsons & Joe Hickerson);
6. Four-day documentation of "Bones" project
   at School for Delinquent Boys, Baltimore,
   Maryland. - TV tapes;
   WUOM - Christmas Ragtime Bash.
CONCERTS, WORKSHOPS, ETC.:

1. Special Concerts with Ars Musica
   Baroque Orchestra, 1978, '79;

2. Area Public Schools;

3. Michigan Center for the Performing Arts,
   Detroit, Michigan, 1978

4. Ford Auditorium, Detroit 1979

5. Ford Museum, Greenfield Village, Dearborn, MI;

6. Power Center "Bread and Roses", Univ. of Mich.;

7. "Improvisation - Bones and Modern Dance-
   Recital, Univ. of Mich., Dance Dept.
   Auditorium, Ann Arbor, Mich.; 1978

8. Workshop "Broken Plow Share" Coffee House,


10. Ark Coffee House, Benefit Concert for
    Mike Cooney 1978, 1980

11. Seminars, Univ. of Wisc., LaCrosse, with
    Recreational Music Students &
    Practice in public schools.

12. Festival, Ohio State Unir., Lima Campus,
    Arts & Crafts & Workshops 1980;

13. Folk Festival, Fort Wayne, Indiana, 1980;

14. Black Swamp Festival, Bowling Green
    Univ., Bowling Green, Ohio; 1977

15. Bones Seminar for Percussion Dept.,
    Univ. of Mich., School of Music;

16. Concert - Univ. of Michigan School of Music
    Percussion Ensemble & Bones. 1979;
18. Recording, "New World Records, Authentic Minstrel Show Music."

19. Lecture-Recitals:
   a. London, England, Purcell Room of Royal Festival Hall Complex on South Bank;
   b. Bath, England, guild Hall;

20. University of Michigan, Department of Humanities, Lectures and Bones workshops.
21. Eastern Michigan University Humanities Department, Lectures & Bones workshops.

22. Concert, Union Club, Philadelphia.
PERFORMANCE CREDITS

TV and Radio
Hugh Downs "Over Easy" Show
National Public Radio
WUOM, U. of M. - "Bones" lecture
Channel 7 Station WXYZ, Detroit
Recording and TV in Coolidge Theater for Congressional Library, Washington, D.C.

Festivals
Smithsonian Folk Life Festival, 1976; Wash., D.C.
Wolf Trap, National Folk Festival
Philadelphia Festival
Fox Hollow Festival
Gottagetgon Festival, Fox Hollow
Connecticut Festival in Hartford
Florida State Festival at Steven Foster Memorial
Detroit Ragtime Festival
Bothim Festival - San Francisco
Sandusky Festival - Sandusky
Mariposa Folk Festival
Medieval Festival, Ann Arbor

Clubs & Universities
Special concerts with Ars Musica Baroque Orchestra
Area Public Schools and is booked into Purcell Room,
Michigan Center for the Performing Arts - Detroit
Ford Auditorium, Detroit
Ford Museum, Greenfield Village, Detroit
Power Center, "Bread & Roses" - U. of M. Ann Arbor
"Improvisation - Bones & Modern Dance" - Recital,
U. of M. Dance Dep't Auditorium, Ann Arbor
Red Fox Folk Coffee House, Washington, D.C.
Plow Share Coffee House, San Francisco
Ten Pound Fiddle, East Lansing
Ark Coffee House, Ann Arbor
Tony Pacos, Toledo
ABOUT PERCY

Seventy-nine year old Percy O. Danforth doesn't rattle or shake his bones. He plays them!

Danforth's background is as fascinating and varied as his talent. He came to Ann Arbor in 1918 and studied chemical engineering. Danforth served a brief stint as a member of the Student Army Training Corps (SATC) from September to December, 1918. He later switched his major to architecture and received his degree in that field in 1927.

Danforth had his own architectural firm in Monroe from 1929 to 1934. He joined the Monroe Schools and designed an elementary art curriculum for the school system. He also taught art for five years there.

Spurred by his great interest in art, Danforth returned to U-M and later received a master's degree in art education. His plans to obtain a Ph.D. in education were interrupted by World War II. The ensuing war years were spent helping to design various components for B-24 bombers at the Willow Run bomber plant.

Following the war, Danforth later became supervisor of mechanical engineering at Bendix Corporation's Industrial Metrology Division. He is now Personnel Manager at Balance Technology in Ann Arbor.

Despite his age, Danforth has no intention of retiring. Throughout his career he has continued research on the art of the bones. Since 1908, when he first became fascinated with the rhythmic "bones," which were part of early minstrel shows in this country, Danforth has experimented with special techniques for playing them. Originally, the bones were actually spareribs used as "clackers" to create dancing rhythms which were imitated later in tap dancing.

Percy Danforth never travels anywhere without a full compliment of bones, some of them handsome specimens made from animal rib bones like those which Zulu tribesmen must have used centuries ago in deep Africa. Marrow in real bones makes the hollow sound but most of Danforth's bones are made of wood, such as hickory, walnut, white pine and balsa.

BONES

Quotes

"Bones artist Danforth enlivens Union crowd...yesterday's performance showed just how much the white-haired bones wizard had refined his uncommon hobby into an art...the best part was saved for last: Danforth came equipped with a whole pile of bones and distributed them to the audience, leaving all concerned happily wriggling their wrists and tapping their toes as the light-hearted program came to a close."

Michigan Daily
February 1975

"The evening closed with what was certainly the newest work on the program, created right there on the spot: an improvisation for Elizabeth Bergmann and bones virtuoso Percy Danforth. More a duet than a solo, the piece was the perfect 'dessert,' a delightful interaction between dancer and musician, with Danforth creating his own choreography as well as the music for the piece."

Dance Review
Ann Arbor News
March 24, 1978

"'Doing the bones' made music that entranced city audience...Danforth is a popular performer in solo or in ensemble, wherever he goes...When you put your whole heart into it, it becomes a kind of dance and it flows through your bones."

Sunday Standard-Times
New Bedford, Mass.
May 2, 1976

Percy Danforth:

"Playing the bones is a lot of fun. I keep on discovering new possibilities with rhythm and tone colors. Eventually I'd like to invent a nomenclature to make possible notation for the playing of the bones. There's no record or written description of bones playing now...The bones are more than just a percussion instrument. It's an art form."

Ann Arbor News
Sunday May 25, 1975

Bones

Prices subject to change without notice

<table>
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<tr>
<th>Type</th>
<th>Price per Pair</th>
<th>Price per Set (4)</th>
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<tr>
<td>Pine Bones</td>
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<td>$5.00</td>
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<tr>
<td>Hardwood Bones</td>
<td>$6.00</td>
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Plus shipping and handling.
Discounts available for large orders.

To order, please send

Please send____ pair (sets) of_______bones.
Enclosed is $__________________________

Send to:
Name__________________________
Address_________________________

Make checks payable and send to:

PERCY O. DANFORTH
1421 Hill Street
Ann Arbor, Michigan 48104
 PERFORMANCE CREDITS

TV and Radio
Hugh Downs "Over Easy" Show
National Public Radio
WUOM, U. of M. - "Bones" lecture
Channel 7 Station WXYZ, Detroit
Recording and TV in Coolidge Theater for
Congressional Library, Washington, D.C.

Festivals
Smithsonian Folk Life Festival, 1976; Wash., D.C.
Wolf Trap, National Folk Festival
Philadelphia Festival
Fox Hollow Festival
Gottagetgon Festival, Fox Hollow
Connecticut Festival in Hartford
Florida State Festival at Steven Foster Memorial
Detroit Ragtime Festival
Bothim Festival - San Francisco
Sandusky Festival - Sandusky
Mariposa Folk Festival
Medieval Festival, Ann Arbor
Crocketon Marathon

Clubs & Universities
Special concerts with Ars Musica Baroque Orchestra
Area Public Schools and is booked into Purcell Room,
Michigan Center for the Performing Arts - Detroit
Ford Auditorium, Detroit
Ford Museum, Greenfield Village, Detroit
Power Center, "Bread & Roses" - U. of M. Ann Arbor
"Improvisation - Bones & Modern Dance" - Recital,
U. of M. Dance Dep't Auditorium, Ann Arbor.
Red Fox Folk Coffee House, Washington, D.C.
Plow Share Coffee House, San Francisco
Ten Pound Fiddle, East Lansing
Ark Coffee House, Ann Arbor
Tony Pacos, Toledo

PERCY DANFORTH
1421 Hill Street
Ann Arbor, MI 48104
Intro to Danforth

He prances. He dances. He clicks and clacks and rolls. He dazes, he amazes, astounds, confounds -- behold, PERCY DANFORTH, bones player extraordinaire.

Percy Danforth learned to play the bones at the age of nine, under a carbon gas lamp, on a street corner in Washington, D.C. The year -- 1909. His teachers were black youths, masters of bones playing techniques that dated from the 19th Century halcyon days of the black-face minstrel show. Over the years, octogenarian Danforth, flamboyant virtually single-handedly, kept the tradition of bones playing, minstrel show style, alive. And since the early 1970's, he has spearheaded a revival of interest in bones playing that has brought audiences from California to Cambridge (the English one) to their feet, laughing and cheering.

Separating "Mr. Bones" from the-in- his instrument -- yes, the bones are a musical instrument -- he handles so well is always something of a challenge. Still, a few distinct words about each are in order.

First the bones.

Originally, this ancient instrument (they date from prehistoric times) consisted of just what the name implies -- bones. After being scraped and dried, bones produce a musical click when struck together. This simple, single click is just the beginning. Pairs of bones, two held in each hand, produce intricate patterns of rhythms, rolls, tempi, volumes, and variations. Various types of musical accompaniments add flavor and style to renditions. In the hands of a master, the musical possibilities are virtually endless. Percy Danforth is without doubt, a master of the art of bones playing.

Part of the charm of a Danforth bones performance is Percy himself. "Everybody is just ahh-maazed," says Perc, "when this silver-haired old
bunny gets up and starts jumping around with a bunch of sticks in his hands." But jump around he does, with verve and energy that are the envy of many a fraction of his age. He hands are a blur, his arms are awave, and his music is a fresh, unusual, astounding, unusual experience. Danforth is also a serious student of the history and technique of bones playing. He has researched the instrument to its ancient roots, traced its progress through the Middle Ages, followed its use as an integral part of the American minstrel show, and now, passes his original techniques along to students in hundreds of workshops each year. "It's really something," marvels Percy. "How something so old could be so new. A lot of people have never heard bones played before. Others remember their grandfathers playing a little bones. But most people have no idea what they can do or how they are played or how much fun they really are."

Mr. Bones

Percy Danforth is the man to show them. Whatever the musical medium -- from American ragtime to Irish jigs to classical Scarlatti -- Percy Danforth and his bones are lively, entertaining, and unique.
Margaret Marz, Chairman
ACCOMPANIST: Ruth Arnold
BANJO: Gary Glover
DRUMS: Ron Gainsley
COSTUMES: Bea Lavalli, Arlene Crocker
MAKE-UP: Ruby Brown, Alice Schneider, Eileen Brown
USHERS: Mary Marz, Patti Marz, Dawn Darrow, Kelly Darrow, Beth Darrow, Cherie Utsler
TICKETS: Carl Genske, Dort Bates, Nancy Aiken
STAGE TECHNICIANS: Barry Johnson, Tom Palmer, Larry Stalker, Mike Vencil, Jim Driver
Accompanist for Percy Danforth (Mr. Bones): Corky Landis

This Program Sponsored by:
Palmer Village Insurance

DEXTER MINSTRELS OF '76

Opening Number
Bring Back Those Minstrel Days
Alabamy Bound Entire Company

Carolina in the Morning Bob Jones
"Scott Joplin favorites" Percy O. Danforth Bones Player
Me & My Shadow Ken Huff
Dianne Bob Jones & Waltz Ensemble
"Scott Joplin favorites" Percy O. Danforth
Great Day Bob Stacey
Ragtime Cowboy Joe Entire Company
Darktown Strutters Ball
Mandy
Swanne
WALTZ ENSEMBLE: Bob Stacey-Gloria Jordan, Ken Huff-Sharon Darrow, Jorge Henderson-Tracey Darrow, Chuck Coy-Charlotte Coy, Mike McKillen-Sonia McKillen, Bill Marz-Joyce Stacey
MANDY DANCERS: Linda Brown, Julie Knight, Jo L. Winans, Betty Schnebelt, Kay Purdy, Joann Huff
END MEN: Bob Aiken, Harry Bates, Gary Glover, Jack Ritchie
INTERLOCUTOR: Robert Jones
CHORUS: Maggie Marz, Stell Steinaway, Max Darrow, Rita Rendell, Sheila Marz, Lisa Marz, Lee Schilling
Featuring • Paul Reisler of Trapezoid • Holly Near—Ronnie Gilbert • Muddy Waters • Teachins on Bones and Blues Harmonica • Tribute to Stan Rogers • Songs by Guthrie, Near, Reynolds plus much more.
Teach In: Rhythm Bones

by Percy Danforth

Despite the fact that the history of the bones is documented starting back some 5000 years ago, has come out of most early cultures, and is interesting to know about, we are going to skip all of that and spend a while showing you how easy it is to get started playing the bones — rhythm bones.

Playing the rhythm bones is pretty much like interpretive dancing. When we dance we listen to the music, feel its mood and express physically what the music suggests or helps us feel emotionally.

There comes a time after we have associated with the bones long enough that they become a part of our being, and we don’t have to concentrate any longer on how to hold them, or even think about what we are going to do next with them. We simply feel the mood of the music, and what we feel comes out through the bones. In order to speak this way through the bones, they must know an extensive language. They do, and can teach it to us.

Of the thirty or so rudiments that make it possible to respond to an extremely wide variety of music, there are only three fundamental ones that you must know for a foundation:

1. How to hold the bones
2. How to do a simple tap
3. How to do a simple roll

Generally, the trickiest one of these three is the holding of the bones. Bones are not manipulated like chopsticks, they are held precisely as we will describe and everything they do musically happens because of body movement.

One bone, the one that springs over and strikes the fixed one, is placed between the ring and middle fingers (Fig.1) and is held tightly in place by pressing on the bone’s edge with the ring finger high on the bone. (Fig.2) You will observe later why it is so necessary to keep this ring finger high on this bone. Also, the bone is not touching the palm of the hand; it is free to spring back when moved out of this initial position.

The other bone, the anvil, is held between the index and the middle fingers. When the bone is loosely in place, reach up and across with your thumb as shown (Fig.3). The pad, meaty part of your palm, at the base of your thumb is now well over the moveable bone so that when you lock the anvil bone in place (by pressing on the edge of the bone with your middle finger, forcing it into this meaty pad) the two bones are parallel. (Fig.4) Keep the index finger straight out, but pressing down just as the little finger is pressing up against the ring finger. This wise grip assures not losing a bone during a hot bluegrass number. (Fig.5)

The bones are now locked in place, parallel, bellies facing, and about 1/8 inch apart. (Fig.5) Check this stance carefully, practice it, and when you are able to maintain it you will be able to make use of all 25 or 30 rudiments the bones are capable of performing. Of course, you may discover others of your own.

Now we are ready for Basic number 2, the simple tap. With elbow down, arm bent and floppy relaxed (Fig.5), imagine a bit of something like putty lightly stuck to the face of the anvil bone at the lower end, and you want to flick it off. The movement will be like flicking someone with a towel, whipping the lower end of the bone through a small arc, clockwise for right handers and counter-clockwise for lefties. The moveable bone stays behind for an instant, then springs over (whiplashes) and taps the anvil. With practice this tap can be repeated rapidly. With practice and correct bones stance you will be able to play a note that’s like a firecracker or like the touch of a butterfly.

The third of the basic elements, the roll, is done with the bones held precisely as for the tap. Move the hand and arm as when waving farewell to someone. This, again, you must do with your arm relaxed clear to the shoulder. Rotate the bones as when window washing, the upper end of the bones will be the pivot point for the rotation, so it will stay in one spot.

An incongruity occurs in the tightly held bones versus the utterly relaxed everything else. You’ll get used to it. All of a sudden you will feel a whip-like flip in your arm, and you’ll feel and hear those bones rolling.

It may seem like a jump ahead to proceed the way we now suggest, but it works well. The only way we can experience everything the music suggests or helps us feel is with a pair of bones in each hand. The approach is this simple: Hold a pair of bones in the hand that you haven’t yet learned to do the roll with. Hold them in the exact playing stance of...
your hand that has been doing the rolls. Get a roll going with this good hand, but hold the second hand ready until your first has a smooth and comfortable roll going. Now, go with the learning hand. Almost invariably this second hand will take off. If it doesn't work the first time, try again, it will shortly.

If we take the same approach with taps, we'll be where we can start looking at the design of some rhythm patterns. Music is nice to work with, but a metronome set at about 100 works well. The right music for starting bones is hard to find; besides, you have to keep moving back to the beginning of the song. No interruptions with the metronome. Let's look at some tap patterns to start with:

1. Hands tap simultaneously.
2. A grace note (or fill pattern) is the simplest variation -- one hand taps and the other follows instantly afterwards.
3. One hand does 2 quick taps on the beat, and the other repeats on the next beat, and so on.
4. One hand taps 2 times while the other is tapping 3 times. (You might want to practice this one, tapping with your fingers on the edge of the table.)

Percy Danforth, of Ann Arbor, Michigan, has been known as "Mr. Bones" as he crisscrosses the country from folk festival to folk festival playing the bones and teaching his audiences how to play and make them.

In 1907, when Percy was seven and living in Washington, D.C., he first encountered the bones as young blacks would use them as an accompaniment (along with Jew's harp) for soft shoe dancing in front of the local grocery store. From that point on Percy has played. In 1973, while his wife was doing graduate work in ethnomusicology, he was invited to demonstrate his talent for her class. That was the turning point in his bones playing 'career'.
Percy plans to continue his teach-ins in future issues of Sing Out.

Percy "Bones" Danforth
1411 Granger Ave.
Ann Arbor, MI 48104

THE SONGFINDER by Bob Blackman

If you have songs you're looking for, or can help find them for others, please write to "The Songfinder," c/o Bob Blackman, 1321 S. Genesee, Lansing, MI 48915. If possible, questions should be accompanied by a SS 10.

The new issue of Sing Out! has just hit my mailbox as I write this -- and isn't it great to have SO! back again. I still have lots of old questions that I'll finish off in this column, and then I hope to stay pretty current after that.

First, though, a few answers.

Mimi Bluestone finally gets her SASSAFRASS, which turns out to be an old Billy Ed Wheeler song. Thanks to Scott McKnight and Joel Mabus for that. Joel by the way has a beautiful new album on Flying Fish called Fairies and Fools; it's full of great guitar and banjo tunes and I recommend it highly.

Tor Jonassen notes that Charlie King has recorded KUGELSCHUB BANK, Lu Mitchell's song, on his third LP, Vaguely Reminiscent (Rainbow Snake 015). (Ed. note - It's also available in the December '82 Sing Out! Bulletin, send $2) Eric Bogle's album Now I'm Easy is available once again, including the song LEAVING NANCY, as Plant Life O22. Good news for his fans, Ray Korona sends the news, for Barbara Getty, that there is a songbook in the works from Cotton Patch Gospel, Harry Chapin's show.

AN UNCONSTRUCTED REBEL appears on at least three different records with the same title! Frank Warner, Hermeto Nye, and Allen Baker each sing it on a Songs of the Civil War album Prestige 13012, Folkways 5717, and New World 202, respectively. It's also in Irwin Silber's book of the same title (Bonanza Books). Alternate titles include I'M A GOOD OLD REBEL and THE OLD REBEL SOLDIER, and under the latter name it turns up in SO! A few answers to questions about bones rattlers from bones players, who know the potential of this seemingly simple percussive instrument.

You may be able to get bones at your favorite music store. You may even be able to find the answers to questions about bones playing there. If you can't, our paths may cross at many of the folk festivals. If not, and you need bones or answers, you can contact me:

Percy "Bones" Danforth
1411 Granger Ave.
Ann Arbor, MI 48104

If you have songs you're looking for, or can help find them for others, please write to "The Songfinder," c/o Bob Blackman, 1321 S. Genesee, Lansing, MI 48915. If possible, questions should be accompanied by a SS 10.

12/1 and Reprints from SO! #9

Out of print. The author seems to be Major Innes Randolph, and Laurence Kobak passes on Oscar Brand's guess that it was written as a satire. Randolph apparently performed it on the vaudeville circuit, but the song was taken seriously and passed into the folk tradition. Thanks to the unreconstructed songfinders Joe Hickerson, Tor Jonassen, Laurence Kobak, Pete Seeger and Bob Rodriguez.

Lots of verses exist for THEY'RE LAYING EGGS NOW, which is the title song of In Came That Rooster (Traveler 8101), a nice children's album with Dan and Roxanne Eding among many others. There are a few older recordings (by Bob Gibson and the New Christy Minstrels, for instance) but I suspect they're all out of print. Thanks to Tor, Pete, Mary Hallesy, and Beth Reuse. Bob Rodriguez sent in an awesome ten verses, most of them groaners like this:

I had a bread plait, no bread would it give (2X)
One day our rooster came into our yard
And caught that bread plant giving egg-rolls, just like it used to
Ever since that rooster came into our yard.

Then there's a gum tree that gives chicklets, a gas pump that gives shell gas, and, a singer who now sings 'yolk songs.' But this is going to eggerusts 

See the new issue of Sing Out! for news and a load of queries that have come...
I don't hear much from Mr. Sonne of Ann Arbor.

I have been asked to give two talks on the Sonne, and if you would share any of your information, I would appreciate it—such as book titles, papers, etc. where I could gather some authoritative data.

does, do you know a source for both wooden and stone "tones"?

Love

God bless you and keep you in the circle of His love.

[Handwritten signature]
Mr. & Mrs. Leroy O. Jansoff
1411 Granger Ave.
Ann Arbor, Mich. 48104
DEAR PERCY—

I AM VERY HAPPY THAT I SAW YOU ON THE LATE T.V. NEWS FRIDAY EVENING (11 P.M.). I WAS NOT AWARE OF THE FOLK FESTIVAL GATHERING IN SCHWENKVILLE. HOWEVER, WHEN I SAW YOU ON T.V., I THOUGHT TO MYSELF THAT IT WOULD BE NICE TO MEET ANOTHER BONE PLAYER BECAUSE THERE ARE NOT TO MANY OF US AROUND ANYMORE. I MADE A FEW TELEPHONE CALLS AND LUCKILY OUR PATHS CROSSED WHEN I WAS CONNECTED TO THE CRAFT’S TELEPHONE LINE AND YOU WERE THERE. THAT WAS REALLY GREAT!

SINCE YOUR DEPARTURE WAS SCHEDULED FOR EARLY MONDAY MORNING, THERE WAS NO CHANCE OF OUR MEETING UNTIL NEXT YEAR. AFTER TALKING WITH YOU A LITTLE LONGER WE DISCOVERED THAT EARLY SUNDAY MORNING WAS OPEN FOR BOTH OF US. PERCY, THAT SURE WAS A WONDERFUL FIRST MEETING — THANKS IN PART TO THE RAINY DAY. I AM LOOKING FORWARD TO NEXT AUGUST TO OUR MEETING AGAIN AND ALSO PLAYING “DEM BONES.”

I PROMISED MYSELF THAT I WOULD TRY TO CONTACT JIM WHITE IN SOUTH CAROLINA BECAUSE I HAVEN’T HAD CONTACT WITH HIM IN OVER 30 YEARS. WHEN I GOT HOME AFTER OUR MEETING THAT WAS THE FIRST THING I DID. SURE ENOUGH JIM IS STILL HANGING IN THERE AND STILL PLAYS THE BONES. HIS ADDRESS:

638 COLLEGE AVE. ROCK HILL S.C. 1-803-337-3896.

TODAY I HAVE MAILED TO YOU A SET OF EXTRA THICK RHYTHM BONES. STRAUSS & CO, MY MOLDER, MADE ABOUT TWENTY PAIRS FOR ME AND THIS IS THE ONLY SET I HAVE EVER GIVEN TO ANYONE.

THANKS FOR A WONDERFUL EXPERIENCE

Sincerely,

[Signature]
15 for smaller hands

1" for heavier materials this can go to 6 7/8

or 5/16

Bone Detail - Danforth
PRACTICE SHEET NO.1

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Single tap exercises:

\[ \text{Repeat w/ c.h.} \]

Triple tap exercises: the most used figure in drum playing.

\[ \text{Repeat w/ c.h.} \]

\[ \text{Continue with rolls of various lengths.} \]

\[ \text{Repeat w/ c.h.} \]

\[ \text{Continue} \]

Double tap exercises:

\[ \text{Repeat alternately} \]

\[ \text{Etc.} \]
Rhythm Patterns

Reel  $\frac{4}{4}$

Sigh  $\frac{6}{8}$

Rag  $c\sharp$

March  $c$
25th ANNUAL
FLORIDA FOLK FESTIVAL

"Way Down Upon The Suwannee River"

at

Stephen Foster Center
White Springs, Florida

SEPTEMBER 2, 3, 4, 5, 1977

SEMINOLES – FIRST FOLK OF FLORIDA
Frank Shore, Billy Bowlegs, Josie Billie

Sponsored and Produced By

Stephen Foster Memorial
Department of State
Division of Cultural Affairs
WORKSHOPS AND SONG SWAPS

During the Florida Folk Festival Workshops and Song Swaps will be scheduled beginning 9:30 A.M., on the Old Marble Stage. Visitors are encouraged to attend a workshop of their choice and take part.

OLD MARBLE STAGE (See Map For Location No. 6)
SATURDAY, SEPTEMBER 3, 1977

9:30 A.M. -- INDIAN LORE WORKSHOP........................................ Boy Scout Troop No. 4, Tampa, Ross Ferlita, Scoutmaster
10:30 A.M. -- FIDDLING WORKSHOP.............................................. Larry Older, Lake Hamilton
11:30 A.M. -- PSALTERY WORKSHOP.............................................. Robert Dixon, Miami; Betty Smith, Marietta, Ga.
12:30 P.M. -- RHYTHM BONES WORKSHOP..................................... Percy Danforth, Ann Arbor, Michigan
1:30 P.M. -- PSALTERY & DULCIMER WORKSHOP......................... Barbara Muller, Lake Mary; Betty Smith, Marietta, Ga.
2:30 P.M. -- LIAR’S WORKSHOP.................................................. Gamble Rogers, St. Augustine
3:30 P.M. -- GUITAR FOR BEGINNERS WITH SONG....................... Lee Kelly, Palatka; Graham & Betty Kash, Cookeville, Tenn.

SHADY MUSEUM LAWN (See Map For Location No. 11)
3:30 P.M. -- STORYTELLING WORKSHOP....................................... Peggy Smith, Jacksonville

OLD MARBLE STAGE (No. 6 on enclosed Map)
SUNDAY, SEPTEMBER 4, 1977

9:30 A.M. -- INDIAN LORE WORKSHOP........................................ Boy Scout Troop No. 4, Tampa, Ross Ferlita, Scoutmaster
10:30 A.M. -- STORYTELLING WORKSHOP (Museum Shady Lawn).............. Peggy Smith, Jacksonville
11:30 A.M. -- GAMBLE ROGERS WORKSHOP- TALES & SONGS............ Gamble Rogers, St. Augustine
12:30 P.M. -- RHYTHM BONES WORKSHOP..................................... Percy Danforth, Ann Arbor, Michigan
1:30 P.M. -- PSALTERY WORKSHOP.............................................. Robert Dixon, Miami; Barbara Muller, Lake Mary
2:30 P.M. -- GUITAR FOR BEGINNERS WORKSHOP WITH SONG............. Lee Kelly, Palatka
3:30 P.M. -- BAVARIAN ZITHER................................................... Herbert Dahm, Tampa
4:30 P.M. -- SONG SWAP............................................................. Graham & Betty Kash, Cookeville, Tenn.

OLD MARBLE STAGE (No. 6 on enclosed Map)
MONDAY, SEPTEMBER 5, 1977

9:30 A.M. -- INDIAN LORE WORKSHOP........................................ Boy Scout Troop No. 4, Tampa, Ross Ferlita, Scoutmaster
10:30 A.M. -- GOSPEL WORKSHOP................................................ Rev. Robert Williams, Tallahassee; Rev. Richard Williams, Newberry
11:30 A.M. -- GUITAR FOR BEGINNERS WITH SONG......................... Lee Kelly, Palatka
12:30 P.M. -- RHYTHM BONES WORKSHOP..................................... Percy Danforth, Ann Arbor, Michigan

ADMINISTRATION AUDITORIUM (See No. 7 on Map for Location)
10:30 A.M.

“EDIBLE WILD PLANTS OF FLORIDA”........................................ Michael Lee Frame, Jacksonville

Special slide presentation entitled “Edible Wild Plants of Florida” will be shown Saturday, Sunday and Monday, September 3, 4, 5, 1977, in the Administration Auditorium beginning 10:30 A.M. by Michael Lee Frame, Jacksonville, author of the book by the same name. Michael Frame has lectured to over 17,000 people in the past four years and appeared on network television and radio. This is his first FFF.
UNIVERSITY THEATRE PROGRAM

presents

BREAD and ROSES

a new play by Donald Hall

FEBRUARY 5, 6, 7, 8, 1975  8:00 P.M.

THE POWER CENTER FOR THE PERFORMING ARTS
CAST

GUEST ARTIST:
WALTER RHODES

(In alphabetical order)
James Curt Bergwall
Peter D. Brown
Bethany K. Carpenter
Kathleen Conlin
Jeffrey Guyton
Benita Hofstetter
John Mason Hooker
Evan Jefferies
Beverly Lloyd
Jennifer A. McLogan
Cathleen Nesbitt
Maria Ricossa Olds
David Paymer
Michael L. Pinkney
Steve Reynolds
Elizabeth Starrs
Jack Van Natter
Susan Wall
Ken Ward

MUSICIANS

Piano
William Bolcom

Drums
Jack Livingstone

Bones
Percy Danforth

Guitar and Piano
Michael Roth
The Smithsonian Institution
and
The National Park Service

Recognize the Significant
Cultural Contribution of

Percy Danforth

As a Participant in the

Festival of
American Folklife

held on the National Mall,
Washington, D.C.
on the occasion of the

Bicentennial
of the
United States of America

S. Dillon Ripley
Secretary, Smithsonian Institution

Gary Everhardt
Director, National Park Service
Dear Friend:

The Smithsonian Institution and the National Park Service are pleased to invite you to participate in the Tenth Annual Festival of American Folklife—a Bicentennial celebration—to be held on the National Mall in Washington, D.C.

Throughout the year experienced folklorists have been gathering information about the locales, peoples, customs and life styles of the United States. Through careful research we have identified many of those individuals who demonstrate the rich cultural traditions of your region. After meeting hundreds of musicians, cooks and skilled craftsmen, we selected approximately one hundred people who we feel represent the multi-traditional heritage of your region. The decisions were difficult to make, but we will have succeeded if individuals like you come to Washington and share your unique experience with your countrymen from around the nation and the world.

We want very much to help you personally in any way we can to arrange your participation. Please fill in the enclosed forms and return them to us in the enclosed envelope, so that we can begin to make arrangements for your comfort and enjoyment while you are in Washington. If there is anything you would like to discuss, please call our Participant Coordinator, Beverly Robinson, person-to-person collect at (202) 381-4231.

James Morris, Director of the Smithsonian Division of Performing Arts, and Ralph Rinzler, Festival Director, join us in extending this invitation in the hope that we may have the pleasure of working with you. The Smithsonian Institution is proud to present the Festival and we will do everything possible to make your participation an enjoyable and memorable experience for you.

Sincerely,

[Signature]

Alan M. Lester
Program Coordinator
Regional America

Barbara LaPan Rahm
Folklorist
Regional America

Beverly J. Robinson
Participant Coordinator
Regional America
1976 festival of american folk life
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
July 1-5
July 7-11

Sponsored by
American Airlines
General Foods
The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the “Workers Who Build” theme celebrate the skills and folklore of people in the building and construction trades. The following groups will be demonstrating their skills continuously throughout the day:

- Bricklayers and Allied Craftsmen
- Carpenters and Joiners
- Electrical Workers
- Iron Workers
- Laborers
- Operating Engineers
- Plasterers and Cement Masons
- Plumbers and Pipe Fitters
- Sheet Metal Workers

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m.
- Workers’ Story Swap: “The Way I See It” 1:00 p.m.
- Union Organizers’ Lore 3:00 p.m.

Evening Concert on Festival Stage

Despite differences in origin, language, and social organization, the tribes of the Southern Plains were traditionally united in a way of life in which the buffalo and horse played essential roles. The Southern Plains tribes are the Comanche, Kiowa, Kiowa Apache, Omaha, Pawnee, Ponca, and Southern Cheyenne.

Southern Plains Indians traditionally made ingenious use of buffalo hide; most household utensils and clothing were crafted from hide. Women spent much time making and decorating hide with quill work, and later, with glass beads from traders. Recently, quill work has enjoyed a revival.

Both bead and quill work will be demonstrated by Native craftsmen, as well as bow and arrow making, drum making, flute making, and hide tanning. The Gourd Dance, Round Dance, and Comanche Straight Dance will be performed and explained. In the Learning Center and We Speak area, visitors can learn about the ways that Southern Plains tribes celebrate their Indian heritage.

<table>
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<th>FESTIVAL STAGE</th>
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<td>5:00-6:00</td>
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<td>EVENING CONCERT 6:00-8:00</td>
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* stage
** assembly hall
*** shady grove
WORKING AMERICANS

The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the “Workers Who Build” theme celebrate the skills and folklore of people in the building and construction trades. The following groups will be demonstrating their skills continuously throughout the day:

- Bricklayers and Allied Crafts
- Carpenters and Joiners
- Electrical Workers
- Iron Workers
- Laborers
- Operating Engineers
- Plasterers and Cement Masons
- Plumbers and Pipe Fitters
- Sheet Metal Workers

The Narrative Center will feature special music and storytelling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m. & 3:00 p.m.
- Workers’ Story Swap: “The Way I See It” 1:00 p.m.
- The Union Grievance Procedure in Action 3:30 p.m.

REGIONAL AMERICA

Despite differences in origin, language, and social organization, the tribes of the Southern Plains were traditionally united in a way of life in which the buffalo and horse played essential roles. The Southern Plains tribes are the Comanche, Kiowa, Kiowa Apache, Omaha, Pawnee, Ponca, and Southern Cheyenne.

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NATIVE AMERICANS

c. Clog Dancing *
w. Dance Styles *

w. Banjo & Bones ***

Roadside Theater—Folktales **

c. Sacred Music *

w. Old-Time Fiddling ***

Fiddlers’ Jamboree *

w. Song Swap ***

Evening Concert on Festival Stage

** stage
*** assembly hall
**** shady grove

FESTIVAL STAGE

11:00
11:30
12:00
12:30
1:00
1:30
2:00
2:30
3:00
3:30
4:00
4:30
5:00-6:00
c. Ballads in the British Isles and the United States

EVENING CONCERT 6:00-8:00 Regional America: Upland South

For detailed information, consult call-boards in each performance area.
c. concert; d. discussion; w. workshop
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- Laborers
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- Sheet Metal Workers

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- Song Swap 11:30 a.m., 2:30 p.m., 4:30 p.m.
- Workers' Story Swap: "The Way I See It" 1:30 p.m.
- The Union Grievance Procedure In Action 4:00 p.m.

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- Song Swap 1:11 p.m., 2:11 p.m., 3:11 p.m.
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## FESTIVAL STAGE

- **11:00**
  - w. Vocal Groups

- **12:00**
  - c. Occupational Music and Songs

- **12:30**
  - c. Ballads of the British Isles and the United States

- **1:00**
  - w. Family Music Traditions

- **1:30**
  - w. Family Music Traditions

- **2:00**
  - w. Family Music Traditions

- **2:30**
  - w. Family Music Traditions

- **3:00**
  - w. Family Music Traditions

- **3:30**
  - w. Family Music Traditions

- **4:00**
  - w. Family Music Traditions

- **4:30**
  - w. Family Music Traditions

**EVENING CONCERT**

- Old Ways in the New World: English, Scottish, Irish, and Anglo-American 5:00-6:30
- Old Ways in the New World: Portuguese and Portuguese American 6:30-8:00
### Working Americans

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- **Song Swap** 11:00 a.m., 2:30 p.m., 4:30 p.m.
- **Workers' Story Swap:** "The Way I See It" 1:00 p.m. & 3:30 p.m.

### Regional America

|        | c. Clog Dancing *  
|        | c. Mines, Miners, and Music **  
|        | w. Banjo Styles ***  
|        | w. Dance Styles *  
|        | w. Banjo & Bones ***  
|        | Roadside Theater—Folktales **  
|        | c. Sacred Music *  
|        | w. Old-Time Fiddling ***  
|        | c. Carper Family Gospel Singing **  
|        | c. Old Time String Band *  
|        | w. Family Music ***  
|        | c. Unaccompanied Ballad Singing *  
|        | c. Perry County Music Makers **  
|        | w. Guitar Styles ***  
|        | Fiddlers' Jamboree *  
|        | c. Sacred Harp Sing **  
|        | w. Song Swap ***  

### Native Americans

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### Festival Stage

<table>
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>11:00</td>
<td>w. Chordophones (Stringed Instruments)</td>
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<tr>
<td>12:00</td>
<td>c. Children's Games and Songs</td>
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<tr>
<td>1:00</td>
<td>c. Fiddlers' Convention</td>
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<tr>
<td>2:00</td>
<td>FESTIVAL SAMPLER CONCERT</td>
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<tr>
<td>3:30</td>
<td>w. Processional Music</td>
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<tr>
<td>4:00</td>
<td>FESTIVAL SAMPLER CONCERT</td>
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<td>4:30</td>
<td>Evening</td>
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For detailed information, consult call boards in each performance area.

- **c.** concert; **d.** discussion; **w.** workshop
October 14, 1977

Dr. William Albright
608 Sunset
Ann Arbor, Michigan 48103

Dear Bill:

I'm delighted that Percy Danforth and you will put on a program before the Sunday Breakfast Club on Wednesday evening, December 7, entitled "A Little Light on American Music: Rags, Bones, and a Hank of Jazz."

The meeting will take place at the Union League, 140 S. Broad Street, and we have arranged to have rooms for Percy and you there.

The roster of the Sunday Breakfast Club comprises bankers, businessmen, lawyers, college presidents, deans, physicians, etc. It's a highly sophisticated, knowledgeable group and on this evening wives will be invited.

We have a set schedule: Cocktails at 5:30 P.M., dinner at 6, program starting at 7, and adjournment at 8:30. Perhaps this might be stretched because this program is a departure.

Normally, we have a speaker who takes from 25 to 40 minutes to present ideas and then answer questions. However, I suspect that you and Percy will want more time, probably 45 minutes to an hour before opening the meeting to questions.

I'd like very much to have biographies of both you and Percy.

The fee is $1,000 and we will provide $250 towards your expenses.
I'm enclosing a brief history of the club.

As I told you over the phone, Rosalie and I will be in Ann Arbor for the Ohio State game. Would there be any chance of the six of us getting together on the evening of Friday, November 18 or Saturday, November 19?

Sincerely,

J. A. Livingston
c/o Philadelphia Inquirer
Philadelphia, Pa. 19101

P.S. If you find you want to change the title, there's still time.
I
WE HAVE
LOVED
FOR CENrURIES,
YOU
WILL LOVE
IN SECONDS.

Since 1608 it's been the same old story.
People love Old Bushmills the second
they taste it.
Because Old Bushmills is smooth and
mellow. A smoothness not easily come by.
The secret lies in an ancient process
that goes back centuries to Ireland. To the
village of Bushmills, and the oldest whiskey
distillery in the world.
Here we pick the local barley ripe for
harvest in nearby fields.
We draw clear water from the River Bush,
water born for whiskey.
We commit these and other choice
ingredients to our age-old triple distilla­
tion process.
Then our whiskey matures in
handmade oaken casks.
When it finally comes of age years
later, only then is it worthy of our label.
Old Bushmills.
But, like 18 generations before you,
you'll know exactly what that means.
After your very first taste.

OLD BUSHMILLS
The taste you don't have to acquire.
Boston, Miami, the Palm Beach Festival, the Wolf Trap Center in Washington, D.C. and England’s Bath Festival. Bolcom and Morris have appeared with the Boston Pops as part of their bicentennial series for television, have appeared on two consecutive evenings of “The Dick Cavett Show” and in February taped an “hour-long special” for station WXXI-TV in Rochester, New York for the National PBS Network.

William Bolcom and Joan Morris are known internationally via their recordings, beginning with the best-selling Nonesuch release After The Ball: A Treasury of Turn-of-the-Century Popular Songs, for which Miss Morris received a Grammy nomination for the best vocal soloist performance on a classical album. The other Nonesuch releases are Vaudeville: Songs of the Great Ladies of the Musical Stage, Other Songs by Leiber & Stoller and Songs by Ira and George Gershwin. They have also recorded Wild About Eubie, the songs of Eubie Blake, on Columbia Records and on RCA, These Charming People with Max Morath, The Girl on the Magazine Cover, songs of Irving Berlin and The Rodgers and Hart Album. Mr. Bolcom’s solo albums include The Piano Music of George Gershwin, a Nonesuch best-seller.

Percy Danforth will be eighty-three years old on March 11, and doesn’t rattle or shake his bones. He plays them! Educated in chemical engineering, architecture and art education, Percy Danforth has been playing the bones since 1908. During a professional life that has included his own architectural firm, the designs for parts for B-24 bombers during World War II, and mechanical engineering for numerous corporations in Ann Arbor, he has continued to play the bones internationally. Percy Danforth never travels anywhere without a full compliment of bones, which were a part of the early minstrel shows in this country. Some of these bones are handsome specimens made from animal rib bones like those which Zulu tribesmen used centuries ago in deep Africa. The marrow in real bones makes the hollow sound. But most of Danforth’s bones are made of wood, such as hickory, walnut, white pine and balsa. “Doing the bones made music that entranced the audience” is how one critic described Percy Danforth’s hobby that turned into an art form. The art of the bones as perfected by Percy Danforth has delighted audiences in places as varied as the Royal Festival Hall in London to Tony Pacos in Toledo, with virtually every international festival in between. He has appeared on national television and radio as the pre-eminent exponent of the bones.

ALICE TULLY HALL

Staff
Robert L. Turner, General Manager
Delmar D. Hendrick, Booking Manager
Edmund T. DeBoers, Jack L. Kirkman, Associate Managers
Ira Simmons, House Manager
Willard Bucklin, Box Office Treasurer
Paula Gibbs, Head usher

Steinway is the official piano of Alice Tully Hall.
The 4,192 pipe organ in Alice Tully Hall was built by

The marketplace demands more power.
Manufacturers Hanover energizes.

A great international effort is underway to find new sources of energy. The task requires dedication, inspiration, innovation, and—not least—financing.

Manufacturers Hanover is helping supply all four.

We have long provided direct financing to utilities and companies for the development of new power sources.

And our leasing subsidiary, the nation’s largest bank-affiliated equipment financing company, supplies attractive alternatives—from financing single pieces of equipment to entire factories.

Credit, however, is only one part of our global commitment. Operations is another.

Intelligent Technology is our innovative approach to analyzing and managing cash management information. And financial managers in over 40 countries maintain up-to-the-minute control of their cash with TRANSEND.

Credit. Operations. And the integration of both to create a total financial relationship of the highest standards—anywhere in the world. The marketplace demands it. Consider the source.

MANUFACTURERS HANOVER
The financial source. Worldwide.
PERCY DANFORTH

Percy Danforth has done for the spare-rib what Segovia did for the guitar. A master guitarist and bones player, he has played with many past Mariposa Festivals. Since it was formed in 1979 the group has existed until she was actively involved in various education programs at the Smithsonian Institution, performing in concerts and demonstrating the museum's collection of folk and popular instruments.

ART ELEFFSON AND THE HURON BROTHERS

This upbeat jazz trio is a welcome addition to the Festival lineup. Born in Saskatchewan and now living in Guelph, Art Ellefson is a "post-bop" tenor sax player who has performed and recorded with Johnny Dankworth, Maynard Ferguson, Phil Nimmons and the Bealeys. His style and tone invite comparisons with Stan Getz and Zoot Sims. Art is accompanied by the Huron brothers: Peter on bass and Joe on guitar.

FRIENDS OF FIDDLERS GREEN

The Friends of Fiddlers Green are the resident singers of Toronto's Fiddlers Green Folk Club. Joining us for Mariposa will be Doug Coignet, Tam Kearney, Girl Laskin, David Perry, Lawrence Stevenson and Jim Strickland. The Friends play an amazing array of instruments, including fiddle, guitar, mandolin, banjo, concertina, melodeon, Northumbrian smallpipes, drums, whistles, jew's-harp, harmonica and kazoo. Their repertoire ranges from songs old and new and recitations from the British Isles to mummers' plays, interspersed with a seemingly endless series of bad jokes. Everything they do is alive with joie-de-vivre and a wonderful (slightly twisted) sense of humour. Come and see!

GOAT'S HEAD MORRIS

From the waltz to the French reel, the Greenwood Steppers (Julie, 20; Paul, 18; and Jody, 14) have been stepdancing almost as long as they can walk. In 1963 they won the Canadian open group stepdancing championship in Dundalk and appeared at Mariposa for the first time last year. The Greenwoods will be dancing as well as performing, so here's your chance to learn a few steps.

MARIE-LYNN HAMMOND

One of Canada's most talented singer-songwriters, co-founder and lead vocalist of Stringband, Marie-Lynn Hammond also performs in English and French on her own and has two solo albums to her credit. She is also a writer; her first play, De beaux...
SOME RUDIMENTS OF RHYTHM BONES PLAYING

How to hold the bones
The tap
The roll
The roll with both hands
The roll accented
The tap with both hands
The flam
The alternate two tap
The two-hand triplet
Two taps left against three taps right
Two taps left against three rolls right
Two rolls left against three rolls right
Broken rolls right
The simple triplet
Triplet patterns
The seven-beat roll
The thirteen-beat roll
The low-pitch/high pitch shift
Tuning for ensemble
Tuning for sound quality
To play softly
To crescendo
Continuo with big beat
Continuo with pattern variety
The over-lap four tap
The delayed four tap
Basic approach to 2/4 and 4/4 time
Basic approach to 3/4 and 6/8 time
Effect of various bones materials on mood

Lercy Danforth
1411 Granger Avenue
Ann Arbor, Mich. 48104 (313-662-3360)
Bones have several possible functions:
- Color in Background
- Set down rhythm track
- Bones of "Bridger Bones" (performance)

Examples of Bones playing:
- Chieftains
- Louis B.
- Then you were a tulip
- Blues
- Indian love call
- Sunny
- George Gilmore

(Example of Bones in machine. "Mississippi Jazz")

With machine have been able to look at the music for determining what to do with Bones:
- Capture
- Sound color
- etc.

Have known that whoever played the number it would just like the music.

Interesting observation re. country boy familiar with bones imitating rhythms on drumming.

With jazz, as you know by now, there is the matter of improvisation.

When I talked him, he agreed with me tonight, told him it would help me...
Introduction:

Several asked for Bones session
1 - Story of Operation of Bones
2 - Bones as part of Jazz Styles
   (are Red & Black Bands, piano, etc)

Will show what bones do.

Join of Blade Bottom Stomp. Will take you to this

First time 5000 years
Africa to Ireland
Reference 1165 Book
Minstrels of Troubadors
Shakespeare

Some samples of how bones can fit into that music

Stay in field of Music in the Glen
Grinning old man & cackling old woman
F out to the Wedding of Lass in the morning

This kind of music must have influenced our
early American & Canadian music.
Country music & Minstrel show music.

Minstrel show start with 4 in New York 1842
Further history to 1898
How I learned the Bones.
If I could look at the music if he has copies
Jim said he thought that wouldn't be
helpful because he doesn't play it the same
way twice.

So we have three samples of homes in the jazz
style music:
Blues
Spanish
Straight jazz
Jungle stomp
The crame
Big foot barn
Chieftains
Louis B
when you were a tulip
Blues
Indian Love Call
Sonny
George Gilmore
Harlem Rag
Solace
Magnetic Rag
Rhythm Bones

How to get started playing them

Bones are used in several kinds of music situations. However, these instructions will apply basically to what we can call "performance bones." This style was used by Mr. Bones, End Man in the eminently popular minstrel show of an era spanning at least seventy years starting about 1840. It is apparent from old prints of Mr. Bones performances that he felt rhythm patterns with all of himself, and that he danced, and that tones were a further means for outward expression of what the music was helping him to feel. This we call performance bones.

In order to be able to do anything with the bones we must know at the start that they are not operated like chopsticks, that we do not manipulate them, but simply hold them a certain way and move the hand and arm certain ways letting the tones do what they do under these circumstances. So first we will learn how to hold the tones; second, we will we will do the simple, single tap; third, we will do the rattle. With these two rhythm elements, tap and rattle, we can build very satisfying patterns, especially after we have gotten the feel for accenting, hesitating, and working rattle into smooth rolls. That, too, a pair of tones in each hand greatly increases the possibilities.

Only one of the bones moves. This is the one shown in Plate I. This bone is set between the middle finger and the one - lets call it the ring finger - next to the little finger. The bone sticks out in back as you see in Plate IV. The ring finger presses on the side of the bone anchoring it to the meaty cushion between the two fingers at their base. The pressure of the ring finger on this bone has to be moved back as far as possible to keep the tone from touching the palm of the hand. You can test this clearance in Plate III. Although this tone is tightly anchored in the finger location the free end can be moved, but springs back to the original position when released.

The other tone, shown in Plate II, is the stationary one and simply provides an anvil for the moveable tone to strike against. It is held firmly between the
middle and index fingers, with the middle pressing on the side of the bone jambing it into the fleshy part of the palm at the base of the thumb. Reach well over the index finger with the thumb to move this fleshy area toward the moveable bone. Both the index finger and the thumb help anchor this tone in good operating position with the back end extending beyond the moveable one a bit as shown in Plates III and IV.

The tones in the plates are shown farther apart than is test for playing. This was done for illustrative purposes; the cleardance works well at about 1/8 to 1/4 inch.

We are now ready for the first tap. Look at Plate III and notice that the elbow is down, the hand is up, and the arm is bent so that the point where the bones can make contact is just halfway vertically between the tip of the elbow and the point where the moveable bone is.
anchored between the middle and the ring fingers. When we have assumed this Plate III position, relax the arm and wrist, and snap over to the position of Plate IV. The whole motion rotates around a point just above the lower ends of the bones, so that these ends seem to sit fixed in this center-of-rotation position while the hand rotates over, and the elbow rotates under to the positions shown in Plate IV. A snappy snap at Plate IV position will produce a tap.

A relaxed, snappy continuation of swings from position III to IV to III to IV, etc., gives a soft rattle.

Notice that the location of the end of the movable bone remains the same relative to the third button down on the shirt although the hand and elbow have rotated as indicated in Plates III and IV.

Experiment with the tap and rattle for making rhythmic patterns. If there is enough interest in the many ramifications of bone playing we may well make available further help. Some of these possibilities are: hitting tones, pattern texture, changes in the music texture; manipulation for crescendos and off-beat accents; manipulation for changes in pitch and color of sound; quality of sound from various materials; design of simultaneous but different rhythms hand to hand.
MR. Bones

Percy Danforth
PERCY DANFORTH
Hi, Percy.

Here's the layout as proposed by one of my colleagues. I think it will be very effective and dramatic. I have also enclosed revised copy. The topic headings on the copy correspond to the headings in the layout. My art director looked at the photos, including the one you had wanted to use on the cover, and concluded that the one he used is best. The one in color will not convert well to black and white; it would get all mushy and indistinct. So, he chose the one you see. Take a look at the piece and give me a call. We can go ahead with printing when you are ready. I'll do some nosing around and see about getting you some estimates on printing costs and try to get a good deal via some of my contacts.

I've also enclosed Mike's invoice for the layout. I've made a xerox of the layout, but this is the original, so please, guard it carefully.

I'll talk to you soon. Let me know what you think.

All is well here. Busy with Kmart and Christmas and working on a big promotion for next spring, too.

How are you? Besides busy.

XO,
(cover)

Mr. Bones

Percy Danforth
Bones are a percussion instrument, an **idiophone**, to be academically precise. They make music, with the assistance of a skilled performer, of course. They are portable, inexpensive to buy or make, and vastly entertaining to hear and watch. They are **not** a skeleton in the closet, although said skeleton might conceivably have contributed some of his ribs to the making of the instrument in its original form.

This ancient instrument was once made of just what the name implies -- bones -- scraped and dried in the sun. Contemporary bones are most often made of wood. They consist of slightly curved pieces of pine, balsa, birch, or other materials, cut to about 7 inches long and 5/16 inch thick. When struck together, these bones produce a musical click. This simple, single click is the beginning. Pairs of bones, two held between the fingers of each hand, strike together as the player manipulates his wrists and arms, producing an intricate variety of rhythmic patterns, rolls, tempi, volumes, and variations. Various types of musical accompaniments add flavor and style to bones renditions.

Although their origins are shrouded in the mists of prehistory, bones of one sort or another have been found in excavations from ancient Mesopotamia, Egypt, and Greece. References to bones and bones playing appear from time to time throughout the extant art and literature of medieval Europe. During the early Middle Ages, they had a more ghoulish function, too: lepers were obliged to sound bones as a warning of their approach. Bones probably migrated to the New World with immigrants from Northwest Europe, who played them in pub bands and at dances and festivals. American slaves saw bones being played by white settlers and quickly adapted them for their own
purposes, adding new layers of rhythmic syncopation that were remnants of African musical traditions.

From the plantations and street corners, bones playing became an integral part of the 19th Century blackface minstrel show. "Mr. Bones" was one of the stock characters in these variety show productions, along with Mr. Tambo and Mr. Interlocatur. Mr. Bones was a singer/dancer/musician/comic who entertained delighted audiences by tossing his bones in the air, juggling them, even standing on his head while playing. He could imitate running horses, reveille, drums, and a variety of other phenomena; his bones rhythms also added solidity and variety to the ensemble's musical numbers.

This flamboyant style of bones playing migrated from the minstrel show stage to market places, street corners, playgrounds, and social gatherings all over 19th and early 20th Century America. But, as the minstrel show lost its appeal and musical styles began to change, bones playing virtually disappeared from the American scene. It was preserved for many years by a handful of grandfatherly types, like Mr. Bones, Percy Danforth, who had learned a little bones playing in their youths.

Today, largely because of the efforts of Percy, American bones playing is enjoying something of a renaissance. Mr. Bones' artistry and enthusiasm are infectious -- audiences leap to their feet when he plays, anxious to clap hands and dance. Why? Because bones playing is unexpected; it's fun music that invites people to laugh and be happy. 'Come on,' it says; 'let's smile, and sing, and enjoy!' And they do, thanks to the magic of the modern Mr. Bones, Percy Danforth.
He prances. He dances. He clicks and clacks and rolls. He dazes, he amazes, astounds, confounds -- behold, PERCY DANFORTH, bones player extraordinaire.

Percy Danforth learned to play the bones at the age of nine, under a carbon gas lamp, on a street corner in Washington, D.C. The year -- 1909. On summer evenings, Percy and his young friends gathered in front of Isaac Clayman's grocery store. Black youths from a nearby part of town drifted to the same corner. They threw sand on the sidewalk and danced, accompanying themselves with the bones. These masters of the art were Percy's teachers. Over the years, octogenarian Danforth, virtually single-handedly, kept the tradition of bones playing, minstrel show style, alive. And since the early 1970's, he has spearheaded a revival of interest in bones playing that has brought audiences from California to Cambridge (the English one) to their feet, laughing and cheering.

Part of the charm of a Danforth bones performance is Percy himself. "Everybody is just ahh-mazed," says Percy, "when this silver-haired old bunny gets up and starts jumping around with a batch of sticks in his hands." But jump around he does, with a verve and energy that are astounding. His hands are ablur, his arms are awave, and his music is a fresh, unusual experience.

Danforth is also a serious student of the history and technique of bones playing. He has researched the instrument to its ancient roots, and eagerly seeks out other bones players as he travels around the country. He enthusiastically passes along his original techniques to avid students in hundreds of workshops each year. "It's really incredible," marvels Percy, "How something so old could be so new. A lot of people have never heard bones played before. Others remember their grandfathers playing a little bones. But most people have no idea what they can do or how they are played or how
much fun they really are."

Mr. Bones, Percy Danforth is the man to show them. Whatever the musical medium -- from American ragtime to Irish jigs to classical Baroque -- Percy Danforth and his bones are lively, entertaining, and unique.
PERCY DANFORTH

At the age of 80 years plus, Percy Danforth has more energy than most people a fraction of his age. His avocation, bones playing, keeps him as busy as many full-time jobs. Besides playing bones, he oversees the manufacture and distribution of his chosen instrument via a company called, not surprisingly, Danforth Bones. Percy still holds a full time job, too, as Personnel Manager at Balance Technology, in Ann Arbor, Michigan. His first formal academic training was in architecture; he earned a degree from the University of Michigan in the early 1920's. Later, he received a Master's degree from the U of M in Education and was working toward his PhD when World War II changed his plans. He was worked, always with great enthusiasm and success, as artist, architect, teacher, curriculum designer, engineer, and businessman.

Although Percy learned to play bones as a child, he nearly lost track of the art over the years. He was busy with his own family (two sons), although he did occasionally pick up a couple pencils or rulers and practice a bit. His concentration on bones playing began in 1973, when his wife of more than 50 years (she's a musician, pianist, and composer) bragged about his abilities and urged him to do a public demonstration. That initial performance was a smashing success, and since then the bones have taken on a life of their own. Percy makes hundreds of bones playing appearances each year at folk festivals, schools, seminars, churches, concerts, lecture/demonstrations, and on radio and television. He has tracked down other bones players all over the country, sharing experiences and playing already some techniques. He has produced two instructional manuals and has plans to do another. Mr. Bones has also devoted himself to a serious study of the art of bones playing, devising a multitude of new techniques. He constantly
experiments with new sounds, musical accompaniments, and playing styles.

"Retire?" asks Percy in amazement. "I'm having too much fun!"
In Concert

Since Percy Danforth began playing semi-professional bones, after rediscovering them about 1973, his bones playing activities have transported him many thousands of miles from his home in Ann Arbor, Michigan. Playing dates include folk festivals, radio and television appearances, concerts, workshops, demonstrations, two instructional books, and many a spontaneous performance with whatever musical forces might be available. (One of the great advantages of the bones is their portability. Percy always manages to have a couple pair in his pocket, ready for action at any moment.) Percy’s activities include:

- "Over Easy" with Hugh Downs, Public Broadcasting System.
- "The Bones", interview and demonstration, National Public Radio.
- WXYZ-TV, Detroit, demonstration and concert.
- WUOM, Ann Arbor, Michigan -- Christmas Ragtime Bash.
- New World Records, "Authentic Minstrel Show Music"
- Royal Festival Hall, London, England, lecture/demonstration
- Festival at Rothbury, Northumberland, England.
- The Great Hudson River Revival, Croton on Hudson, NY.
- Philadelphia Folk Festival.
- Mariposa Folk Festival.
- Fox Hollow Festival.
- Black Swamp Festival, Bowling Green, Ohio.
- San Francisco Bothin Festival.
- Smithsonian Folk Life Festival.
- Concerts with the Ars Musica Baroque Orchestra.
- Improvisation for Bones and Modern Dance, University of Michigan.
- "Concert Music for Percussion Ensemble: Bones."
  and
- "How To Play the Bones", book and cassette, Front Hall Records, 1978
For additional information and scheduling, contact:

PERCY DAN FORTH

1411 Granger

Ann Arbor, Michigan 48104

313/769-2100 (business hours)

313/662-3360 (home)

Percy Danforth demonstrates the bones

Bones Player Extraordinaire
At last!

Something different, somebody new, presenting entertainment that's old-fashioned fun, an act guaranteed to get your audience on its feet, laughing and cheering and clapping.

The source of all this pleasure? A lively octogenarian who dances around the stage with wooden sticks in his hands; he is Mr. Bones, Percy Danforth, and he makes music.

A bones performance a la Danforth is indeed a spectacle to behold. Percy approaches his instrument and his audience with a flair and gusto that are infectious. As he "tunes up" his bones, prior to actually playing them, spectators wonder what in the world this elderly man is going to do with four curved wooden sticks. They soon find out. When the music begins -- ragtime, jigs, reels, marches, pop tunes, even a little baroque -- Percy goes into action. His arms and hands become a blur as his wooden sticks are transformed into percussion instruments that produce an astonishing barrage of rhythmic patterns. The seemingly endless variety of sounds includes everything from single taps to complex syncopations, all carefully co-ordinated with the musical style of the moment. But as he plays, it's not enough for Percy to simply raise his arms and shake his wrists. He becomes an extension of his instrument, literally dancing his way through the performance. And Percy does love to perform -- he's at his absolute best when he can smell the crowd. Toe tapping, hand clapping, and other forms of enthusiastic audience participation are definitely encouraged.

In addition to being an excellent performer, Percy Danforth speaks articulately about "this bones thing" as he calls it; and why not? He's probably done more to revive interest in bones playing than anybody else in America. In addition to his performances on bones, Percy has done extensive research into playing techniques, exploring the seemingly endless rhythmic possibilities of his instrument.
No wonder Percy Danforth, the modern day Mr. Bones, can bring your crowd alive. He's vibrant, lively, enthusiastic, entertaining, amazing, engrossing, and he's good. Put Percy Danforth and his bones on your entertainment schedule now.
Intro to Danforth

He prances. He dances. He clicks and clacks and rolls. He dazes, he amazes, astounds, confounds -- behold, PERCY DANFORTH, bones player extraordinaire.

Percy Danforth learned to play the bones at the age of nine, under a carbon gas lamp, on a street corner in Washington, D.C. The year -- 1909. His teachers were black youths, masters of bones playing techniques that dated from the 19th Century halcyon days of the black-face minstrel show. Over the years, octogenarian Danforth, flamboyant virtually single-handedly, kept the tradition of bones playing, minstrel show style, alive. And since the early 1970's, he has spearheaded a revival of interest in bones playing that has brought audiences from California to Cambridge (the English one), to their feet, laughing and cheering.

Separating "Mr. Bones" from the-in-his instrument -- yes, the bones are a musical instrument -- he handles so well is always something of a challenge. Still, a few distinct words about each are in order. First the bones.

Originally, this ancient instrument (they date from prehistoric times) consisted of just what the name implies -- bones. After being scraped and dried, bones produce a musical click when struck together. This simple, single click is just the beginning. Pairs of bones, two held in each hand, produce intricate patterns of rhythms, rolls, tempi, volumes, and various types of musical accompaniments add flavor and style to variations. In the hands of a master, the musical possibilities are virtually endless. Percy Danforth is without doubt, a master of the art of bones playing.

Part of the charm of a Danforth bones performance is Percy himself.

"Everybody is just ahh-maazed," says Perc, "when this silver-haired old
bunny gets up and starts jumping around with a bunch of sticks in his hands." But jump around he does, with verve and energy that are the envy of many a fraction of his age. He hands are a blur, he arms are waved, and his music is a fresh astounding, unusual experience. Danforth is also a serious student of the history and technique of bones playing. He has researched the instrument to its ancient roots, traced its progress through the Middle Ages, followed its use as an integral part of the American minstrel show, and now, passes his original techniques along to students in hundreds of workshops each year. "It's really something," marvels Percy. "How something so old could be so new. A lot of people have never heard bones played before. Others remember their grandfathers playing a little bones. But most people have no idea what they can do or how they are played or how much fun they really are."

Percy Danforth is the man to show them. Whatever the musical medium -- from American ragtime to Irish jigs to classical -- Percy Danforth and his bones are lively, entertaining, and unique.
Bones are a percussion instrument, an idiophone, to be academically precise. They make music, with the assistance of a skilled performer, of course. They are also portable, inexpensive to buy or make, and vastly entertaining to hear and watch. They are not a skeleton in the closet, although said skeleton might conceivably have contributed some of his ribs to the making of the instrument in its original form.

Contemporary bones are most often made of wood. They consist of slightly curved pieces of wood, about 7 inches long and 5/16 inches thick. They are held between the fingers of the hand, two bones per, and strike together as the player manipulates his wrists and arms producing a variety of rhythmic patterns.

Bones were once made, as their name implies, of bone, scraped and dried in the sun. Although their origins are shrouded in the mists of prehistory, bones of one sort or another have been found in ancient Mesopotamia, Egypt, and Greece. During the early Middle Ages, lepers were obliged to sound bones as a warning to a frightened populace of their approach.

References to bones and bones playing appear from time to time, throughout the extant art and literature of medieval Europe. Bones probably migrated to the New World with immigrants from Northwest Europe, who played bones in pub bands and at dances and festivals. (They still do.) Slaves saw bones being played by white settlers and quickly adapted them for their
owm purposes, adding new layers of rhythmic syncopation that were remnants of African musical traditions.

From the plantations and street corners, bones playing moved on to become an integral part of the 19th Century blackface minstrel show. "Mr. Bones" was one of the stock characters, along with Mr. Tambo and Mr. Interlocutor, in these variety show productions a singer/dancer/musician/comic who entertained delighted audiences by tossing his bones in the air, juggling them, even standing on his head while playing. He could imitate running horses, reveille, drums, and a variety of other phenomena; his bones rhythms also added solidity and variety to the ensemble's musical numbers.

This flamboyant style of bones playing migrated from the minstrel show stage to market places, street corners, playgrounds, and social gatherings all over 19th and early 20th Century America. But, as the minstrel show lost its appeal and musical styles began to change, bones playing virtually disappeared from the American scene. It was preserved for many years by a handful of grandfatherly types who had learned a little bones playing in their youth (like our own Mr. Bones, Percy Danforth). Today, thanks largely to the efforts of Percy, American bones playing is enjoying something of a renaissance. Octagenarian Danforth travels all over the country and abroad, making appearances at folk festivals, schools, seminars, and entertainments of all sorts. His workshops, demonstrations, and instructional writings have introduced thousands of aspiring virtuosi to the skill of bones playing. Most of all, Mr. Bones-Danforth's artistry and enthusiasm are infectious -- audiences leap to their feet when he plays, anxious to clap hands and stamp feet and dance.

Why? Because bones playing is unexpected -- it's fun music that makes people laugh and be happy. "Let's smile, and sing, and enjoy." Enjoy, indeed, thanks to the magic of the modern Mr. Bones, Percy Danforth.
BIOGRAPHY

At the age of 80 years plus, Percy Danforth has more energy than most people a fraction of his age. His avocation, bones playing, keeps him as busy as many full-time jobs. Besides playing bones, he oversees the manufacture and distribution of his chosen instrument via a company called, not surprisingly, Danforth Bones. Percy still holds a full time job, too, as Personnel Manager at Balance-Emp Technology in Ann Arbor, Michigan. His formal academic training was in architecture, with degrees from the U of M in 1921(?). He has worked at various times, among other things, as artist, architect, teacher, and engineer. He learned to play bones as a child, about 1909, on a street corner in Washington, D.C. His teachers were black youths who danced in the sand on the sidewalk, accompanying themselves with bones.

Over the ensuing years Percy was too busy with his job, family (two sons), and to play much bones, although he did occasionally pick up a couple pencils or rulers and play a bit. His concentration on bones playing began in 1973, when his pianist wife of more than fifty years (she's a musician and composer) bragged about his abilities and urged him to do a public demonstration. From there on the bones took on a life of their own. He plays for folk festivals, schools, churches, makes videos, radio, television, gives lectures, demonstrations. His interest has lead him to track down other bones players all over the country, sharing experiences & playing Klezmer. Mr. Bones, and he has devoted himself to a serious study of the art of bones playing. "Retire?" asks Percy in amazement. "I'm having too much fun!"
PLAYING DATES

Since Percy Danforth began playing semi-professional bones, after rediscovering them about 1973, his bones playing activities have transported him many thousands of miles from his home in Ann Arbor, Michigan. Playing dates include folk festivals, radio and television appearances, concerts, workshops, demonstrations, two instructional books, and many a spontaneous performance with whatever musical forces might be available. (One of the great advantages of the bones are their portability. Percy always manages to have a couple pair in his pocket, ready for action at any moment.) Percy's activities include:

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- Concerts with the Ars Musica Baroque Orchestra.
- Improvisation for Bones and Modern Dance, University of Michigan.

Concert Music for Percussion Ensembles - Bones.

and


For additional information and scheduling, contact:

PERCY DAN FORTH
1411 Granger
Ann Arbor, Michigan 48104
313/769-2100 (business hours)
313/662-3360 (home)
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<thead>
<tr>
<th>TIME</th>
<th>MAIN HALL</th>
<th>LOWER HALL</th>
<th>AUD, STAGE</th>
<th>CAFETERIA</th>
<th>SMALL HALL</th>
<th>MUSIC ROOM</th>
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<td>KEN KANAGAKI</td>
<td>KARIN GOTTIER</td>
<td>SCHAFER</td>
<td>FAMILY DANCE</td>
<td>NOVICE FIDDLERS</td>
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<td>Sq's, Contras</td>
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<td>German, Swiss</td>
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<td>FAMILY DANCE B. Butenhof</td>
<td>WORKSHOP April Limber</td>
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<td>&amp; Triplets</td>
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<td>Woods Hole Folk Orch.</td>
<td>Vince O'Donnell</td>
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<td>NEW ENGLAND STYLE WORKSHOP</td>
<td>LEO KRETZNER</td>
<td>SPRING FEVER TUNES</td>
<td>PHILIPPINE DANCE</td>
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<td>WORKSHOP Gerri Korten</td>
<td>&amp; WORKSHOP</td>
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<td>for Deltimer &amp; Guitar</td>
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<td>&quot;LITTLE&quot;</td>
<td>YUGOSLAV</td>
<td>FAMILY</td>
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<td>&quot;ISRAELI&quot;</td>
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<td>Cindy Green</td>
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<td>Bob McQuillen</td>
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<td>E. Ferguson</td>
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<td></td>
<td>Estonian</td>
<td>&amp; Doug Salsbury</td>
<td>CONTRAS &amp;</td>
<td>CONTRAS</td>
<td>(3 :00-4 :30)</td>
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<td>Lithuanian</td>
<td>Jackson Pike</td>
<td>Rich Bladez</td>
<td>Telian's Fav.</td>
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<td>Parker, Sannaella</td>
<td>Dave Kainor</td>
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<td>WALTZING</td>
<td>NEW ENG</td>
<td>BONES CONCERT</td>
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<td>DANCE</td>
<td>FOLK SONG</td>
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<td>AROUND</td>
<td>LAND ORCHESTRA</td>
<td>PERRY DANFOR</td>
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<td>THE WORLD</td>
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<td>Marianne Taylor</td>
<td>N.E. Tradition</td>
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<td>Mary DesRosiers</td>
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<td>Roger Whynot</td>
<td>N.E. Tradition</td>
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**GUIDE TO PARTICIPATION — AUDIENCE WELCOME AT ALL EVENTS**

- **(C)** Families especially welcome
- **(E)** Some experience suggested
- **(A)** Everybody welcome
- **(B)** For experienced dancers only
- **(C)** Beginners especially welcome
- **(D)** Not appropriate for pre-teens
PERCY DANFORTH

"MR BONES"

IN

DULCIMER GROVE
THE ARK Presents

DOORS OPEN 8:30 SHOW STARTS 9:00
1421 HILL STREET 761-1451

Barry O'Neill

Canadian and British Isles folk music – accompanied by the concertina.
and Percy Danforth

MASTER OF THE BONES
Jigs, Reels, & Lots of Rhythm.

ALL PROCEEDS GO TO THE MICHAEL COONEY TRUST FUND

4.00
NOVEMBER 16, 17
FRIDAY, SATURDAY

HOOTENANY WEDS. NIGHT $1.00
The Black Hawk Folklore Society and The Quad City Arts Council present

"SOME RAGS, SOME BONES AND A HANK OF JAZZ"

"Classic Ragtime Piano Accompanied by the "Bones"

featuring
WILLIAM ALBRIGHT     PERCY DANFORTH

Saturday, December 9, 8:30 p.m.
Centennial Hall, Augustana College
Rock Island, Ill
All Seats Reserved
ADVANCE TICKETS: Adults $3.50, Children/Students $3.00

Available At
- Quad-City Arts Council
- Augustana College - Office of Public Events
- Co-op Tapes and Records
- Black Hawk College Book Store
- By Mail: Doug Stevens, 6600 - 34th Avenue, Moline, Illinois

ALL TICKETS THE NIGHT OF THE CONCERT: $5.00
A DAY OF PERCUSSION

Schedule

8:30 - 9:15 a.m.  Registration  Corson Auditorium Lobby

9:30 - 11:30 a.m.  Percussion Clinic  Corson Auditorium
Charles Owen

11:30 - 1:00 p.m.  LUNCH  Student Center Cafeteria

1:15 - 2:00 p.m.  IAA Percussion Ensemble  Corson Auditorium
John Alfieri, Conductor

2:00 - 2:15 p.m.  Presentation by Douglas Fair  Corson Auditorium
Director of Admissions, IAA

2:30 - 3:30 p.m.  University of Michigan Percussion Ensemble  Corson Auditorium
Charles Owen, Conductor

*  *

JOHN ALFIERI, Conference Coordinator
Percussion Instructor, Interlochen Arts Academy
CHARLES OWEN, Professor of Percussion, The University of Michigan
INTERLOCHEN ARTS ACADEMY PERCUSSION ENSEMBLE
John Alfieri, Conductor

Monday, April 19, 1982 1:15 p.m., Corson Auditorium

Overture for Percussion Ensemble ......................... John Beck

Toccata for Percussion Instruments ....................... Carlos Chavez
Allegro, sempre guisto (1916-1978)
Largo
Allegro - Moderato - Vivo

One Notch Higher ............................................. Bill Molenhof
Gregory Smith, vibes, Lathrup Village, Michigan
Eric Dickey, marimba, Oregon, Ohio

Streams ......................................................... Warren Benson
(born 1924)

Ku-Ka-Ilimoku ................................................ Christopher Rouse
JOHN ALFIERI, conducting (born 1949)

*    *

INTERLOCHEN ARTS ACADEMY PERCUSSION ENSEMBLE

Gregory Smith, Michigan  Shaw Walker, Michigan
Eric Schweikert, Illinois  Owen Davis, Florida
Gregory Barnes, Michigan  Eric Dickey, Ohio
John Mitvalsky, Florida  Maria Vom Lehn, Arizona
Peter Flamm, Illinois  Lisa Housholder, Saudi Arabia

PROGRAM NOTES...
In Hawaiian mythology, Ku is perhaps the most fundamental and
important of gods, occupying a place similar to that of Zeus in
Greek mythology or Odin in Norse legend. Ku is manifested in
several forms: as Ku-Ka-Ilimoku he represents the god of war. Thus,
this work for percussion ensemble is best viewed as a savage,
propulsive war dance.
UNIVERSITY OF MICHIGAN PERCUSSION ENSEMBLE
Charles Owen, Conductor
Percy Danforth, Guest Artist

Monday, April 19, 1982 2:30 p.m., Corson Auditorium

Fanfare ................................................................. John O'Reilly

Chamber Music IV ....................................................... Robert Suderberg (born 1936)

Ogoun Badagris ......................................................... Christopher Rouse (born 1949)

INTERMISSION

Charleston Rag ......................................................... George Hamilton Green (born 1930)
  Dan Armstrong, xylophone

Triplets ................................................................. George Hamilton Green (born 1949)
  Michael Woods, xylophone
  Percy Danforth, bones - Guest

Rondo Ala Turk ...................................................... Wolfgang Amadeus Mozart (1756-1791)
  Percy Danforth

Rainbow Ripples ..................................................... George Hamilton Green
  John Zidar, xylophone
  Percy Danforth, bones

Pythagoras and Four Hammers ................................. Andrew Thomas
  CHARLES OWEN, conducting (born 1939)

*  *

UNIVERSITY OF MICHIGAN PERCUSSION ENSEMBLE

Daniel Armstrong
Jane Botkin
John Dorsey
Brian Prechtl

David Wanuga
Michael Woods
John Zidar
Trent Hellerstein, assisting
CHARLES OWEN, distinguished guest artist, is professor of percussion at The University of Michigan. Owen headed the percussion section of the Philadelphia Orchestra for 18 seasons. He was tympanist and marimba soloist with the U.S. Marine Band. He taught at Amber Institute, Saratoga School of Orchestral Studies and at Temple University, where he directed the percussion ensemble. He was a member of the Philadelphia Percussion Ensemble. In addition to his duties at The University of Michigan, Owen is an artist-faculty member of the Aspen Music Festival and a member of the Casals Festival Orchestra in Puerto Rico.

PERCY O. DANFORTH, guest "bones" artist, studied chemical engineering in Ann Arbor in 1918. He later switched his major to architecture and received his degree in that field in 1927. From 1927 to 1934 Danforth had his own architectural firm in Monroe. He joined the Monroe Schools and designed an elementary art curriculum for the school system. He also taught art for five years there.

He returned to The University of Michigan and received a master's degree in art education. World War II interrupted his plans for a Ph.D. and he spent the war years designing various components for B-24 bombers. Following the war, Danforth became supervisor of mechanical engineering at Bendix Corporation's Industrial Metrology Division. He is now Personnel Manager at Balance Technology in Ann Arbor.

Despite his age, Danforth has no intention of retiring. Throughout his career he has continued research on the art of the bones. Since 1908, when he first became fascinated with the rhythmic "bones," which were part of early minstrel shows in this country, Danforth has experimented with special techniques for playing them. Originally, the bones were actually spareribs used as "clackers" to create dancing rhythms which were imitated later in tap dancing.

Percy Danforth never travels anywhere without a full compliment of bones, some of them handsome specimens made from animal rib bones like those which Zulu tribesmen must have used centuries ago in deep Africa. Marrow in real bones makes the hollow sound but most of Danforth's bones are made of wood, such as hickory, walnut, white pine and balsa.
NISKAYUNA FESTIVAL
March 18 and 19, 1977

Friday
March 18
Percy Danforth "Mr. Bones"
Roy Harris
Folktellers
Mark Cushing & Allanah Fitzgerald
Charlie Sayles

Saturday
March 19
Alistair Anderson
Eli and Madelaine Kaufman
Priscilla Herdman
Bristol Olde Tyme Fiddlers
Bob White

*************

FESTIVAL SERVICES

Free babysitting will be provided by the Theta Sigma Sorority, Friday and Saturday nights, 7:30 to end of concert, and Saturday from 10:00 a.m. to 5:00.

Soda and snacks will be sold by the NICS at both concerts and throughout the day.

Luncheon will be sold in the New Cafeteria from 11:00 to 2:30 by the NICS.

*************

OPEN STAGE

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*************

WELCOME

We would like to welcome and thank the Poking Brook Morris and Sword Dancers. They will be performing during intermissions in the night concerts, and during the day Saturday. Percy Danforth has made a special effort to be at Niskayuna. Thanks to him for coming and to Andy's Front Hall for assistance in bringing him. Mr. Danforth will demonstrate the playing of "bones" at Andy's Front Hall booth. Harmonicas for Charlie Sayles' workshop are also available at Andy's Front Hall.
Welcome to the 10th Annual Augusta Festival.

Presented by the Augusta Heritage Arts Workshop.
Co-sponsored by De. Davis & Elkins College and
Randolph County Creative Arts Council.

With financial assistance from the
West Virginia Arts and Humanities Division.
Festival Events

Daytime Music Events

Main Stage, 4th & Kerens St.  
(Rain location, American Legion)

11:00--Michael Kline, Gerry Milnes, Dwight Diller

11:30--"Flying Crow"

12:00--To be announced

1:00--Claudia Schmidt / Ralph Gordon & Lorraine Duisit

1:30--Nan Hoffman

2:00--Christian Harmony Singers / Nick Blanton (Hammered Dulcimer)

2:30--Norma Troy

3:00--John Lilly

3:20--Craft Fair Door Prize Winners Announced

3:30--Clogging Workshop: Ralph Gordon

4:00--Public Square Dance: Larry Edelman, Caller

Inside YMCA, 1st floor

To be announced

To be announced

Kids' Music: Michael Kline, Joe Mirenna, Nan Hoffman

Yodeling Workshop: New Prairie Ramblers

Kids' Storytelling & Games: Cheryl Harshman & friends

Percy Danforth: Bones Workshop

All these and many more surprise performances will be taking place continually during the daytime portion of the Festival - All Free!
October 2, 1978

Mr. Percy Danforth
1411 Granger Ave.
Ann Arbor, Mich. 48104

Dear Mr. Danforth:

The First Michigan Congress on the Arts with its Celebration of the Arts is now history. It was a gargantuan effort made possible by the enthusiastic assistance of many, many organizations and people. You are among those whose participation was essential to the achievements of the Congress and Celebration. We are proud to forward the enclosed "Certificate of Appreciation" from Governor Milliken as a token of his and our appreciation of the contribution you made toward the success of this event. The many complimentary comments which we have received are a direct reflection of the effectiveness of our work together.

The Council has now turned its attention to devising methods of implementing the one hundred and six Resolutions that grew out of the Congress. In this process we may be calling upon you once again. In any case you will be advised periodically of any progress.

Sincerely,

E. Ray Scott

ERS/mts
Governor William G. Milliken

presents this

CERTIFICATE OF APPRECIATION

to

PERCY DANFORTH

For participating in the Arts Celebration of the first Michigan Congress on the Arts, Detroit, June 15 - 18, 1978.
The newsletter will be held on May 20, 1976, at 6:00 p.m. She will have a special presentation on the history of the club and will be a fun get-together.

Salad
Mona's Deli
Vegetable and Fruit
Scones
Cheese and Crackers
Dessert
Judy Loring
Judy Montgomery
Virginia DeCristofor
Maude Moulton
Estelle Ogden

Other
Rex Robbins
Mildred Price

Piano Teachers Guild
The Ann Arbor Area Piano Teachers Guild will meet for lunch at 10 a.m. Wednesday at the home of Marjorie Leach, 1300 E. Jefferson. Percy Dantforth and Carol Kenney will present "Playing the Bones."

In his retirement Mr. Dantforth's going back to his first love, music. In an unusual way, he plays the bones. When he was a youth in Washington, D.C., he would watch the Black boys come to corner near his house, scrabble sand up the pavement and do soft shoe while playing the bones. He picked it up from them.

Frances Dantforth was taking a class at that time when the instructor was putting together a program of American folk music.

The instructor asked if any one played the spoons or bones and Frances volunteered her husband. He was no good playing 2 against 3 etc. The word got around to William Albright who asked him to accompany him in corn shucking. As the result of that he's played 5 or 6 times at the United Church. WOGA then latched onto him for a musical program. Oakland University asked him to come and demonstrate. He's taught a couple of workshops on how to make bones and play them.

He has become interested in doing research and trying to figure out a notation. He has been working with a percussion instructor at the University of Michigan on notation and composing a piece for bones and percussion.

Frances says that he sometimes he gets up stairs to the attic and just plays.
Two of the many unique contributions by our Black Community to our culture are the Rhythm Bones and the Banjo. For over a century these two instruments played a significant part in our world of entertainment. The complex rhythm of the Bones, by "Mr. Bones" of the many minstrel groups that traveled the country, made a sparkling background for the lively music of a past era. But little is remembered of our Bones' heritage—we seem almost to have forgotten the rhythm potential of a pair of dry rib bones with the relaxed whipping of the wrist.

This workshop will demonstrate how easy it is to make a set of Bones out of bone or wood and to learn how to do the basic rhythm elements to musical recordings. After that, practice and imagination are the only requisites toward beating elaborate rhythmic patterns, quiet for a soft shoe dance, or sharp enough to cut through a fair sized band. 2 weeks. 4 sessions-Wednesdays and Fridays, 8:00-10:00 PM. $12. Plus 50¢ per set - "Bones" material charge.

Starts: Wednesday, May 15, 8:00-10:00 PM

THE CREME DE LA CREME OF
MEDIEVAL FAIR

BY THE GRACIOUS PATRONAGE OF THE CURTEOUS AND PAYRE LADY SARAH LAVOIE IN THIS YEAR OF OUR LORD 1979

LA CROSSE, WISCONSIN
Jugger
Mario Lorenz

Faire Characters
Students from UWL Speech/Theatre Department
Acting Class - 316
The Theatre of the Medieval World - 200
The University Theatre

Mr. Bones
Percy Danforth

Aquinas Madrigals
Tom Doering, Director
Mary Branson
Monica Felker
Monica Gorman
Suzie Hoch
Patty Johnson
Bob Kachel
Sara Munk
Tim Orcutt
Ken Paul
Sue Schaettle
Kate Speltz
Pat Thorson
Toni Valentini
Joe Weigel
Joe Winrich

Medieval Medicine and Herbs
Constance Arneson
Bill Fleming
Frank Italiano
Dean Whiteway

Emerson Sixth Grade Dancers
Geraldine Brueggeman, Director

Floral Garlands
Town and Country Garden Club

Horse Jousting
Sandy Cleary
Janice Hoeschler
Nancy Losching
Joan Monroe
Jean Novak
Jan Wiggert

This Faire is taking place because of the time, energy and talents graciously given by all the above members of this university and this community. Many others are assisting this weekend in a great variety of ways. Also, within the university, invisible but essential help has come especially from the following persons:

Joe Brieske
Wilford Buchholtz
Larry Dittman
Edward Fluekiger
Barbara Gardner
Bob Goodno
Laurie Hamre
Calvin Helming
Ginger Hopkins Jentz
Roger Johnson
Christine Koukola
Margaret Larson
Larry Lebiecki
Dale Montgomery
Robert Mulally
Erhardt Oertel
Bill Ormsby
Hedy Otto
Eileen Polizzotto
Dick Rasmussen
Robert Sawyer
Harold Shaw
Diane Schumacher
Dick Snyder
Len Stach
Robert Voight
Sue Weibel
Mary Fran Winrich
Hal Young

THANK YOU - EVERY ONE!
Niskayuna Folk Festival
NISKAYUNA FESTIVAL  
March 18 and 19, 1977

CONCERTS  
8:00 P.M.  
Auditorium

Friday  
March 18

Percy Danforth "Mr. Bones"  
Roy Harris  
Folktellers  
Mark Cushing & Allanah Fitzgerald  
Charlie Sayles

Saturday  
March 19

Alistair Anderson  
Eli and Madelaine Kaufman  
Priscilla Herdman  
Bristol Olde Tyme Fiddlers  
Bob White

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A CELEBRATION OF TRADITIONAL MUSIC AND DANCE IN THE UNIQUE SETTING OF GREYSTONE PARK BEVERLY HILLS, CALIFORNIA

5th annual summer solstice dulcimer & traditional music festival

Saturday & Sunday, 22 & 23 June 1985
8:30 am to 5:30 pm

Presented by ELAINE & CLARK WEISSMAN CALIFORNIA TRADITIONAL MUSIC SOCIETY in association with BEVERLY HILLS SYMPHONY
Lifetime Achievement Awards

JANETTE CARTER is the youngest daughter of A.P. and Sara Carter, who with Maybelle were the original Carter Family of Hiltons, Virginia. The Carter Family made their first recordings in 1927, but they had been playing and singing their songs about the love, sorrow, and hardships of the people around the Clinch Mountains for years. Janette Haybelle were the original Carter Family would write down the words and Janette would remember the tunes in her head. A.P. called her his tape recorder. In 1927, the family went to local homes to listen to music, they would write down the words and Janette would remember the tunes in her head. A.P. died in 1959, Janette retired to devote her time to raising her children. She is now active once again, making appearances on radio and at schools, colleges, craft shows, and clubs throughout the United States, Canada, and England. His recordings include: "Minstrel Show Music on New World Records, Footloose Band on Mud Hen Recordings, and How to Play Rhythm Bones on Andy's Front Hall.

Since 1990, ROSS ALTHAN has made his living as a folk singer, inspired like others before him by romantic images of America's wandering minstrel and the songs and lives of Woody Guthrie, Leadbelly, Pete Seeger, and Burl Ives. The reality is less romantic. Ross is too busy performing, doing 375 shows a year for schools, clubs, camps, churches, festivals, conferences, and nursing homes to spend time "Blowing Down that Old Dusty Road."

JANITA BAKER has been playing, teaching, and performing banjo, autoharp, and dulcimer for the past 13 years, primarily in California's Central Coast region. Her first solo album, Fingerpicking Dulcimer, was released by Kicking Mule in 1982, and emphasizes her focus on playing songs not usually considered to be "traditional" dulcimer material. Janita is co-owner of Blue Lion Musical Instruments.

BRENDA BADERS, known as "The Spoon Lady," started playing spoons four years ago, and has performed in The Occasional String Band and at Ian's Cafe. She also plays mountain dulcimer, hammered dulcimer, and sings. Brenda is currently employed on board "The Buccaneer Queen," a square-rigged sailing ship, where she sings sea shanties with her partner Geoff for dinner cruises and teaches spoons to willing customers.

Festival Personalities

THOMAS AWORTHY has performed and taught early music for the past 20 years. He is the director of the Collegium Musicae for Rio Rondo College and the Claremont Graduate School, as well as serving as the assistant director of the Isomata Early Music Workshop in Idyllwild. Thomas is the musical director of the Southern California Early Music Consort and performs with Canto Antiquo and the Renaissance Players. He has recorded for the Musical Heritage as well as appearing on the sound tracks of several major motion pictures. He also edits and publishes arrangement of early music.

SAM HINTON has been performing for 60 of his 68 years, and has accrued a repertoire of over 1,000 songs. He has presented his programs and explications of "traditional" music, using voice, guitar, harmonica, pennywhistle, jaw-harp, etc., in the U.S., Canada, Mexico, and Europe, as well as on more than a dozen LP records. Sam grew up in Oklahoma and East Texas, fascinated by the music around him. His mother, a classical pianist and teacher, encouraged Sam's interests. He played the harmonica at five and the push-button accordion at eight.

Sam entered Texas A and M College as a zoology major, but forsook his formal education temporarily in 1937. In that year, after winning a prize on the Major Bowes Amateur hour in New York, he went on the road with one of the Major's vaudeville units. Billed as Texas Sam Hinton, Folksinger and Novelty Instrumentalist, he traveled through 46 states during the next two years, after which he went back to college, this time at UCLA, still majoring in zoology. Sam spent 18 years as Director of the Aquarium-Museum at Scripps Institution of Oceanography and held the post of Director of Relations with Schools for 16 years. Since retiring from full-time university work in 1980, he devotes all his time to concertizing, teaching for UC Extension, writing and drawing.

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CONCERT
The Holly & The Ivy

MASTER OF CEREMONIES           SATURDAY           PERFORMERS
Bill Mason .................. 10:15-10:35 .... HOMESUCH Bev Erickson
                                    Larry Hall
Bill Mason .................. 10:40-11:00 .... ALBERT D'ESCHER
                                    ROBERT FORCE
Annabelle Heiferman ............... 11:05-11:25 .... ROSS ALTMAN
Councilmember & Former
Mayor of Beverly Hills
Ruth Berrett and ............... 11:30-11:50 .... JEAN RITCHIE
Cynthia Smith
Judy Nahman-Stouffer and ......... 11:55-12:15 .... SAM HINTON
Marcia Harris
Johnny Walker .................. 12:20-12:40 .... KIM ROBERTSON
Johnny Walker .................. 12:45-1:05 .... RUSSELL COOK
Judy Wilkins ................... 1:10-1:30 .... DENIS MURPHY
President of PTA
Beverly Hills HS
Pam Johnson ................... 1:35-1:55 .... BUDDY MAC MASTER
Cultural Affairs Officer
Canadian Consulate General
Redmond O'Colonies
Michelle Merrill
Beverly Hills Recreation
and Parks Department
Recreation Services Manager
Norma Libow & ..... 3:15-3:35 .... CATHY BARTON
Bert Hollander
Board of Directors,
Beverly Hills Symphony
Rick Putnam ................... 3:40-4:00 .... LIZ CARROLL
Beverly Hills Recreation
and Parks Department Director
Holly Tannen ................... 4:05-4:25 .... JAY LEIBOVITZ
Holly Tannen ................... 4:30-4:50 .... LEWIS ROSS
Bill Mason .................... 4:55-5:15 .... MAGICAL STRINGS Pam Boulding
                          Philip Boulding

MASTER OF CEREMONIES           SUNDAY           PERFORMERS
Merk Egerman .................. 10:15-10:35 .... JOEY WILSON
Beverly Hills Board of Education
Bill Mason .................... 10:40-11:00 .... BECKY BLACKLEY
Edward L. Brown ................ 11:05-11:25 .... KEITH & RUSTY
Mayor of Beverly Hills
Michel Zerib ................... 11:30-11:50 .... RUTH BARRETT
Deputy French Cultural Atache
Barbara Hector
Beverly Hills Chamber
of Commerce
Charlotte Spadaro ............... 12:20-12:40 .... MICK MOLONEY
Vice Mayor of Beverly Hills
Johnny Walker .................. 12:45-1:05 .... LIZ CARROLL
Johnny Walker .................. 1:10-1:30 .... KIM ROBERTSON
Bev Erickson, Larry Hall & ..... 1:35-1:55 .... LOLA GALLEROS MARIACHI
Karen Williams
Donna Elman ................. 2:00-2:20 .... LARKEN BRYANT
Councilmember and former
Mayor of Beverly Hills
Russell Levi ................... 2:25-2:45 .... LINDA RUSSELL
Lisason to Beverly Hills
Community and Board of
Directors, Beverly Hills Symphony
San Hinton ..................... 2:50-3:10 .... PERCY DAFORTH
Johnny Walker .................. 3:15-3:35 .... ROBERT WET
Johnny Walker .................. 3:40-4:00 .... DANIEL HERSH
Cathy Traut ..................... 4:05-4:25 .... DEBORAH SANDLER
Bill Mason ..................... 4:30-4:50 .... BILL MASON
Debbie Grossman ............. 4:55-5:15 .... THE CHINCILLAS Calvin Gravatt
                          Dan McMullen
                          Cindy Pierce
                          Cathy Traut
Sound by Scott Fraser
Bill Mason, Concert Coordinator
Stage Crew
Don Hinkoff and Jeff Mason
## Linstead Market
### THE COURTYARD OF MERCHANTS

| AEOULUS MUSIC | Handmade Guitars and Fretted Dulcimers, Albus and Cassettes | Ruth Barrett, Cynthia Smith, Dale Foye, Carol Barham |
| ARTIST | Pastel and Watercolor Portraits, Watercolor Landscapes | Sylvia Israel, Carol Barham |
| ARTIST | Etchings, Lithos, Drawings, Watercolor, Monotone | Robert & Janita Baker, Michael S. Rugg |
| BASIA FOLK COSTUMES | Polish Folk Costumes, Weavings, Folk Art | Basia Dziewanowska, Robert & Janita Baker |
| BLUE LION MUSICAL INSTRUMENTS | Dulcimers | Robert & Janita Baker, Michael S. Rugg |
| CAPRAURUS | Musical Instruments, Books, Records, Accessories, Etc. | Amiko Shoji, Miko Culevski |
| CONTEMPORARY JEWELRY DESIGN | Handwoven Wool Blankets and Accesories | David Moses, Cindy Rice |
| CHULE'S | Handwoven Jewelry in Silver and Gold | Marion Brown, Janet Guthrie |
| DANFORTH BONES | Bones and Instruction Tapes for the Playing thereof | Percy Danforth, Yoshiko Iman, Tera Saffran |
| DARGASON MUSIC | Recordings Performed by Joosy Wilson and Dulcimer Related Items | Joosy Wilson, Colleen Prietz, Tara Saffran |
| DAVID E MOSS REPRESENTATIVES | Hammed Dulcimers and Accessories | Denis Murphy, Doug & Cindy Rice |
| DUSTY STRINGS | Accessories for Both | Doug & Cindy Rice, Colleen Prietz, Janita Baker |
| EARTHWEAVE | Handwoven Clothing, Cloisonne Pendant, Boxes, Plates, and Paintings | Janet Guthrie, Yoshiko Iman, Tera Saffran |
| EMERING ON COPPER | Jewelry of Silver, Copper and Gemstones | Ed Heatson, Tera Saffran, Colleen Prietz |
| FOLK TREE | Folk Paraphernalia Books and Recordings authored and performed by Neal Hellaan and Kim Robertson | Neal Hellaan, Kim Robertson, John Zander |
| GLASS IMAGES | Stained Glass, Books and Recordings authored and performed by Neal Hellaan and Kim Robertson | Neal Hellaan, Kim Robertson, John Zander |
| GOURD MUSIC | Food | Barbara Peitola, Nancy Carroll, Lee & Bryn Rieler |
| GOURD MUSICAL INSTRUMENTS | Country Folk Art - Handwoven Rag Rugs | Nancy Carroll, Lee & Bryn Rieler, John Zander |
| HIGH DESERT SANDALS | All leather, finely crafted sandals | Barbara Peitola, Nancy Carroll, Lee & Bryn Rieler |
| HOBGOBLIN INSIGHT OUT PRODUCTIONS | Musical Instruments, Books and Records | Cody Gruny, Jay Leibovitz, Tera Saffran |
| KEEPER OF THE RAINBOW | Handcrafted, Batik on Cotton T-Shirts | Leslie Brube, Colleen Prietz, Leslie Brube |
| KIMBERLY DESIGNS | Scarves and Wall Hangings | Kimberly Odekirk, Mickie Zekley, Leslie Brube |
| LARK IN THE MORNING | Musical Instruments and Musician's Services | Kimberly Odekirk, Mickie Zekley, Leslie Brube |
| MAGICAL STRINGS | Hammered Dulcimers and Harps | Pam & Philip Boulding, John Zander, Nancy Felixon, Brenda Badders |
| MC CABLE'S GUITAR STORE | Musical Instruments, Books, Records, Accessories, Sales and Service | Pam & Philip Boulding, John Zander, Nancy Felixon, Brenda Badders |
| PILLOWS, POUCHES, & PERCUSSION | Pillows, Pouches and Percussive Instruments | Edith Leicester, St. John, John Zander, Nancy Felixon, Brenda Badders |
| QUILTED INSTRUMENT COVERS | Quilted Instrument Covers featuring Celtic Interface Designs | Edith Leicester, St. John, John Zander, Nancy Felixon, Brenda Badders |
| RAY JONES WOODCRAFTS | Fine Handcrafted Wood Items | Ray Jones, N. B. Friedlander, John Zander, Nancy Felixon, Brenda Badders |
| SARK GOULD WOOD INLAY | Wood Inlay Portraits | Ray Jones, N. B. Friedlander, John Zander, Nancy Felixon, Brenda Badders |
| SCULPTURE | Stoneware Sculpture with Mythical Themes | Harriet Gordon, John Zander, Nancy Felixon, Brenda Badders |
| SHAID TREE INSTRUMENTS | Stringed Folk Instruments, Records, Books and Panpipes | Greg & Margie Marlin, Debbie Iwasaki, Chip Worthinger |
| SKYEDANCER CREATIONS | Beaded Earrings, Beaded Bracelets | Debbie Iwasaki, Chip Worthinger, Paul & Gay McCann |
| SPEARS HAMMERED DULCIMERS | His Gypsy Wagon is filled with Stained Glass Boxes and Giftware | Chip Worthinger, Paul & Gay McCann, Dana Henderson |
| STAINED GLASS ARTS | Rubber Stamps | Paul & Gay McCann, Dana Henderson, Doug Thomson, Chip Worthinger, Russell Cook, John Levine |
| STAMP HAPPY | Stained Glass, Banjo-Mer Musical Instrument | Paul & Gay McCann, Dana Henderson, Doug Thomson, Chip Worthinger, Russell Cook, John Levine |
Mr. Percy Danforth
1411 Granger
Ann Arbor, Michigan 48104

Dear Percy,

Once again the school term is upon us and that is the reason for this letter. I mentioned to you that I would like it very much if you would come into my American folklore class and talk about yourself, how you learned to play bones, why you do to this day, what it means to you, etc., etc. Would you still be interested in doing this? I am a little embarrassed to ask this of you because there is no financial remuneration. However, if there is anyway I can repay the favor, I would be more than happy to do so. I must impress upon you, that if you do not care to or cannot come, please feel free to say so. I thought that October 20 (or possibly the 22nd) might work out in terms of lecture schedule. Are either of these days good for you? I look forward to hearing from you. Please write me at the above address, or call me at my office during the day or at home in the evenings (662-3460).

Sincerely yours,

Yvonne

Yvonne R Lockwood

P.S. I forgot to mention that the lecture is at 2 p.m.
Mr. Percy Danforth  
1411 Granger Avenue  
Ann Arbor, Michigan 48104

Dear Percy:

Enclosed are the tapes a staff member here made for you. Please bring them with you because they are the only copies we have.

As per our discussion, we at RICA are eagerly awaiting your arrival on July 12, to July 14, 1976. As I need to schedule children and staff for those days, I would appreciate your sending me an outline of what times you think would be best. Our staff changes at 2:30 p.m. and I'd like the evening staff to have time with you too. So, optimally the sessions would start in the morning and run into the children's dinner hour (5:30 p.m.).

There are thirty children on the unit. It is one of five teams. I would like the thirty children to have the extensive workshop experience you provide, but thought perhaps you could do a short demonstration for the entire Institute.

Essentially, July 12, to July 14, 1976, from 8:30 a.m. to 5:30 p.m. is yours to schedule! Don't feel you need to fill all the time, just let me know what times you want and the materials you might need and I'll do the rest!

I'm greatly looking forward to seeing you.

Take care. Please let me know your schedule as soon as possible.

Regards,

Judith Mazza, Ph.D.  
Team III Leader

JM/1h

Enclosures: 2
Festival program
the 4th annual
LOOKING GLASS
music & arts
Festival
Sunday, July 29, 1984
at Riverfront Park
Lansing
The Looking Glass Music and Arts Association is a non-profit group organized in 1980 after recognizing the need for an association of area people who are committed to presenting music, dance, arts and crafts once common in our country, now overlooked by everyday mass media. Our members are of many different ages and backgrounds, professionals and not-so-professionals.

Your participation and ideas are welcome! Stop by the information tent and sign up to get involved in LGMAA activities!
Workshops

1:00pm  BONES  Percy Danforth
2:00pm  AUTOHARP  Wanda Degan and John Kelly
3:00pm  SONGS: WILD WOMEN DON'T GET THE BLUES
         Kitty Donohoe, Karrie Potter, Jan Schultz, Mary Sue Wilkinson
4:00pm  HARMONICA  "Madcat" Ruth
5:00pm  BANJO  Joel Mabus

Children's Area

There will be activities going on all day in the Children's Area beginning at 1:00pm and ending at 6:00pm.

Scheduled Performances

1:30pm  CHILDREN'S CONCERT  Laura Stein
2:00pm  NEW GAMES
2:45pm  STORIES AND SONGS  Tiyi Schippers
3:15pm  NATURE COLLAGES
3:45pm  PUPPETRY
4:15pm  MOVEMENT WORKSHOP  Happendance

The Looking Glass Music and Arts Association will be sponsoring a SQUARE and CONTRA DANCE on the 3rd SATURDAY of every month at FOSTER COMMUNITY CENTER, 200 N. Foster, Lansing, beginning in September. Callers will be BOB STEIN and JAN FOWLER with music by the HARDYTACK BOYS. Admission is $3.00, dances will run from 8:00pm until 11:00pm. All dances will be taught. BEGINNERS WELCOME!
Percy Danforth

This is your personal invitation to appear as a guest to the 1983, 10th Annual Winnipeg Folk Festival Handmade Village. The dates are July 8, 9, 10.

Two very special people have offered their home and hospitality to you. They will give you a Warm Winnipeg Welcome.

Let me know when you plan to arrive. We look forward to meeting you.

Sincerely

[Signature]
means the finest in traditional and contemporary folk music:
Margaret MacArthur
Utah Phillips
Owen McBride
Kenny Hall
Mary McCaslin
Jim Ringer
Bodie Wagner
Jay Ungar and Lyn Hardy
The Boys of the Lough
Rosalie Sorrels
Louis Beaudoin
Jean Redpath
and the latest releases of
Jean Carignan and
John McGreevy & Seamus Cooley.

Philo Records are available in Mystic, Connecticut at "We Connecticut Yankees"
Send for our free catalogue: Philo Records, Inc., The Barn,
North Ferrisburg, Vermont 05473

Connecticut Family Folk Music Festival
Elizabeth Park
Hartford, Conn.

Aug. 14&15, 1976
Festival Program
Free
Schedule of Events

SATURDAY, AUGUST 14

10:00 AM **Workshops**
See detailed schedule on next page

12:00 PM **Children's Concert** — Main Stage
Sandy and Caroline Paton
Barbara Freeman & Connie Regan
Jerry Jacques
Michael Cooney

1:00 PM **Workshops**

6:00 PM **Concert** — Main Stage
Johnnycake Mountain String Band
Barbara Carns
Portable Folk Festival
Bob Zentz and Ken Hicks
Sandy and Caroline Paton

SUNDAY, AUGUST 15

12:00 PM **Workshops**

2:00 PM **Ancient Fife and Drum Music** — Main Stage

2:30 PM **Concert** — Main Stage
Rick and Lorraine Lee
Barbara Freeman and Connie Regan
The Morgans
Arwen Mountain String Band
Michael Cooney

SPECIAL EVENT — Saturday at 3 PM, Sunday at 1 PM, Children's Play Party Games for grades 1-5. Games that children played in colonial America will be taught by Floy Marks. Meet in the grassy area between the Pond House and Asylum Ave.

For the past three years the Connecticut Family Folk Music Festival has been free. Please help us keep it that way. During the Saturday evening and Sunday afternoon concerts, you will be asked to make a donation to help defray Festival expenses. Please give whatever you can. It will help keep the music flowing.

Workshops

Area A—Pond House stage
Area B—Main stage
Area C—Pond House pavilion

SATURDAY

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<thead>
<tr>
<th>Time</th>
<th>a</th>
<th>b</th>
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<tbody>
<tr>
<td>10:00</td>
<td>Guitar</td>
<td>Banjo</td>
<td>Appalachian Dulcimer</td>
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<tr>
<td></td>
<td>Michael Cooney</td>
<td>Bob Zentz</td>
<td>Lorraine Lee</td>
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<td></td>
<td>John Davidoff</td>
<td>Reese Griffen</td>
<td>Jan Domnier</td>
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<td></td>
<td>Michael Cooney</td>
<td>Bob Zentz</td>
<td>Jim Douglas</td>
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<tr>
<td>11:00</td>
<td>Banjo</td>
<td>Guitar</td>
<td>Pocket Instruments</td>
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<td></td>
<td>Michael Cooney</td>
<td>Bob Zentz</td>
<td>Tom Callinan</td>
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<td></td>
<td>Rick Lee</td>
<td>Chris Morgan</td>
<td>Percy Danforth</td>
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<td>Don Sineti</td>
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<td>Tony Morris</td>
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<tr>
<td>12:00</td>
<td>Children's Concert</td>
<td>Folk Music In Education</td>
<td>Supernatural Folk Music</td>
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<td></td>
<td>The Patons</td>
<td>Jim Douglas</td>
<td>Bob Rodriguez</td>
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<tr>
<td>1:00</td>
<td>Ballads</td>
<td>Folk Music In Education</td>
<td>Pocket Instruments</td>
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<td>The Patons</td>
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<td>Tom Callinan</td>
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<tr>
<td>2:00</td>
<td>The Bob Zentz Concertina</td>
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<td>Supernatural Folk Music</td>
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<td>Bob Zentz</td>
<td>Michael Cooney</td>
<td>Bob Rodriguez</td>
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<td>Jim Douglas</td>
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<tr>
<td>3:00</td>
<td>Sea Chanties</td>
<td>Fiddle</td>
<td>Bagpipes</td>
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<td>Don Sineti</td>
<td>Tony Morris</td>
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SUNDAY

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<th>Time</th>
<th>a</th>
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<tbody>
<tr>
<td>12:00</td>
<td>Hymns</td>
<td>Bluegrass Jam Session</td>
<td>Music of the British Isles</td>
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<tr>
<td></td>
<td>Barbara Carns</td>
<td>Arwen Mountain String Band</td>
<td>The Patons</td>
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<td></td>
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<td></td>
<td>Chris Morgan</td>
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<tr>
<td>1:00</td>
<td>Music of the American Revolution</td>
<td>Country &amp; Western</td>
<td>Contemporary Music</td>
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<td></td>
<td>Jim Douglas</td>
<td>Rick &amp; Lorraine Lee</td>
<td>Ken Hicks &amp; others</td>
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OPEN HOOT STAGE — Got an urge to perform. The open hoot stage is open to anyone who wants to sing or play from 10 AM to Noon and 1 PM to 4 PM on Saturday. Located just south of the main stage area.
RATTLING BONES — Part of Bushnell Park crowd gets lesson in old-time music-making with "bones" made of pine. Demonstration took place during the folk music and craft fair Sunday.

(Staff photos by Richard Spafford)
THIS MONDAY
THE
ARK PRESENTS

Doors open at 8:30 Starts at 9:00

Percy Danforth FREE Workshop

NOV. 24
7:30 pm

"HOW TO PLAY & MAKE THE BONES"

Mr. Danforth will demonstrate and teach all interested people. Considered an authority on the bones, Mr. Danforth has made a record and a video-tape for the Library of Congress, also he performed in "Bread and Roses."

Please come it will be an interesting evening.

Made possible in part by grants from the National Endowment for the Arts and the Michigan Council of the Arts.
WHEATLAND Music Organization's

8th Annual Festival

Remus 1981 Mich
<table>
<thead>
<tr>
<th>Time</th>
<th>Main Stage</th>
<th>2nd Stage</th>
<th>3rd Stage</th>
<th>Workshop Lane Lane</th>
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<tbody>
<tr>
<td>10:30</td>
<td>Gospel Time</td>
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<tr>
<td>11:15</td>
<td>Rich &amp; Maureen Del Grosso</td>
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<td>12:00</td>
<td>Ken Bloom</td>
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<td>12:45</td>
<td>Wilma Lee &amp; the Clinch Mountain Clan</td>
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<td>1:30</td>
<td>De Danaan</td>
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<td>2:15</td>
<td>Dick Tarrier</td>
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<td>2:35</td>
<td>Percy Danforth</td>
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<tr>
<td>3:00</td>
<td>Break</td>
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<td>3:45</td>
<td>Bosom Buddies with the Costabella Cloggers</td>
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<td>4:30</td>
<td>Fiction Brothers</td>
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<tr>
<td>5:15</td>
<td>Hotmud Family</td>
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<tr>
<td>6:00</td>
<td>Wilma Lee &amp; the Clinch Mountain Clan</td>
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<tr>
<td>6:45</td>
<td>Henrie Brothers with the Fiddle Puppets</td>
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<td>Music will finish at 7:30</td>
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<tr>
<td>11:00</td>
<td>Fiddle Contest -</td>
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<td></td>
<td>Judges: David Prince, Andy Rogers, Paul Winder, Kerry Blech</td>
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<tr>
<td>12:30</td>
<td>Banjo Contest -</td>
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<td>Judges: Howie Tarnower, Tyler Wilson, Bruce Zeeuw, Andy Cohen</td>
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<td>2:00</td>
<td>Mandolin Contest -</td>
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<td>Judges: Carrie Potter, Bruce Gartner, Bob McCloy, Joe LaRose</td>
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<td>3:00</td>
<td>Adult Clog &amp; Flatfoot Dancing Contest -</td>
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<td>Judges: Fiddle Puppets, Musicians: Henries &amp; friends</td>
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<tr>
<td>3:30</td>
<td>Junior &amp; Elementary Dance Contest -</td>
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<td>Judges: Fiddle Puppets, Musicians: Henries &amp; pick up band</td>
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<tr>
<td>12:00</td>
<td>Cajun Music: Henries, Alan Senuke, Gerald Ross</td>
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<tr>
<td>1:00</td>
<td>Activities for Children: Ron &amp; Jan Fowler</td>
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<td>2:00</td>
<td>Magic for Children: Peter Schilling</td>
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<tr>
<td>2:30</td>
<td>Music for Children: Sally Rogers &amp; friends, Wilma Lee Cooper</td>
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<tr>
<td>3:00</td>
<td>Music &amp; Stories for Children: Dick Tarrier</td>
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<tr>
<td>4:00</td>
<td>Songs &amp; Tales of Michigan: Bob Moy &amp; Sally Rogers, Chris Ferrer &amp; Tim Joseph</td>
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</table>

Bones: Ongoing workshops with Percy Danforth will be taking place in the tent beside 2nd Stage on Saturday & Sunday afternoons

Dulcimer: Ongoing workshops with the Sinclair Brothers will be taking place in the tent beside 2nd Stage on Sat. & Sun. afternoons also
Dick Tarrier is a musician and storyteller who specializes in children's programs. His programs contain activity songs and games, story songs, dance, and motion and movement for younger kids; and a wider range of material including traditional ballads, songs, instrumentals and stories for the older set.

Dick's programs are a valuable educational experience, but what stands out is the immediate, open communication between him and the children.

His first children's album, "Songs for Kids" (Wheatland label 003, children's series) was selected as one of the 15 "most notable" children's recordings of 1978-79 by the American Library Association.

Young and old alike are sure to enjoy Dick Tarrier on the main stage and at the workshops.

Percy Danforth doesn't rattle or shake his bones. He plays them!

Despite his age, Danforth has no intention of retiring. Throughout his career he has continued research on the art of the bones. Since 1908, when he first became fascinated with the rhythmic bones, Danforth has experimented with special techniques for playing them. Originally, the bones were actually spareribs used as "clackers" to create dancing rhythms which were imitated later in tap dancing.

Percy Danforth never travels anywhere without a full compliment of bones. Most of Percy's bones are made of wood, such as hickory, walnut, white pine and balsa.

Wheatland is proud to present and pay tribute to such a fine, long-standing musician as Percy Danforth.
Since 1972, we've provided the Lansing community with the best in acoustic instruments and repairs, as well as the largest selection of jazz and folk records anywhere. In 1975 our first mail order catalog was printed. We've mailed out over 50,000 copies since then and now people all over the country (and the world) look to us as their neighborhood music store.

An enormous selection of
Guitars, Banjos, Kits, Mandolins, Dobros, Dulcimers & Kits, Harmonicas, Recorders, Autoharps, Fiddles

and undoubtedly the largest collection of
Fine Used and Vintage stringed instruments in the Midwest - We Buy, Sell & Trade.

plus, believe it or not,

not to mention thousands of
Hard to find Books, Albums, Accessories and Much More!

expert repair and restoration - free estimates

Send For Our Free Mail Order Catalog!

100% off
Any Album that we regularly sell for over $20.

Elderly

coupon:
You need not cut up your Wheatland program to use this coupon.

Elderly

coupon:
just bring it along and show it to us, or send us a tracing of it.
<table>
<thead>
<tr>
<th>Time</th>
<th>Areas</th>
<th>Performances</th>
<th>Dance Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>CONTRA DANCING FOR BEGINNERS</td>
<td>Lanie Mélange Misty York</td>
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<td>HARMONICA WORKSHOP</td>
<td>LA BOTTINE SOLIARANTE</td>
<td>THE LOOK OF THE MUSIC: THE SOUND OF THE DANCE</td>
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<td>Sam Hinton</td>
<td>MORE STRING GAMES</td>
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<td>MAORI DANCERS</td>
<td>-GREENWOOD STEPPERS -THAMES VALLEY MORRIS -SCHRYER FAMILY</td>
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<td>DICK SMITH shows all about DRUMS, DRUMS, DRUMS</td>
<td>BEGINNERS: Learn what the calls mean for some of tonight's dances.</td>
<td>LADIES MELAMED</td>
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<td>THE REAL &quot;SLEEPING BEAUTY&quot;</td>
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<td>WHOLE LOAF THEATRE</td>
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<td>THAMES VALLEY MORRIS</td>
<td>The Traditional Arabic Music Ensemble</td>
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<td>SING ME A STORY TELL ME A SONG</td>
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<td>SAM HINTON - SANDY RYER</td>
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'Mr. Bones' turns 80 in style

By Rich Quackenbush
Arts Editor

"Eighty's such a nice round number."

That's the word from Percy "Mr. Bones" Danforth, who turned 80 in style Tuesday.

The internationally known rhythm man was honored by fellow workers at Balance Technology, 120 Enterprise Dr., where he's worked full-time since 1968.

A full-time job at 80?

"OF COURSE I work full-time," Danforth said. "I've worked full-time for always.

"One of the things that keeps you remembering you're young is coming into an office with young people bouncing around. As personnel director out here, I've hired a lot of these people; we've grown up together."

But when the Balance "gang," as Danforth calls his fellow workers, gathered for a surprise party for Danforth at noon on Tuesday, it was clear they were honoring a musician as well as a personnel director.

The top tier of the birthday cake was a piano and the cake's inscription said "Happy Birthday, Mr. Bones," complete with a pair of bones in icing.

TO TOP THAT, the "gang's" gift to Danforth was luggage and a round-trip plane ticket to London, England, where Danforth the musician will give a bones concert-lecture in July.

"I've reached a point where those bones seem to be wagging the rest of my life," Danforth said.

But that shouldn't be all that surprising. His emergence as a bones expert has been somewhat spectacular. While he played the bones as a youth and periodically over the years, clickety-clacking rhythms as little more than a hobby, it wasn't until the early 1970s that he began performing in concert and at folk festivals.

AND IT WASN'T all that surprising either that to thank his fellow workers at Balance on Tuesday, Danforth became the entertainment at his party.

"I have a half-a-dozen or so pairs of bones on the corner of my desk," Danforth said. "One of my associates felt it would be nice to play at the party.

"I guess people just don't get tired of seeing a white-haired old coot pick up those bones and go at them."
By Norman Gibson

In addition to all its other virtues, Michigan is the hammer dulcimer capital of the world.

I learned this while talking with Warren Steel, who plays the instrument and will do so at the Nov. 12 session of Katherine Gotshall's Brunch on the Terrace at the Michigan Union.

Steel says the hammer dulcimer was on the verge of becoming an extinct instrument when it was rescued by the Dulcimer Players Club.

THIS IS a group formed by hammer dulcimer players in Sears and Mantont villages in Wexford County near Midland.

Henry Ford I, however, may deserve most of the credit for rescue of the instrument from oblivion. He put a craftsman who made the instruments and a musician who played them on the payroll of Levitt Hall in Greenfield Village.

When Ford Motor Co. workers were invited to Greenfield Village for afternoons of enlightenment and entertainment, they would be treated to pieces on the hammer dulcimer.

OF COURSE, they should get nothing more than soft drinks and milk to soothe their parched palates, for Ford was a dedicated abstainer but think of the culture they absorbed.

Steel and his hammer dulcimer will appear in concert with Percy Danforth, who plays the bones, and Vincent Tufo, who plays the fiddle, at the Nov. 12 concert.

They will play dances which are traditional in the British Isles, America and Ireland.

"ALL MIX well," Steel says.

The group plays New England style dances each month at St. Andrew's Episcopal Church.

Tufo, in fact, began fiddling playing in Ireland.

He, naturally, has a feeling for and access to music of this country.

DANFORTH'S playing of the bones is compelling for those who see him in action for the first time. He can play solo or with other musicians.

With ragtime musicians, Danforth plays ragtime. With Steel and Tufo, he plays another variety of music.

THE BONES Danforth plays are made of pine.

He became interested in them when he heard "some black fellows" playing them under the gas street lights in Washington D.C. when Danforth was a boy.

They used sparerib bones, Danforth says.

AT ONE period in American history, bones were played in slave quarters. In another period, they were played in minstrel shows.

Danforth has come up with a design that allows the wooden bones to be mass-produced.

He has played the bones off and on through the years.

HOWEVER, it was only three years ago that he started performing in public.

His wife Frances was taking a musical heritage course at Eastern Michigan University. The subject of musical bones came up.

Mrs. Danforth mentioned that her husband played them. It was not long before Danforth was asked by the course's instructor to give a demonstration.

WORD GOT around and Danforth was invited to perform at a folk music concert given in EMU's Pease Auditorium.

Danforth was hardly ready for the reception.

He brought the house down.

AT ABOUT this time, he acquired the name "Mr. Bones."

The bones he uses are seven inches long, one inch wide and less than half an inch thick. His collec-
Editor, The News:

Yesterday, I was witness to an event that left me greatly troubled - not only on behalf of the "victim," but for those who would unwittingly "project" a violent criminal in the name of "better business." Let me relate the events as they occurred and let the reader judge.

While on my way out of a local restaurant, I stopped to use the basement ladies' room. The presence of a seated, young woman sobbing as her body shook spasmodically, prompted me to ask if I could help her in some way.

At first she refused. But I pressed her again and was shocked to find that she had been attacked in the restaurant parking lot - her assailant wielding a knife that repeatedly tore through her clothing and raised welts on her frail body.

Had she called the police, I asked while brushing her hair back from her tearful brow where he had struck her on the head. "No," she replied. Her roommate worked in the restaurant and "they don't want any trouble - it's bad for business."

Did anyone know she was here? "Yes, they gave me a drink and brought my jacket down here so I could cover my clothes." I called the police (after calming her down and helping her realize that the man would surely strike again - perhaps fatally).

A man attacks a woman in a parking lot. The restaurant "deposits" her in a basement bathroom - leaving her alone to cope with the hysteria bred of a close brush with death. Her "roommate" is advised to go on "waiting tables," so that an air of normalcy can be maintained. And a homicidal man is free to attack again - because it "looks bad for business to call the cops."

Think for a moment what the self-image must be of a young woman who doesn't do anything on her own behalf because she "doesn't want to cause trouble for anyone." And think of a society that fosters the protection of the attacker, in the guise of "better business."

Rachelle B. Warren

D'em Bones, D'em Bones...

Dr. Gilbert B. Cross of the English Department at EMU recently invited Percy Danforth to visit a class. He discussed the history of, and demonstrated the use of "bones" as musical accompaniment.

Mr. Danforth discussed some of the history of the bones in minstrel shows, showed some samples of different types of bones, and "played" the bones to several different musical selections. The interest created by your article about the Danforths can be further stimulated by seeing and hearing Percy Danforth on cable TV (Cable 9 in Ann Arbor) on Monday, February 6th at 8:15 p.m. and Tuesday February 7th at 9:00 p.m. in a program called "D'em Bones, D'em Bones."

This will be one of the few opportunities your readers will have to see on TV one of the many interesting local personalities who surface in this community. You are to be thanked for bringing these persons to the attention of Ann Arbor.

Verne W. Weber.
Eastern Michigan University
Television
‘Doing the bones’ made music that entranced city audience

By MARIAN MITCHELL
Standard-Times Staff Writer
A life-long addiction to “the bones” began for Percy Danforth, 76, of Ann Arbor, Mich., on a sultry summer evening on the wrong side of the railroad tracks of Washington, D.C.

The macadam expanse in front of Claymans Grocery Store at the corner of 15th and 3rd Streets was the favorite playground for Danforth as a small boy and his friends. Once the old-fashioned has reached that point, he may try both hands together with undulating movements of the body.

Percy Danforth never travels anywhere without a full compliment of bones, some of them handsome specimens made from animal rib bones like those which Zulu tribesmen must have used centuries ago in deep Africa. Marrow in real bones, he explained, gives a hollow sound.

Most of his instruments however, are audience of varied ages at Tryworks. Danforth is a popular performer in solo or in ensemble, wherever he goes. He has made frequent appearance on television, and the University of Michigan’s TV station has made tapes of him which are shown in public schools. Thousands saw a recent performance in the large auditorium in the Ann Arbor Center for the Performing Arts.

He has worked with graduate students at the university’s School of Music who have done historical research and written theses on the bones as a primitive instrument.

While he was in New Bedford, Danforth accompanied Organist Martha Pline for the prelude and postlude of the Sunday morning service at First Unitarian Church, New Bedford.

To Scott Joplin’s “Elite Syncopation” and “Weeping Willow” Danforth contributed the haunting rhythms he had learned as a boy of 8 from the young blacks of shantytown.

“When you put your whole heart into it, it becomes a kind of dance and it flows through your bones.”

Observatory open to public

NORTON — The Wheaton College Observatory will be open on Thursday and on May 13, 20 and 27, if the weather is clear for viewing astronomical objects. The observatory, open from 9 to 10:30 p.m., is located east of Clark Center and the tennis courts; parking is available in the staff parking lot.

During May, the objects visible are Mars, Saturn, and the globular cluster M3. The moon will be visible only Thursday and May 13.

The public is invited to attend and should dress warmly.

Bay State TV
2-2044
1570 Acushnet Ave.
North End, N.B.

Take Mother Out to Dine on Mother’s Day

Roast Prime Rib
Roast Vermont Turkey
Roast Duckling A la Range
Oyster Dressing
Percy Danforth of Ann Arbor, Mich., shares with a New Bedford audience an ancient rhythmic art which probably originated in equatorial Africa. (Staff photo by Ron Rolo)

The gas lamp on the corner was lit in the early evening, it became the shadowy threat for the young blacks of the neighborhood.

"They would throw sand on the sidewalk, get out the bones and do a soft shoe dance. It had the same quality as their singing of spirituals," Danforth said in wistful reminiscence.

During a weekend here in early April, Danforth told New Bedford audiences about those summer evenings when he watched entranced the fluid, rhythmic movements of young bodies to the accompaniment of the bones.

"Their performance came close to what we call 'soul,'" Danforth explained. "The young men seemed to be made out of India rubber. There was no conversation or music — only a lovely flow of rhythm."

This resident of Ann Arbor finds it easier to demonstrate than to describe "doing the bones." He showed audiences at New Bedford's Tryworks, the East Fairhaven school and in the home of his hosts — Kenneth and Maggi Peirce — how to use a relaxed, clockwise, rotating movement, holding two wooden bones in one hand, with the ends of the bones acting as pivots.

"I start with a simple click, then a double and a triplet, then a triplet followed by a click." When the learner made of wood, Rosewood, lignum vitae, white pine, balsam — each produces a different sound color, ranging from the strident to a soft castinet-like quality. Although not authentic, bones made of wood — fashioned to order with "optimum geometry," a phrase of which Danforth is fond — are a lot easier to find that the right shape of rib bone.

Percy Danforth has worn many professional hats. Originally an architect, he has found himself at different eras of his life as designer of elementary art courses for Monroe, Mich., schools, as art gallery lecturer, a 5th and 6th grade teacher in a university laboratory school, an artist, engineer and currently, in personnel work for an engineering firm.

Half way between 70 and 80, he has no intention of retiring. Throughout his career, there has been unremitting research on the art of the bones.

His wife, Frances, an ethnomusicologist, is sometimes dubbed "Mrs. Bones."

Wherever he goes, Danforth is hard on the trail of other bones buffs, who appear to be a vanishing breed. When he came to New Bedford, another enthusiast made the trip from Washington to meet him.

Together, the two 'entranced an
PERCY DANFORTH and his musical bones entertained guests at the 10th annual Pioneer Craft Fair held in Dexter last weekend. Making his first appearance on the instrument is, at left, Dexter council trustee Jon Rush.
'Bones' Player Is Augusta Festival Hit

Arriving Friday afternoon at the Augusta Heritage Arts Workshop — and immediately gathering a crowd of people anxious to learn his art — is Percy Danforth of Michigan (left), America's premiere, old-time "bones" player.

Here, Danforth offers instruction to a few of the dozens of people who crowded around to learn his technique.

Danforth will be among dozens of musicians, singers, dancers, craftspeople and artists who will be filling downtown Elkins with the tenth annual Augusta Festival. That festival climaxes five weeks of workshops in the traditions of Appalachia which opened in mid-July.

Israel Gains On Soviet

WASHINGTON (UPI) — Israel Defense Minister Ariel Sharon said his nation has captured and is now studying the Soviet's most sophisticated tank, the T-72.

"We know about the T-72 tank, which is still the most advance Soviet tank — in detail unknown to the Western world," Sharon said in an interview broadcast Friday.

Earlier, Israeli officials had said that no T-72 were captured.

The interview with Sharon was conducted more than a week ago by columnist Jack Anderson and was shown on the syndicated television program, Jack Anderson Confidential.

Sharon did not say when or where Israelis captured the T-72, but they may have encountered the sophisticated weapon in their attack into eastern Lebanon earlier this summer against the Syrians, who are supplied arms by the Soviets.

He said the Israelis are also looking at the Soviet's "most advanced personnel anti-tank launcher and the Sam 6, Sam 9 and Sam 8," which is described as the latest and most advanced surface to air missile.

Sharon said the Israelis hope study of the weapons "may help the free world to face the threat in the future."

Anderson noted in the interview that the Pentagon had been turned down in a request to look at the captured weapons.

"I think we are still checking these weapons ourselves," Sharon replied. "We are ready to teach, we are ready to learn."

Then, noting that the United States has delayed delivery to Israel of F-
Go! Go! It's tractor pull time at the Washtenaw Farm Council Grounds, corner of Pleasant Lake and Saline-Ann Arbor Roads. The pulls begin at 7 p.m. today and Saturday; the rain time and date is 1 p.m. on Sunday. Tickets at the gate are priced at $6 for adults and $3 for children from six to 12. Parking is free.

Bones meets the piano man today and Saturday at the Blind Pig Cafe, 208 S. First St. Percy "Bones" Danforth, the Ann Arbor resident who's one of the few bones players still performing, clicks and clacks his bones at 9 p.m. both days with jazz and blues pianist Jim Dapogney's Easy Street Blue Five. Admission is $3.

There's still time to tour Karanis, an Egyptian town of Roman times, at the University of Michigan's Kelsey Museum, 434 S. State St. The current Kelsey display focuses on the farming community unearthed by U-M archaeologists between 1924 and 1935. Displays include farm tools, pottery shipping jars, cooking pots, baskets, weaving equipment, glassware, toys, and religious items. Hours through June 26 are 11 a.m. to 4 p.m. Tuesday through Friday, and 11 a.m. to 4 p.m. on Saturdays, and 1 to 4 p.m. on Sundays. There are gallery talks every Sunday. Admission is free.

Hung Wan

Red and black are themes in Chinese food at Hung Wan, Georgetown Mall, is no exception. Many menu listings are also the result of chefs' expectations. 'Good service' is an area where Chinese establishments generally do well, but it's at least as good as what I've seen in nearly every other restaurant that are enjoying greater claim.

Traditional in many ways, Hung Wan's practice of listing dishes formerly reserved for special occasions on the regular menu, along with some garnishes that turn a staple into something special. The new chef's special section is listed in a chef's special section.

Hung Wan's practice of labeling each dish's province makes lessons to accompany cuisine. Other restaurants label Sichuan or Hunan dishes, or segregate Mandarin dishes of American-style Chinese in one section of the menu, but not Hung Wan. It's all labeled "Szechuan." The dining room doesn't gild the lily with creature comforts. The plastic tablecloths and white plastic spoons aren't the height of sophistication, but the large room, and efforts of the contrary, still seems to make it quite nice.
Gala 10th opening of Ars Musica

By Edith M. Leavie-Bookstein  
MUSIC CRITIC

Ars Music Gala Benefit Concert

Concerto in C Major for two harpsichords and strings (S. Bach)  
Cantata No. 364, "Ich bin wie die vergangene Bach  
intermission entertainment: Irish folk music  
Capriccio Stravaganza, 1636  
Concerto in A minor for four harpsichords and strings (Bach)

(Ars Musica, with guest artists Percy Danforth, Elizabeth Humes, Marilyn Mason, Edward Parmentier, Tom Pilcher, Warren Steele, Bruce Sutherland, Vincent Tito, and Evans Mirages, opened its tenth season Friday evening at 8 o'clock in the Ballroom of the Michigan League.)

Ars Musica opened its 10th season with a gala evening of diverse and unusual entertainments Friday evening. The festivities included a J.S. Bach cantata, an intermission overflowing with Irish folk music and a slightly wacky quodlibet sandwiched between two specular harpsichord concerti also by Bach.

It was a feast. Very seldom does an audience get to hear four harpsichords at once, hardly ever on the same program with hammered dulcimer, fiddle, and bones.

The highlights of the evening were these two harpsichord concerti. They are wonderful pieces—glorious writing with idiomatic passages for the solo instruments and intricate textures for the support ensemble. Four performers of the caliber of Crawford, Mason, Parmentier and Pixton are the stuff of which an audience dreams. They played superbly with virtuosic keyboard techniques while remaining in an authentic eighteenth-century context.

THE CANTATA was somewhat less successful. It was flawed by the problems inherent in positioning soprano Elizabeth Humes in the midst of the instrumentalists. This worked quite well in terms of ensemble, not so well in terms of audibility: her voice was simply covered up at times. This was a real loss. Humes, perhaps best known for her work with the Phipps Trio, has a lovely voice, light, clear, flexible, capable of silvery pianissimi. At times, especially in the recitatives, accompanied only by continuo, the voice showed to good advantage, exhibiting a full, expressive dramatic range. But when immersed in the instruments the effect was that of an invariant mezzo-pleño.

Those long dance-like phrases can be murderous enough for a singer without having to joust for acoustical space as well. The ensemble was not weighty—the lyrical solo passages for two oboes and again for flute were quite buoyant. The arrangement was the main problem, one not easily solved without a clear conductor.

During the intermission the group provided a delightful change of pace. Some of the players switched instruments and with some guest artists provided the audience with a half-hour of rollicking Irish folk tunes. All of the performers were talented, but the hit of this part of the evening was undeniably the bones player, Percy Danforth. Danforth will soon be making his debut at Royal Festival Hall in London. He captivated the audience and fellow performers alike with his supple-wristed fireworks.

THE STRANGEST work on the program was the propicco. It is a quodlibet piece which just do not belong. It is incongruous mannerly, and altogether too familiar. One wonders if Ars Musica audiences this one before, but it is even in the repetition intriguing to note the
Folk Musician Makes No Bones About His Skill

By KATHLEEN SALUK

“Do you know the bones?” Percy Danforth, 76, asked his young audience Saturday at the Connecticut Family Folk Music Festival.

Danforth, a folk musician and manufacturing executive from Ann Arbor, Mich., is one of many performers teaching about traditional folk instruments this weekend at the festival in Elizabeth Park.

Several hundred persons from throughout New England, New York and the East came Saturday to lie in the grass, wander by the lily pond and sit under shade trees, while listening to sea chanties, love songs and supernatural tales.

Danforth first learned to play the bones in 1908 from a minstrel showman, who taught the eight-year-old beneath gas lights on Washington, D.C., streets.

“I’ll go anywhere to play the bones,” said the white haired man, who will have performed at 15 music festivals before the summer is over.

Clacking together the two pine sticks honed in the shape of bones, Danforth began to dance. “You feel these rhythms and they just come out,” he said.

Sporting a fine collection of bones, made from the real thing — cow shins and ribs, Danforth said the instrument can be used in dance routines for all musical tastes.

The third annual free music festival is sponsored by the Greater Hartford Folk Music Society, Hartford Parks and Recreation Department, Sounding Board Coffee House and the portable Folk Festival.

There will be noon workshops today in hymns, bluegrass, fiddle, and ballads of the British Isles.

Ancient fife and drum corps music will be played on the main stage at 2 p.m. Colonial American children’s games will be taught at 1 p.m. in the grassy area between the pond house and Asylum Avenue.

The festival will end with a concert, starting at 2:30 p.m. on the main stage, featuring The Morgans, the Arwen Mountain String Band and others.

“After the rock concert this is beautiful. And they’re paying me for this,” said Hartford Police man Alan Avery, working at the festival.
City Folk

By Jim Rigby

Julian, the Elizabeth Park groundskeeper, couldn't believe it. "There's nothing to do," he said after inspecting the area where several hundred people had gathered the night before to hear a concert at the Connecticut Family Folk Music Festival. "I went over the whole place and only picked up two pieces of paper."

If you were there to enjoy and take part in a musical experience at the festival, however, there was plenty to keep you occupied. If you didn't know the difference between a foc'sle song and a halyard chanty, someone could explain it to you. And no matter whether you wanted to hear blues or bluegrass, there was someone performing it, talking about it or selling records of it at the festival.

The music was hardly the innocuous "New Christy Minstrels" stuff that most people think of when folk music is mentioned. At Saturday's concert, Bristol's Johnny Cake Mountain String Band closed their set with a medley combining a French Canadian fiddle tune with the Grateful Dead's "Friend of the Devil." Bob Zenez and Ken Hicks sang a lively tune describing in vivid detail the plot to rip-off peanut butter and sardines from the local Seven-Eleven store. Rick and Lorraine Lee performed songs written by flashy country music star Porter Wagoner on dulcimer and electric piano.

Although the concerts were the main minstrel show performer had taught him to play the bones in Washington's gas-lighted streets in 1908. At the other end, the goldfish in the pond headed for deep water when Don "Moose" Sinetti of the Morgans bellowed out a whaling song.

"At one end of the Park, a 78-year-old former business executive demonstrated how a minstrel show performer had taught him to play the bones in Washington's gas-lighted streets in 1908. At the other end, the goldfish in the pond headed for deep water when Don "Moose" Sinetti of the Morgans bellowed out a whaling song."

attraction, inducing some 2,000 people to come to Elizabeth Park on Sunday afternoon, they were hardly the only events to captivate festival visitors.

Many workshops were well attended by enthusiastic followers. Some sessions, especially those hosted by "stars" of the festival became mini-concerts. Others were almost academic, with one workshop leader distributing handouts on music theory and using a blackboard to illustrate his points. Still others were casual meetings of a few people on the grass to listen to the quiet plucking of a dulcimer or to hear someone tell a Cajun folk tale in Louisiana dialect.

People came to the park to participate as well as listen. A steady stream of local performers, some amateur, some semi-professional, came to the open mike stage, where anyone who could gather an audience could sing, play an instrument, or tell a joke.

The diversity of people attracted to the festival ranged from retired couples dragging their lawn chairs to concert areas to Communist Party workers seeking signatures on a petition for Presidential candidate Gus Hall. At one end of the park, a 78-year-old former business executive demonstrated how a black
“Bones” Concert At Klager

On Friday, October 5th at 2 p.m., Mr. Percy Dansforth came to Klager School and put on a mini-concert on the old and rare instrument, the “Bones.”

More than 300 students and about a dozen parent visitors were delighted with the special opportunity to meet and hear “Mr. Bones.” Some students even had a chance to try to play the “Bones” themselves.

Percy’s father gave him his first set of Bones in 1907, when he was seven years old. From that time on he has continued to play the Bones. In the last eight to ten years he has played the Bones professionally.

He is truly a Master of his profession.
Fete fills hills with old music

By Bennett Roth

ALTAMONT — There was some rattling of bones at the Altamont Fairgrounds this weekend.

Percy Danforth, his white hair blowing in the wind, shook the two wooden sticks — known as bones — to the fiddling of the country music in the background.

"Me and these bones have been all over," said the 80-year-old Danforth as he instructed two young ladies in the art of bone-playing.

The exotic combo was just one slice of musical life at the fourth annual Old Songs Festival of Traditional Music and Dance.

For three days musical groups, dancers and craftsman are keeping the tradition of old music alive.

"It's a way of handing down traditional materials," said festival chairman Andy Spencer of Guilderland, who said artists are encouraged to play traditional works, not original ones.

Related stories, more photos on B-10, 11.
There are 76 names for it, apparently, but I can only find two — Rhythm and Unbelievable.

For a man as old as the Century itself to appear in the Guild Hall for close on two hours, knocking off musical demonstrations of the potential and history of the Rhythm Bones must take some doing.

"There are only two things you’ve got to know," claimed 80-year-old American Percy Danforth, "how to hold them, and how to click them. Some people confuse it with Chinese chop sticks . . . all we do is hold the bones and move the body."

With concert pianist and Oxford graduate Clare Jones providing the music, he proceeded to do just that. And despite there being only about 40 people in the huge Guild Hall everyone watched enthralled and listened attentively.

Percy learned to play the bones from black soft-shoe sand dancers on the street corners of Washington, D.C., in the summer of 1908. But its only the last five years that he’s devoted so much of his time to it. He’s been an educator, a registered architect, and is presently engaged as Personnel Director for a manufacturing corporation.

Four weeks ago he appeared with a group of people from Ghana and Nigeria at the Clear Water Revival Festival in Hudson, New York State, and "had to use Maple Bones to make sure the bones came through."

Not bad going when at his age he continues to perform at folk festivals across the States, on National Public Radio, and even on Hugh Down’s National TV ‘Over Easy’ show.

As if that’s not enough, rumour has it that British TV are showing a keen interest. So perhaps we’ll see him there for his 85th!

The Bones, not surprisingly, was the beginning of jazz. It evolved from all cultures in primitive times, but really came to the fore-front with the significant jazz breakthrough in 1931 on Broadway.

“They donned the material that gave the sound that fitted into the situation,” and whirling, clicking and scraping blended into the Afro-American situation setting off hit songs such as The Peanut Vendor.

The blacks in the South had this bones background, but preferred their drums. They used them as signals, and although the Spanish and French were more easy-going, English plantation owners banned their slaves from playing the drums.

“So they went back to the bones, invented the banjo, and in 1840 combined the two with the fiddle and the tambourine. Four men groups began doing the kind of things which developed into The Minstrel Show. They got to be so good that they were invited to plantations to play at parties. Now that’s what I call playing it real cool when the chips are down!"

What about his chips, I asked! Wasn’t it a bit dicey at his age to switch from numbers which are "slower so that you can see what goes on" to ripping ‘be-bop’ and more complicated numbers like Old Adam Chicken Scratch?

"I’ve been involved in it ever since the age of eight. Those soft-shoe sandancers were some sight. It got under the rib cage right into the heart. I found myself joining them in playing from the souls of their shoes, right on up. And that’s quite a nice feel."

Therapeutic no doubt, and long, long lasting.

Clare Jones and Percy Danforth are touring London, Oxford and Cambridge. Duck, Son and Pinker sell bones at reasonable prices and judging by the audience’s re-action to his after show tuition training, they’re selling well!
BONES AWAY — Old bones never die, they just keep on shaking and rattling away. That's what Percy O. Danforth (Mister Bones) did during his 81st birthday celebration at the Ark Wednesday. The bones are actually curved pieces of wood he uses to make rhythmic effects. He has been playing the bones in the area and at different places throughout the nation since 1973. The woman at the left is an unidentified bones buff.
Bone Try — Donald Chisholm, left, a member of the honorary committee for the Annie Community Arts Awards, gets a lesson in the 'bones' from 'Mr. Bones' himself, Percy Danforth at Kerrytown Concert House. William Albright, Ann Arbor's gift to ragtime piano, accompanies the scene, which took place at a kickoff party for the 1986 Annies. The awards are sponsored by the Washtenaw Council for the Arts. The second annual presentation ceremony and party is scheduled for Nov. 2.

Unforgettable character you never meet

Access Productions will present 'The Language of Antonin Artaud,' Monday evening at 8 p.m. at the Eyemediae Showcase, 214 N. Fourth Ave. Admission is $3 at the door. For more information, call 662-2478.

He held forth on the virtues of drugs, madness and suicide, as well as the truly beautiful side of life. But underneath it all, Artaud was merely asserting the true surrealist ethic of absolute freedom, of life with no restraints. He was a truly extreme thinker, one whose ideas are showing signs of standing the test of time in spite of his most intellectual supporters.

Also on display will be a consummate example of Artaud the actor, as Carl Theodor Dreyer's 1928 silent masterpiece "The Passion of Joan of Arc" will be shown, in which Artaud plays Massieu, a young priest.

A direct link between the era of the poet Rimbaud, who proposed an orderly "disordering of the senses" for the true artist, and the far more esoteric experimental shenanigans of the Beats and hippies, Artaud's work is typified by a surreal intellectual terrorism.

A classic example of an unbalanced nature determined to explore the frontiers of his mind no matter what the cost to himself, Artaud (born in Marseille in 1896) was a major figure in the surrealist movement of the 1920s and then proceeded to misbehave with drugs on a grand scale in a wide variety of picturesque countries, which were frequently moved to hospitalize or institutionalize the fun-loving Frenchman.

That's about as precise a summation of the film's structure as you'll ever get, save for the fact that its strength derives at least as much from Dulac's realization of Artaud's images as it does from his mad yet precise sequencing of them.

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Students at North Elementary in Chelsea got a chance to try their hands at playing the 'bones' last week after learning some pointers from Percy Danforth (right).
MR. BONES
If the Reaper can’t find him, it’s because he’s seldom home

By JEFF MORTIMER
NEWS STAFF REPORTER

God knows everybody gotta go sometime.
— Barbara Keith

You know it and I know it and God knows it, but sometimes it’s possible to wonder if Percy Danforth knows it.

The 83-year-old Danforth, universally known as “Mr. Bones” after the hand-held, hardwood strips from which he wheedles the most amazing music, suffered two heart attacks last October, was hospitalized for 5½ weeks and still attends a cardiac rehabilitation program twice a week.

“My ticker missed a click,” he says. In mid-May, he was on his way to perform at the Strawberry Festival at Pioneer High. “I tripped over a bum place in the curbstone and knocked my shoulder out of joint,” he says, “but I got right up and went in and played the concert, then dashed over to emergency at Saline Community Hospital to see whether I’d busted anything or not.”

He hadn’t. “But has that been a toughie to get rid of,” he says. Almost as tough as the after-effects of pneumonia, which put him in the hospital again shortly after his fall. “I can’t tell whether the pneumonia put the seat of my pants a little close to the sidewalk or not,” he says. “I haven’t quite gotten my strength back.”

He has, however, gotten enough of it back to perform at the Winnipeg (Manitoba) Folk Festival this coming weekend. He has also managed, since his heart attacks and in between bouts with bum shoulders and pneumonia, to perform at a festival in upstate New York, in addition to the Strawberry Festival, and he plans to purvey his percussive prowess in Philadelphia, Elkins (W.Va.) and possibly Louisville before the summer is out.

Percy Danforth is going, all right, but all his destinies have been put on hold Tuesday for a News photographer, in bad shape know he’s still in action...

Wouldn’t testify again, ‘Student D’ says a...
Plan would cut weather service

FROM WIRE AND STAFF REPORTS

WASHINGTON — A National Oceanic and Atmospheric Administration-sponsored study, released last week, recommends creating a new, automated national weather service by the year 2000, cutting in half the number of employees, closing 90 percent of weather stations, eliminating the weather radio channel and encouraging private companies to provide weather services.

If adopted, the plan would slash the weather service, but spokespersons in Ann Arbor and elsewhere were skeptical that the proposals would ever be put into effect.

According to the report, the new high-technology weather service would take 15 years to put in place and would cost about $680 million. But the report said the proposal will eventually result in savings of about $38 million a year by transferring or firing 1,700 weather service employees, cutting the number of observation stations that monitor local conditions and alert communities to weather problems from 269 to between 25 and 50 and eliminating the weather radio channel now used by 3 million to 5 million people, primarily boaters, but including others who want to keep track of weather continuously or in detail.

NOAA spokesmen said the 150-page report, prepared by the consulting firm of Booz Allen & Hamilton Inc. at a cost of $235,000, has not been adopted and won’t be for as long as a year.

NOAA already has made plans independently of the report to begin cutting back its staff and turning over some weather service functions to private companies.

The staff of the field offices would be cut almost in half, from about 3,950 to about 2,190. All 300 or

'Student D' says after hearing

'In a late evening jam Tuesday for a News photographer, just to let all the folks who heard he was still in action'

News Photo: Rick Leder

'Student D' says after hearing
Percy Danforth put on a late evening jam Tuesday for a News photographer, just to let all the folks who heard he was in bad shape know he's still in action.

ify again, 'Student D' says after hearing mates who figured out that he was one of the students who testified presenting Caruso and school administrators.

The board, which acted as a Commission. As of Tuesday, Ann Arbor school administrators had not received word of any appeal.

WASHINGTON, Oct. 20 (AP) — Education administrators at the University of Michigan said Tuesday they were pleased with the outcome of a student disciplinary hearing.

The hearing was held to determine whether a student had violated the university's anti-discrimination policy. The student, identified as 'Student D,' was accused of making racist comments during a class discussion.

The university's Office of Student Life adminis
Seventy-five-year-old Percy O. Danforth doesn't rattle or shake his bones. He plays them!

In fact, Danforth has been gaining quite a reputation lately clickety-clacking and clackety-clicking his way about town. His "bare bones" of the musical profession are actually four pieces of wood he uses to make rhythmic effects.

According to Danforth, the bones date back at least to ancient Egyptian days and probably even further. However, his association with the bones only goes back some 65 years to Washington D.C.

He recalls his family lived on the fringe of the city near a black community then.

"Some black fellas used to come over to our neighborhood at night and dance under the gas street light. They didn't have any street lights in their part of town."

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"Some black fellas used to come over to our neighborhood at night and dance under the gas street light. They didn't have any street lights in their part of town."

As Danforth sat on a bread box in front of the local grocery store, he remembers the dancers would throw some sand on the sidewalk, do a slow shuffle and play the bones. They used sparerib bones, not wooden ones.

Danforth notes the bones were played in slave quarters throughout the south and were later made popular in minstrel shows. He says this instrument is part of American folklore and of our nation's cultural heritage.

He is the only known bones player in this area. However, there are two other fellow performers of note.

As a youth Danforth tried his hand at playing the bones and periodically played them through the years. However, he really didn't get into his performing until two years ago. Then, his wife Frances was taking a musical heritage course at Eastern Michigan University. When the subject of the bones arose, she mentioned her husband played them. Shortly thereafter, Danforth was invited by the instructor to visit the class and give a demonstration.

"Before I went to the class, I wondered about the potential of the sounds and I developed some clicks," he said.

His first public performance was at EMU's Pease Auditorium during a folk music concert.

"My playing really brought the house down. I was just flabbergasted. I didn't play too well then," he recalled. It was about this time he acquired the name "Mister Bones."

The bones are pieces of curved wood. They are seven inches long, one inch wide and less than a half-inch thick. His collection of 60 sets of different bones include some made of white pine, balsa, black walnut, hard birch, rosewood, ivory, plastic and of course the real thing - sparerib bones. His wooden varieties are made by an area farmer.

"Before I do a piece, I listen to a recording of the selection and look at the sheet music. I must feel the beat for a tune in order to play it. I don't know how to read music, so I figure out the time mathematically."

Although Danforth has played various types of music with his bones, he enjoys performing ragtime the most.

"Some of the dancers would throw some sand on the sidewalk, do a slow shuffle and play the bones. They used sparerib bones, not wooden ones."

"The bones sound the same, he has the desired rhythmic coloring. For different tone color, he adjusts the bones' length. Rosin is applied to the sticks to prevent them from slipping.

Although the bones are usually played along with a piano, they have also been played with hammered dulcimers, organs and banjos. Danforth also has done a few solos.

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"There's a lot of subtle qualities and different textures to ragtime. You can do a lot of variations."

Since his debut two years ago, Danforth has been in great demand. He performed at the jazz-ragtime festival in Detroit last June, the Ann Arbor Street Fair last July and the Saline Fair last September. He played during the University Players' production of "Bread and Roses" and at the Unitarian Church's ragtime orgy last winter.

"This is all relatively new. It's just a deluge of interest all of a sudden. There's nothing professional about my playing. It's just a hobby."

Although he is not from a musical background, his family is very musically inclined. His wife gives piano lessons at their home, 1411 Granger. Their son, Malcolm, is band director at Saline High School. A second son, Douglas, although not a professional musician, plays the clarinet and guitar.

Danforth's background is as fascinating and varied as his talent.

He came to Ann Arbor in 1918 and studied chemical engineering. Danforth served a brief stint as a member of the Student Army Training Corps (SATC) from September to December, 1918. He later switched his major to architecture and received his degree in that field in 1927.

Danforth has his own architectural firm in Monroe from 1929 to 1934. He joined the Monroe Schools and designed an elementary art curriculum for the system. He also taught art for five years there.

Spurred by his great interest in art, Danforth returned to the U-M and later received a master's degree in art education. His plans to obtain a Ph.D. in education were interrupted by World War II. The ensuing war years were spent helping to design the various components for B-24 bombers at the Willow Run bomber plant.

Following the war, Danforth later became supervisor of mechanical engi...
The technique behind playing the bones is a matter of dexterity and relaxation, he says. Each hand holds two sticks. The sound is produced by letting one stick do the flopping while the other stick acts as an anvil. The whole process involves moving the wrist, arm and shoulder.

When the bones sound the same, he has the desired rhythmic coloring. For different tone color, he adjusts the bones' length. Rosin is applied to the sticks to prevent them from slipping.

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Following the war, Danforth later became supervisor of mechanical engineering at Bendix Corporation's Industrial Metrology Division. Since 1958, he has been working at Balanced Technology Inc. off Enterprise Drive in Scio Township. There he "wears all kinds of hats" including sales and engineering.

Despite his age, retirement is definitely not in Danforth's plans. He and his wife have a house in Cape Coral, Fla. which they built seven years ago as a retirement spot. However, they have been so busy and having so much fun in Ann Arbor, they haven't gotten around to using it.

"Playing the bones is a lot of fun. I keep on discovering new possibilities with rhythm and tone colors. Eventually I'd like to invent a nomenclature to make possible notation for the playing of the bones. There's no record or written description of bones playing now," Danforth says.

He has worked extensively with Sue Dunn, a graduate student in ethnomusicology at the U-M's School of Music on a study of the history of the bones.

"The bones are more than just a percussion instrument. It's an art form," Danforth says.

Somehow you feel in your bones he's right.
Join the Danforths for an eclectic evening of music.

By CONSTANCE CRUMP
NEWS STAFF REPORTER

Marimbas and xylophone, piano and bones — the variety of instruments reflects the diverse music on the program Saturday night at The Ark as Frances and Percy Danforth present a joint concert.

The Danforth collaboration, musical and otherwise, has lasted well over a half-century. They celebrated 60 years of marriage last summer. Their offspring — two sons — are both clarinetists and music educators.

Percy Danforth, 87, (also known as "Mr. Bones") plays the instrument know as the bones, a pair of shaped and polished wood sticks, that combines simple rhythms in complex patterns to accompany music from Mozart to ragtime.

The bones look easy, but it takes skill to do more than tap the two sticks together.

"All you need to know is the staccato tap and the triplet," Mr. Bones explains. "The problem is holding the bones. If you're going to use 'em as a musical instrument."

His hands fly through the air, bonyely gesturing.

"When I'm showing people the bones, I like to show a series of tap patterns," he continues. "If you know those things, you can get into improvisation. I kind of like to roll with the punches."

Frances Danforth, 84, (known as Fran, not "Mrs. Bones") is an internationally recognized composer of contemporary music.

She says, "I don't care two cents about performing in public. I love to teach and I like to compose — when I get the time and I'm in the mood." Her compositions will be performed by pianist Carol Leybourn and timpanist Eric Scorce on Saturday night.

She retired last year after 50 years of teaching private piano students. In an interview last week, she recalled her first piano student, in Monroe at the beginning of the Great Depression.

"I had one student then," she remembers. "I charged 50 cents a lesson."

"And when that student came, we had 50 cents," her husband confides.

She was a prime mover in organizing the Piano Teachers Guild in Ann Arbor in 1961 and attracting a branch of the National Piano Teachers Guild to town the same year. She was the first Ann Arbor teacher to be certified by the Michigan Music Teachers Association.

"I'm a percussion nut," Fran Danforth says. "If I have a chance in another life, I'm going to be a percussionist. A piano always sounds like a piano. An organ always sounds like an organ. Percussion music is so colorful, on such a variety of instruments. Think how helpful that would be for me composing."

"Rain Forest" was her first successful composition, she says. Written in 1982, to show that percussion instruments can be subtle, it's based partly on African rhythms, partly on Australian aboriginal themes. It was selected for performance by the Percussive Arts Society at the Charles Ives Center in Rochester, N.Y.

Challenged to draw a picture of the sound she wanted to create with a piece, Danforth wrote "Into the Vortex," inspired by a stunt man going over Niagara Falls in a barrel.

"Swishy and whirly, then bumping down over tree stumps, over the falls, whirling down and up, and up, and up into the ether," she describes the short piece that combines electronic tape and live performance.

"Into the Vortex, a Dialog for Timpani and Tape" will be performed at Saturday's concert. Leybourn will play Fran Danforth's 12-note system "A Suite for Piano" in three movements and "Karelian Light," a short piece that's been performed in the Piano Teachers Guild concert series.

Percy Danforth is the more outgoing of the pair — "Everybody falls for him," says Mrs. D. "I can't blame them. I did myself" — but she's no piker.

The accessible nature of his music puts her cerebral compositions at a slight disadvantage.

"Here I am, formally trained, with a masters degree, (from Eastern Michigan University)" Fran Danforth complains mildly. "He doesn't read music but he has a following, not only for his charisma but for the way he plays the bones."

"A couple of rags and Mozart's 'Turkish Rondo'" is Percy Danforth's casual plan for Saturday evening. He'll perform accompanied by the U-M School of Music Marimba Ensemble. "Dizzy Fingers," a duet with Leybourn, will be part of the show as well, spotlighting Danforth's different styles.

The bones, she says, were first documented more than 5,000 years ago on a vase from the eastern Mediterranean. He's in the process of documenting the ancient art of the bones with video, photos, cassettes and a notation system.

"He turns it into a dance," Fran Danforth observes. Her familiarity with the bones bred only contempt until a few years ago, when a joint musical venture between Percy Danforth and choreographer Liz Bergmann led to a noteworthy dance improvisation.

Bergman had heard Percy Danforth practicing and remembered the music for two years, until a chance meeting led to a three-month collaboration.

"Up to that time," Fran Danforth recalls, "I must confess, I'd turned my nose up at the bones. After that, I could see that the bones had a place. When we got home from a rehearsal, I said, 'You know, I've never really appreciated the bones, but that was beautiful.'"

Percy and Frances Danforth different routes musically, accomplished composer.

An Evening with Fran and Percy Danforth will take place Saturday at 8 p.m. at The Ark. Tickets are $7.50; $4.50 for members and students.
Percy and Frances Danforth celebrated over 60 years of marriage last summer. The two have pursued different routes musically, with 'Mr. Bones' a popular performer and Frances Danforth an accomplished composer. The Ark will host an evening of each Danforth's musical specialty Saturday at 8.
can start
the bones

Gibson

Discover that dried bones hitting
clicks. It must have seemed to
themselves by the fire in the
found, so the first bone musicians
on playing their new instruments
then, who were trying to sleep took
that's another story.

For lower on the bones, they could
By varying the short silences be-
rythms. They might even have had
ther in time or in counterpoint.
As country as slaves, they found the
instruments. On the plantations or
live in suffering, some of them be-

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an create such complex and exci-
different tones can be created.
- three things you have to know to
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just it.

Danforth said you imagine
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that you are trying to pluck it off

ers up and down the bones so that
the roll.

nt in these basics you learn the
left tap, the flam, two-tap, ran-
our roll.

oll patterns, roll and tap patterns,
roll, 13-beat roll, the low pitch-high

Percy Danforth started playing the bones as a boy of 9 in Washington, D.C.

Big bash to mark number 82
How you can start rattling the bones

By Norman Gibson

Cavemen probably were the first to discover that dried bones hitting each other would make pleasing musical clicks. It must have seemed to them a good diversion as they tried to warm themselves by the fire in the cold dank caves.

Other cavemen, no doubt, liked the sound, so the first bone musicians were born. If the bone players insisted on playing their new instruments too late at night, maybe the other cavemen, who were trying to sleep took out after them, and war was born. But that's another story.

BY HOLDING THEIR hands higher or lower on the bones, they could make the pitch sound higher or lower. By varying the short silences between the clicks, they could vary the rhythms. They might even have had bone bands with everybody clicking together in time or in counterpoint.

When Africans were shanghaied to this country as slaves, they found the bones close at hand and cheap musical instruments. On the plantations or in the ghettos where they were forced to live in suffering, some of them became quite proficient.

MAYBE DANFORTH'S performances are so enthusiastically received because bones playing looks so simple, can create such complex and exciting rhythms in the right hands. Even different tones can be created.

Danforth says there are three basics - three things you have to know to get started.

“YOU have to know how to hold them to play them,” he said. “You put one between the first and second fingers and the other between the second and third fingers. Sometimes you will put the second bone between the third and fourth fingers to give a softer click. You hold one bone like an anvil and use the other to whiplash against it.

Next, you do a simple little staccato tap. Danforth said you imagine something is on the end of the anvil bone you are holding rock steady between your first and second finger and that you are trying to pluck it off with the other bone.

THEN YOU LEARN to move your fingers up and down the bones so that different tones are created. You learn to do the roll.

After you have become fairly proficient in these basics you learn the right, left and accented roll, the right and left tap, the flam, two-tap, random pattern, three/four, two/four-three/four patterns, the two/tap-three/four roll, the two-four roll/three-four roll.

After these, you can go on to boken roll patterns, roll and tap patterns, the triplet, triplet patterns, seven-beat roll, 13-beat roll, the low pitch-high pitch shift.

THE THERE ARE BONES players and there are “bone rattlers,” Danforth said.

When he goes to a folk festival, he takes a supply of bones with him. When they want to know how he plays the bones, he just happens to have Happy birthday

By Norman Gibson

Big bash to mark number
Danforth was on the way up at Heritage House. He went to a folk festival, he takes a supply of bones with him. When they want to know how he plays the bones, he just happens to have some to sell. He gives them a few instructions and they clack the bones together.

They rattle the bones.

But they are not bones players.
Happy birthday, Mr. Bones!

By Norman Gibson
NEWS STAFF REPORTER

Percy Danforth has a snappy routine.

He goes clickety-clickety, hundreds of times a second, like a whirling dervish, and that's why they call him Mr. Bones. Bones is still doing his act, though he's almost 82.

In fact, they will have a big party for him at the Ark on Tuesday, March 11, the very day of his birthday anniversary. It will be a big bash for Old Bones.

And Bones will play the bones, with all the energy and enthusiasm he has had during the past 72 years — he started as a boy of nine in Washington, D.C.

He did the same thing on his 81st birthday and they tried to pay him. He contributed his fee to the Ark.

Mr. Bones is doing better than ever.

He will work only about half time at Balanced Technologies, where he had been working full time as personnel director.

They CAME ABOUT only a week or so ago.

Until then, he never would have thought about retiring.

"It'll give me more time to do what I'm getting pretty good at, playing the bones," he declared.

Danforth was on the way to play at Heritage House. He was going to click and snap the bones to the works of such revered composers as C.P.E. Bach and Scarlatti, with Margaret Bow at the piano.

Taking on the classics is a more recent accomplishment of Mr. Bones-Danforth.

"In the last year and a half, I've found a nice challenge with the likes of Scarlatti and Mozart," he said. "I have played a lot of folk festivals. I played jigs, reels and other music. Ragtime is fun, too. It is different from jigs and horn pipes."

At his birthday party, he will play with the Brown Bag, which features an accordion, clarinet, Bulgarian drum and a couple of fiddles.

He listens to tape recordings over and over, while in the bath, walking around the house and absorbs the pattern of the music in his mind so he will know where to come in and what rhythms to play while performing.

THERE ARE A COUPLE of large tape recorders in the Danforth home because Mrs. Danforth is a composer of electronic music.

She was working on her latest compositions in the other room, timing and making adjustments on the recorders.

"I'll finish it if it's the last thing I do," she said as she sat next to the piano she gives lessons on.

They traveled through England and Scotland last year and Mrs. Danforth was honored by the Royal Academy of Music for her first-place composition. Danforth not only gave concerts but he got to meet some of the bones players on the island.

He was given some rosewood bones by the Chieftans, an Irish group. He already had bones of maple, white pine, walnut, hickory and oak but none of rosewood. All make different clicks, have different timbre and tone.

Ray Schairer, a Dexter farmer, makes bones for Danforth. Schairer has made 10,000 bones in the past five years but still considers it a hobby.

DANFORTH'S BONE-snapping career started here in 1973 when Mrs. Danforth was taking a musical heritage course at Eastern Michigan University. They got to talking about the bones and Mrs. Danforth mentioned she had a player at home.

He reluctantly got up before the class and was surprised when he was invited to appear at a folk festival at EWU's Pease Auditorium. He was flabbergasted at the overwhelming reception he got.

In fact, it usually gets a spontaneous standing ovation wherever he performs.

It is difficult to account for the striking upack of his bones performances at Danforth doesn't exactly know why he is such a sensation.

"They are a white-haired old bunny going there and they wonder, 'What's he going to do with those things?" he said. "I guess I surprise 'em with what I can do.'"

It's a very delightful surprise, almost everybody agrees.
Music in his bones

Danforth 'jams' on the bones at the Blind Pig in Ann Arbor.
Danforth shows the correct way to hold the bones.

In 1907, Percy Danforth recalls, the blacks in his Washington neighborhood would gather under the gas lanterns, sprinkle some sand on the sidewalk, reach into their pockets for rib bones and start to play and dance.

"There was no music, no conversation, no nothing," says Danforth, "just the rhythm of the bones and soft-shoe sand dancing."

Danforth, now 83, lives in Ann Arbor with his wife, Frances, who teaches piano and composes music. Of his talent with the bones, Mrs. Danforth says, "Percy is a musician like a bird is — I'm a trained musician."

Danforth likes to talk about the rich history of musical bones. "Did you know that the bones date as far back as 3000 B.C. and that there are over 76 different names for the bones depending on the culture?" As further proof, he cites Bottom in Shakespeare's A Midsummer Night's Dream, who plays music with bones in his sleep. 

Danforth 'jams' on the bones at the Blind Pig in Ann Arbor.
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Danforth 'jams' on the bones at the Blind Pig in Ann Arbor.

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But when he had fin-

played an encore.

ames Sept. 10 and 11 at the

Mich.

SUSAN TUSA

Danforth enters the Arc, an Ann Arbor nightspot where he performs.
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The bones Danforth uses today are actually small wooden slats shaped like spare ribs that are held between the fingers and used as clappers. With them, he plays anything from Mozart to an Irish jig and anywhere from Ann Arbor's bars to New York's Lincoln Center. He laughs when he thinks about the latter engagement. "I could see the audience thinking, 'What's that old coot going to do with a couple of sticks, for God's sake?" But when he had finished, he received a standing ovation and played an encore.

Danforth will teach and play the bones Sept. 10 and 11 at the Wheatland Music Festival near Remus, Mich.
LUTHER TURPIN

BOB

DEC 11

[Signature]
(203-2008)
662-5341
1296-1276 Mac

So play

So play the music bones

For several centuries the people have rattled the bones.
Bones have been rattled.
However, no one has wondered about their potential as a musical instrument.

an instrument that

... can fit into a wide...
Several centuries ago people began making simple rhythm patterns by clapping the hands. Of course, that's natural. But it wasn't until some smart person found that after a few beats have been played, the next natural move is to clap them when you've had enough of the meat of a couple of rib bones, he could make a sharper
A variety of music situations.

The manipulation of the force, which recently has not developed much beyond the discovery of the staccato top and the triplet.

A few years ago from the artifact that even horns were used for prehistoric times, probably as claves in lieu of clapping; then as tapirs with a pair held appropriately in one hand, finally the bar, which replaced a series of triplets. These two fundamentals have passed along through the ages, being by demonstration; there...
has been
in documentation, and, of
course, no recordings until
recently. We can determine
the statue of bones
technique, though, once when
we read that the acclaimed
world champion manipulator
of the bones (1872) could make
them sound like a horse
race, or a marching army.
Brother Bones of the minstrel
songs could throw one of the
bones and catch it without
missing a beat, or could do
the bones while standing on
his head. He used four or five bones for a sharp
sound that could cut through flesh and bone.
The earliest documentation of bones are happened some five thousand years ago when a potter in Asia made a vase which he decorated with a woman who accompanied her dance drumming and accompanying with bones held in each hand. We know the troubadors and jongleurs of the Middle Ages used bones with their other instruments. Lepers were required to rattle bones for mourning.
to keep away. Celtic writings of 850, mentions the bones, and another reference written in 1165 not only mentions the bones but associates the people with them as members of the rabbit. Shakespeare has Tom Bottom in Midsummer's Night's Dream (act 2 scene 4) say that he has an ear that appreciates music; "Let's have the togs and bones."

The Pilgrims and Puritans in Northeast U.S. were not bone-playing people.
In the South, however, were the blacks from Africa who enjoyed rhythm patterns which they produced on drums. When black groups began communicating with black groups of neighboring plantations with exciting rhythm patterns, plantation owners were concerned. Drums became then prohibited. So the blacks...

But the people from Africa...

But many cultures, including those of Africa had discovered the bones potential for making rhythm patterns. So the blacks, who, like the people of many other cultures, knew about the bones as a rhythm instrument, began using bones for accompaniment with songs...
And whatever other instru-
ments they had or could
device.

Blacks who escaped into
the northern part of the country
took the tunes with them and
introduced them to white folks,
or at least reminded the
whites of them.

Out of all this developed
the minstrel show with its
famous character, Mr. or
Brother Bones.

By the end of 1800's the
minstrel show was the major
form of entertainment in the
U.S. It had even spread
to the British Isles and other
countries.
And with all the character
of Brother Bones became
generally of familiar.

When my family moved
to Washington, D.C. in the
we came from the heartlands of North
where minister showed had just a day before the
summer of 1908. I started
to school that fall in the
recess time
third-grade some kids took
spare-rib-like bones out
of their pockets and began
rattling them. I told my dad
about this. He told me about Mr.
Bones of the minstrel show, and
showed me how to hold the bone
for a starter.

Again, everybody knew
about the bones in terms of rattling them.

But rattling bones have these further possibilities.

They can be made of a variety of materials for differences in quality of sound for compatibility with the mood of ensemble.

Though the dynamics of their output can be controlled in such a way that crescendos can be played.

The pitch can be changed over an octave. Control of this change in pitch is important for making possible tuning the two
Besides, in a situation where the banjo and guitar are playing a duet, the banjo would be only a percussive sparkle in the background. But, the guitar might feel like dropping out for a bit so that the banjo could solo. Then, of course, the banjo dynamics would increase during the solo.
Pairs to the same pitch when both are played simultaneously. Also, there are times when change in pitch is felt necessary at places during a performance. Bones are used with music of all time signature.

An ambidextrous operator can do different time signatures with each hand for interesting rhythm-counter-rhythm patterns. At least a two taps against three taps in the other pattern is refreshing in some situations.
There are the continuo rolls, with and without accents, (accented rolls with tap patterns), and continuos of repeated seven-tap rolls.

By now it is apparent that the tones are something that have lasting potential far beyond the rattle. The tones are an music instrument for making music.

Let’s look in detail at what we have to know and be
able to do in order to use the bones as a musical instrument;

First to begin with there are the three rudiments which make possible the variety of rhythm patterns that the bones are capable of contributing to any music situation:

1 - The stance manner of holding the bones.
2 - The staccato tap.
3 - The tap triplet.
Circled numbers indicate photo required

Number is the number of the photo
The manner of holding the bones:

Obviously, since sounds are produced by the bones only because one bone strikes the other, one bone is stationary and the other is movable.

The anvil is held between the index and middle finger while the thumb reaches across the bone to touch the second joint of the middle finger. The middle finger presses on the bone's edge to force it into the cushion at.
At the same time the thumb wraps itself around the bone so that the bone is held tightly against the middle finger. The index finger sticks straight out, but presses down on the bone to force it against the middle finger.

(Describe turning Bomes)
the bone of the thumb. 3

This bone is now essentially a part of the hand and so moves precisely as the hand moves.

The movable bone is held between the ring and the middle finger (note: adjacent bone shown above finger apx. 1/4")

between the ring and the middle finger. It is held in place by the ring finger pressing on the edge of the bone at a point directly over the web between the middle and ring fingers.

This stance makes it possible to move the bone from touching...
The striking bone is held firmly enough in place that when the hand is held ready to play, the bone can be pushed a quarter of an inch farther from the anvil, but when released, springs back, not only to its original position, but carries beyond to strike the anvil.

(Alfred sighted)
the palm through an angle
of thirty degrees from the palm.
This adjustability is necessary
for aligning the striking bone
with the anvil and for other
position adjustments
to come up later on in de-
scriptions of playing details.

One more important
adjustment is the distance
between the bones. Three
sixteenths is a good basic
distance and is maintained
by the little finger pressing
against the ring finger.
Dianne — 665-8984

Vicki — 662-5341

Charlotte — 973-2185

(1.296/276) mac.
Staccato Tap

Now that we know how to hold the bones let's look at the second of the rudiment, the tap. It works like this: the anvil suddenly moves ahead with the movement of the hand and arm but because the tapper bone is spring loaded it doesn't behind, then springs over (whiplashes) and taps the anvil. Remember; none of this sequence happens because
of movement of the bones with
the fingers.

There are two ways of de-

cribing the hand-arm snap for
Holt, these require a relaxed arm
producing the tap: one is the
fly swatter analogy; the other
is flicking something from the
end of the anvil stone.

The held condition:

Ankle triplet. These are also
two ways of approaching the
approach to the triplet: one is to draw a series
of circular arcs with the end
of the protruding index finger
of which the heel is apart.

The center of the circle first
end of the bones, ie the radius

of the circle is the length of the
the center of the circle is off the edge of
the bones so the end of the bone sits still in
bones. Again, the arm to the

shoulder

elbow is utterly relaxed with

its movement a whip-

like, so that

The elbow is moving

in opposite direction from.

The hand. (Arm utterly relaxed)

When you repeat this move-

ment two or three times a

second you make a roll that

is made up of a series of triplets.

The single triplet is made

by doing a single tap then

whipping the hand up and over
to the chest to produce the other two taps. (1) strike
TITLE[Percy Danforth collection]

INCLUSIVE_YEARS[1975-1976]

ACQUISITION_TYPE[

ACCESSION_DATE[

ACCESS[

QUANTITY/FORMAT:
   RECORDINGS[
   PHOTOGRAPHS[
   MANUSCRIPTS[
   MOVING_IMAGE[3 7" open-reel videos (b&w), 3 U-matic videocassette copies
   OTHER[

LOCATION[Deck 50
REF.TAPES?
CATALOGERS[jg 1/11/99

DESCRIPTION[2 open-reels of interview with Percy Danforth at Wolf Trap Folklife Festival (8/20/76); with Russ Meyers, Gus Meade (Bob Carneal in background). Topics: DC childhood, African instruments, learning the bones, story of the bones, efforts to re-popularize bones. 1 open-reel of Danforth at Regional Institute for Children and Adolescents in Baltimore, July 1976, teaching inner city children the bones (to ragtime and rock music).

See other Danforth and Meyers materials.

202/907-5623
AFC#
AFS# [AFS 18,099-18,101
M/B/RS# [LWO 8661, LVR 145

TITLE [Percy Danforth Reminiscences on Bones-Playing and Sand Dancing

COLLECTORS [Archive of Folk Song

DONORS [Same

INCLUSIVE YEARS [1975 ]
ACQUISITION_TYPE [AFS Recording Project
ACCESSION_DATE [03/76 ]
ACCESS [Standard

QUANTITY/FORMAT:
RECORDINGS [1 10" FT tape @ 7.5 ips
1 10" Stereo tape @ 7.5 ips

PHOTOGRAPHS [ ]
MANUSCRIPTS [ ]
MOVING_IMAGE [1 7" video tape @ 5 ips

LOCATION [ ]
REF.TAPES? [1 U-matic videocassette of LVR 145
CATALOGERS [C. Moran 05/16/95

DESCRIPTION [Percy Danforth, who learned to sand dance and play the bones from black teenagers in Washington, D.C., circa 1916, reminisces and demonstrates his skill. Recorded (FT) in Studio B, 8/20/75. Recorded (Stereo) and Video taped in Coolidge Auditorium 8/21/75. Gerald E. Parsons, interviewer. AFS Recording Project. See also AFC 1976/001 and 1976/002.
In the beginning "bones" were made from the ribs of animals. These have a characteristic hollow sound. It became much simpler to make "bones" from wood, and ebony was the material used for producing a sharp, castenish sound. But both maple and hickory can be seasoned bone-hard to produce this same sharp sound. Besides, the material cost is appreciably less than for ebony.

White pine bones striking on end grain of the annular rings give a pleasant ringing sound that can be modified to softness for crescendos and for changing the bones tone color, not only for variety, but for fitting the bones playing to the mood of the accompanying music. Also, the light weight of the pine facilitates manipulation in very fast tempos and elaborate patterns with much less energy output than with the heavier materials.

-Percy Danforth, 1411 Granger, Ann Arbor, Michigan 48104-

- PD 1 White Pine Blanks (sand & finish yourself) $1.50/pair*
  - PD 2 White Pine Bones, sanded smooth, ready to use $2.50/pair
  - PD 3 Delux White Pine Bones, sanded & lacquered $4.50/pair
  - PD 4 Hardwood Bones, sanded smooth, ready to use $5.00/pair
  - PD 5 Delux Hardwood Bones, sanded & lacquered $6.00/pair

* A "pair" of bones are two bones. A "set" of bones are four bones or twice the cost of a pair. An instruction sheet is still being written and will be sent to you when it is ready.

Soft Leather Pouch With Long Thong for wearing over shoulder or around the waist, handmade by Sandy Vohr, leathersmith. Holds 1-4 pairs $5.00
Bones artist Danforth enlivens Union crowd

By GEORGE LOBSENZ

Noon - time loungers were treated to a truly unusual musical event at the Pendleton Center in the Union yesterday, as "master of the bones" Percy Danforth held forth with an exhibition and explanation of ragtime's classic rhythm instrument.

Perhaps best known to University concertgoers as the central rhythm performer at the recent Professional Theatre Program production of Bread and Roses and William Al布莱特's second annual Ragtime Orgy, the affable, mustachioed Danforth easily recreated — if only briefly — the age of Scott Joplin and Zez Confrey.

"Bones" are just that — two bone-shaped pieces of wood about three to four inches in length. They are held in between the first three fingers of the hand, somewhat like chopsticks.

By keeping one "bone" firmly against the heel of the hand and leaving the other one free to swing about, the two "bones" knock together, producing a clacking noise. And when done properly, bones can be used to create rhythmic patterns amazing in both speed and variety.

Although bones originated during the 18th century, they were not frequently used until ragtime emerged in early 20th century popular music. And it was at this advent of ragtime that the elderly Danforth first took up this unique form of percussion, picking up much of his technique on Washington, D.C. street corners during his youth.

But yesterday's performance showed just how much the white-haired bones wizard had refined his uncommon hobby into an art over the intervening years. Waving his hands about in palpitating patterns, Danforth resembled a frantic conductor leading an invisible orchestra.

Accompanied on piano by Jim Ford, Danforth opened the afternoon with Raggin' Scale, a lilting little piece designed to attract attention. Danforth then followed up with a mini-lecture which included such other ragtime numbers as Ragtime Revelation, Twelfth Street Rag, and Sweetie Pie.

But the best part was saved for last: Danforth came equipped with a whole pile of bones and distributed them to the audience, leaving all concerned happily wriggling their wrists and tapping their toes as the light-hearted program came to a close.
Percy Danforth—"Mr. Bones"

by Rebecca B. Holmes

Percy Danforth, of Ann Arbor, Michigan, has become known as 'Mr. Bones' as he crisscrosses the country from folk festival to folk festival playing the bones and teaching his audiences how to play them and make them.

In 1907, when he was seven years old, Percy moved to Washington, D.C. He lived on F Street, near the intersection of 15th St., N.E. and Tennessee Avenue, which was then the edge of town. Beyond that intersection, living in a row of frame houses, was a black community. In the evening, young black men would congregate under the gas lamp in front of Clayman's grocery store at that intersection. They'd pick up some sand from the street, sprinkle it on the sidewalk; and then to the accompaniment of the bones and a Jew's harp, they would do a soft shoe dance on the sand. That was the first time Percy ever saw anyone play the bones. He just watched until he was finally able to do it. From then on, until about four years ago, he'd pick up anything there was a pair of and simply "do the bones!"

Then about four years ago, his wife was doing graduate work in ethnomusicology, and the subject of "bones" was mentioned in one of her classes. Nobody seemed to know anything about them; but when Mrs. Danforth volunteered that her husband played the bones, he was invited to demonstrate them to her class. Percy was amazed at the reaction of the class to the bones. They were flabbergasted that "an old silver-haired coot could come out with a couple of pairs of sticks like this and beat out these rhythms!" His demonstration for the class was really a turning point in his bones-playing career. He was invited to play in a music program at Eastern Michigan University, at folk festivals, for school children, etc. He was also invited to play at The Ark, a coffeehouse in Ann Arbor, and there met other folk musicians and even other bones players. Through his meetings with them, he was invited to play and teach at various folk festivals. One of the highlights of his playing with other folk musicians was when Martin, Bogan, and Armstrong invited him to play bones with them. Said Percy of this event, "That was the one time I thought the bones were in just exactly the atmosphere I thought they should be."

Percy's demonstrations are always in three parts. First he plays the bones either solo, along with a ragtime record, or accompanying other musicians. Then he teaches his audience how to play. He usually brings a bunch of bones with him and passes them out to his audience. It is difficult to describe how to hold and play the bones (Figures 1 & 2). Percy says he is most successful when he works with one person and actually holds the person's hands and moves both hands together. One trick is to be able to relax while holding the bones firmly. The first movement is the "flip". The movement is clockwise--or to put it another way, the opposite of shaking down a thermometer. Percy is considering doing some slow-motion videotape as a means of demonstrating, because even he can not do it in slow motion. After the flip, he will go on to demonstrate other movements—the triplet, the rattle, the roll—and in different combinations of rhythms.

Once a person gets the right feeling for bones, he doesn't have to "learn" the fingering (although Percy has written some notation showing the fingerings); it seems to come naturally moving from one fingering to another. Once his audience has learned a few basic movements, they try accompanying a slow record; and then after more practice and a certain degree of efficiency, some of his audience will graduate to playing two pairs of bones at one time—one pair for each hand.

The final step in Percy's bone demonstration is teaching his audience to make their own pair of bones. First you need a 3/4" wide board, 1" thick, and 7" long. Starting 3/8" from the corner, you scribe a circular arc tangent to the back side of the board. Now you come back to the corner and scribe another arc parallel to the first one (Figure 3). The highest point of the arc is at the midpoint. Using a bandsaw, saw this blank out. Then you contour the edges to an elliptical cross-section (Figure 4). Soft woods are easiest to work and have the quietest tone. Hardwoods have different sounds, depending on which kind you use. Real bones are very sharp sounding, rib bones being the most commonly used.

The hands in the pictures are attached to Louise Diamond; the bones were made using Percy's plans. Photos and drawings by N.W.
Percy Danforth is a missionary, a true believer who preaches — no, rattles — the gospel of the bones.

From folk festivals to concert halls, from classrooms to retirement homes, "Mr. Bones" is more responsible than any other individual for reviving American interest in these ancient instruments that last saw their glory in the age of the minstrel shows.

One moment the traditional "Turkey in the Straw," the next Sousa's "Stars and Stripes Forever," on to a Scott Joplin rag, then over to Schubert. The bones belong with all of them and, as Danforth put it, "They do what they're invited to do." Composers such as Mozart "did some nice things for the bones, but they didn't know it when they were composing," the Ann Arbor entertainer observed.

For the uninitiated, the bones are small curved percussion instruments, deceptively simple-looking. The player holds a pair in each hand, one bone anchored to the hand, the other moving. Once made from spareribs, they're now almost exclusively wooden, generally white pine, maple, chestnut, cherry, oak or hickory. Different woods have different sounds appropriate for different
types of music. Whatever the material, they rattle in Danforth's grip with 5,000 years of tradition.

"Well, you heard how they got the bones talking to each other. You saw how they painted sound on the air. You watched how they moved as smooth as willows in the wind, while their hands sparked like lightning in a storm!"

From "Song for Percy" by Laszlo Slomocits, copyright 1981 ASCAP

Danforth's performing career — and his crusade for recognition of these instruments of choice — began in 1970 when he appeared at Eastern Michigan University in Ypsilanti, where his wife Fran, a classical pianist and composer, was doing graduate work. It happened at a music history course when the professor mentioned the bones and said nobody plays them anymore. Fran promptly disagreed, and the next thing Danforth knew, he was invited to demonstrate. Afterwards, Danforth was asked to perform at EMU's Pease Auditorium and there, for the first time on stage, accompanied by a fiddler, was Percy "Bones" Danforth.

"Nobody had seen the bones at EMU when this white-haired guy came out with some sticks. They were flabbergasted," he recalled. Soon the invitations were rolling in.

"The Smithsonian Institution got wind of it," for example, and so he spent a week at a Washington folk arts festival. He performed at London's Royal Festival Hall and Manhattan's Lincoln Center. "I was interested in seeing a New York audience, sophisticated as they are, when I came out with a pair of things that looked like sticks," he said. They gave him a standing ovation.

One of his proudest moments came in an appearance with the Plymouth, Mich., Symphony Orchestra. That meant a seal of respectability, a rebuff to critics, skeptics and know-nothings who snobbishly argued that the bones were merely gimmicks, not musical instruments.

"Nobody heard tell of such a thing. They hadn't been thought of as having the musical potential they do," he said of that concert.

The bones continue to gain popularity at folk festivals, and Danforth has just released a $39.95 instructional video, "Mister Bones: How to Play the Bones." It is produced by the Institute for Traditional Studies and distributed by Lark in the Morning (Box 1176, Mendocino, CA 95460).

"Well, you said how you were born when the minstrel show was just about fading out.
But the memories were still strong enough that many kids still carried spare ribs in their pockets.

And they’d take them out and rattle them.

Yes, they knew how to make that noise.

Although Danforth’s professional career was late in starting, his fascination with the bones began in childhood. It all started when the North Dakota–born son of an itinerant journeyman printer — “that meant we didn’t stay very long at any one place” — found himself in a new elementary school in a new city, Washington, D.C.

“Recess came and I went out, and kids took something from their pockets that looked like spareribs to me. They rattled them.”

Puzzled, Danforth went home. “My dad said they’re from old minstrel shows. That was the epitome of entertainment,” just before the turn of the 20th century, and “everybody knew about minstrel shows.” So father helped son get slats out of an old shutter for a demonstration, and young Percy was hooked.

On summer evenings, he watched his neighbors in Washington gather under the gas lanterns, sprinkle sand on the sidewalk, and take out their bones to dance and play. “There was no music, no conversation, no nothing, just the rhythm of the bones and soft-shoe sand dancing.”

“They’d sprinkle sand on the sidewalk and begin to dance the bones. At the same time they’d soft-shoe dance under the soft light of the gas streetlamps.”

The years following his initiation into the bones were busy. The U.S. Army thought some academic study would prepare Danforth for service as a field artillery officer, so off he went to the University of Michigan to study chemical engineering. Instead, he stumbled across architecture.

Then came 1929, the eve of the Depression. The dreams of many young architects crashed with the stock market. But Danforth’s knowledge of painting led him to set up an art exhibition in the Monroe, Mich., public library. That, in turn, led to an assignment to design an elementary school art curriculum, a job he carried out over a summertime with “an awful lot of sitting on the beach and thinking.” And that was followed by an art teaching position. There wasn’t any architecture to do, and I was tickled to get a job,” he said. Meanwhile, he did graduate work in education at U of M and taught in the university’s laboratory school.

Events interceded once again. World War II loomed, and a federal agency figured someone with Danforth’s technical skills in engineering and architec-
ture ought to do something of greater national importance than "working with a bunch of fifth and sixth-grade kids."

So Danforth received cloak-and-dagger-style instructions to report to a Chrysler tank plant in Detroit. He pulled a no-show — "I didn't get off the bus" — but a persistent Uncle Sam wouldn't take no for an answer. He became a stress engineer at a bomber factory at Willow Run. After the war, he held engineering and related positions until a heart attack forced his retirement at age 82.

All in all, a "very checkered background" for a folk musician, he observed.

"Ah! Mr. Bones, Ah! Mr. Bones,
Ah! Mr. Bones, Ah! Mr. Bones."

It's summertime a few years ago, and a thin, stooped man with white-white hair and mustache set a heavy cassette player under a spreading pine at Cobblestone Farm, a park in Ann Arbor. Children crowded around, while others watched curiously from their perches in the tree.

The man pulled sticks from his pockets and handed them around. The cassette player switched on, loud. An impromptu lesson began. Musician and teacher, performer and sharer, preacher of the gospel of the bones.

"It's virtually impossible to learn to play the bones by correspondence," he said. Beyond that, there's a zeal, a faith, a belief in the bones which Danforth transmits to his students in the spirit of other traditional music handed down from generation to generation.

That approach is appropriate, given the ancient legacy of the bones. "Some musicologists and historians have the feeling that the bones were one of the first musical instruments that were invented." More than 76 names for them have been found, according to Danforth, who quotes Bottom in Shakespeare's "A Midsummer Night's Dream": "I have a reasonable good ear in music; let us have the tongs and the bones."
On average, Danforth says a beginner can play basic taps and rolls within a half-hour. However, “it takes a while for the bones to become an extension of the physical being, but when that place is reached the fun can really begin. The mechanics of ‘holding’ are incidental, and the dance feeling is there to be enjoyed.”

Over the years, Danforth has gathered bones students across the country. One well-known disciple is Sandor Slomovits, half of the Ann Arbor-based duo “Gemini.” Their paths first crossed in 1976. Slomovits said, “It was one of those things where I learned literally everything I know from him.” They’ve played duets together, and Slomovits has made the bones an integral part of Gemini’s own repertoire. His twin brother and musical partner, Laszlo, wrote “Song for Percy” for a birthday party honoring Danforth at the Ark.

“Ah! Mr. Bones,
You can make and shake and rattle them bones,
Prance and dance and enhance the bones.
You’re quite a feast for eyes and ears, Mr. Bones!”

Danforth can wax philosophical.

On the public’s fascination: “It’s such a simple looking thing, and you can do things with changing the color and dynamics of sound and changing tempos. It surprises people, from an instrument as simple as the bones appear to be.

“The feel of playing the bones is a dance feeling with the music inviting the bones to participate in a variety of rhythm patterns, changes in dynamics, tempos, time signatures, colors of sound, mood. For example, the response to ‘Turkey in the Straw’ will be altogether different from that to “Rondo alla Turca” of Mozart, or Scott Joplin’s ‘Solace.’ You would dance differently to each of these.”

On advice for the would-be player: “You have to be utterly relaxed. Play from the seat of your pants right on up, even from the soles of your feet.”

On why he doesn’t play any other instruments, although he’s “piddled around” with the harmonica and recorder: “Each time I’ve gotten involved with something else, I realize there’s more I have to find out about this bones stuff.”

“Ah! Mr. Bones, Ah! Mr. Bones,
Ah! Mr. Bones, Ah! Mr. Bones.”

(Eric Freedman is an East Lansing writer and an editor of Michigan Folk Notes.)
Sue Barber was born in Iowa and has lived in all parts of the country, staying long enough in Denver to earn a degree in languages and teach there for four years. But her first love has always been music, and she went on to complete a master's degree in ethno-musicology at the University of Michigan. Besides her great interest in the bones, she is a violist and enjoys symphonic and chamber music. She has also studied Chinese music and culture, as well as American folk music. Her current research project and thesis is an in-depth study of the Philadelphia Orchestra's exchange trip to the People's Republic of China in 1973. Sue's other interests include sewing, knitting, reading, travel and art.

Percy Danforth learned to play the bones in Washington, D.C. in 1908. In those days bones playing was more common than it is now. He and his friends gathered in front of Isaac Clayman's grocery store on summer evenings under the soft light of the gas streetlamps. Young black men from a nearby part of town drifted to the same corner. (There were no streetlights in their section of town.) They danced and accompanied themselves with the bones. These masters of the art were Percy's teachers. After this early instruction, Percy set the bones aside and played them only at odd moments and often with odd equipment, like two rulers. He pursued careers as student, architect, teacher and engineer at various times and in various places. He currently works full-time for Balance Technology in Ann Arbor, Michigan, as personnel director and general doer-of-all-things.

He began concentrating on his bones playing in 1973 when his wife of fifty years bragged about his abilities and urged that he do a public demonstration. From there on the bones took on a life of their own. He has been playing for folk festivals, schools and church groups and
making video tapes, tracking down other bones players, and devoting himself to a serious study of how to teach others the art of bones playing.

**HOW TO MAKE AND PLAY THE BONES**

By Sue E. Barber in collaboration with Percy O. Danforth

What folk instrument is eminently portable (fits in a pocket), inexpensive to buy or make (from various scrap materials), easy to play (compared to many other instruments), entertaining to hear and watch (evoking laughter and hand-clapping), prehistoric in origin but still played (especially at folk and ragtime festivals), and relatively little known? One last hint. The generic name identifies the scraps from which the original models were made. Ah, yes... This must be "the bones."

Despite their many appearances at various places and times during man's sojourn through history, the bones have not been widely known or played in the past fifty years or so. Fortunately, the recent renewal of interest in folk music and ethnic cultures has generated something of a bones revival as well. We invite you, in these next few pages, to participate in this revival. Your role is a pleasant one. First read the historical section of this chapter so that you can fully appreciate the antiquity of your recently-discovered interest. Then get yourself a pair of bones and carefully follow our instructions for playing them. Within a few weeks, you too should be on your way to becoming part of an informal fraternity of bones players that stretches back into the mists of prehistory.

**History**

Bones are a percussion instrument. They are defined in scholarly terms as idiophones. "... the substance of the instrument itself, owing to its solidity and elasticity, yields the sounds... Concussion idiophones or clappers are two or more complimentary sonorous parts struck against each other." (Von Hornbostel and Sachs 1961: 14) The two "complimentary sonorous parts" were originally, indeed, two pieces of bone. Later, various types of wood were used to make bones. Whatever material they are made of, such instruments are extensions of clapping hands and stamping feet.

Bones are always played in the plural. They consist of two parts, held between the fingers of the hand. They strike together as the player manipulates his wrist and arm to produce various rhythms. The bones shown in the photographs are 7 3/8 inches long, 1 inch wide, and 5/16 to 3/8 inches thick. The length and thickness may vary slightly with the material of which particular bones are made. The pieces are usually slightly curved, allowing greater ease in holding them and greater flexibility of movement.

Research reveals that the bones in some form date back almost as far as man himself. The specific origins of the instrument are unknown, but they are probably among the earliest musical instruments made by man. Bones have been found in graves excavated in Moldavia (in southeastern Europe), dating from the Second Millennium, B.C. Mosaics found in the ruins of the ancient city of Ur in Mesopotamia show the bones. Egyptian vases dating from 3000 B.C. depict female dancers playing bones. In ancient Greece, bones were associated with the worship of the goddess Hathor, goddess of heaven, joy and death.

During the Middle Ages jongleurs wandered throughout Europe singing, dancing and playing various instruments, including the bones. Book illustrations and miniatures from the 9th
century onward show the bones in combination with various other contemporary instruments. In addition to their musical functions during these centuries, the bones were also used as signals by lepers, who sounded them to warn others of their approach (Marcuse 1964: 105).

By the 12th century, bones seem to have centered themselves in northwestern Europe. A reference from the Book of Leinster (ca. 1160) summarized the prevailing attitude of the Irish toward bones players.

Pipes, fiddle, men of no valour, bone-players and pipe players, a crowd hideous, noisy, profane, shriekers and shouters.

(quoted in McCoullough 1976)

Three centuries later Shakespeare mentioned bones in A Midsummer Night’s Dream. Inigo Jones used them in his 17th century court masques. (A masque was a lavish stage production that combined poetry, music, dancing and acting.) Bones are still played in the pubs of northern England and Ireland in ensembles to accompany dancing. They also remain a popular children’s toy in both Britain and Holland.

In the United States, bones playing has been associated most commonly with slavery and minstrelsy. Some writers have conjectured that bones came to the States from Africa and were part of African musical traditions which were continued in the slave quarters of America. Available evidence documents the existence of the bones primarily in South Africa, however, and black South African bones players have admitted that they derived the idea from European missionaries (Kirby 1934: 10). This information, coupled with the fact that most slaves were abducted from West Africa, not from the southern part of the continent, makes an African origin of the instrument unlikely. More feasible is the notion that the bones came to the New World with immigrants from Northern Europe. Slaves saw the bones being played by these white settlers. Because the materials were readily available and the techniques of playing were easily learned, the blacks appropriated the bones. In the process of adaption, the slaves added layers of rhythmic syncopation that were remnants from their African musical traditions. Letters and other accounts during the 18th and 19th centuries describe slave bands on plantations and roving street bands, the latter sometimes made up of freemen, tootling for pennies on street corners. Both groups used bones as part of the ensemble.

The first blackface minstrel show was presented in 1843 in New York City. The four original blackface performers combined singing, dancing and joking into a fast-paced variety show format that was an instant success. Their instruments were fiddle, tambourine, banjo and bones; a combination similar to that often used in itinerant black bands. One of the standard characters in the show was Brudder Bones. He was a comic as well as a musician. For the entertainment of his audiences, he tossed his bones in the air, juggled them, even stood on his head while playing. He could imitate drums, marches, reveille, and horse races with his bones. In his more musically-oriented moments, he used his bones to provide a steady beat for the singing and dancing. He could also create intricate rhythm patterns that elaborated the overall complexity of the musical texture.

As the minstrel show evolved into an extravaganza later in the 19th century, the bones were shunted aside in favor of other instruments. But they continued to be played on street corners, in markets, schoolyards, parlors and in dance halls, by both black and white musicians. Many of today’s players, including Percy Danforth, are elderly men who learned the art of bones playing many years ago from the performers whose roots go back to the showmen of minstrelsy days.

Where To Find or How To Make Your Own Bones

Before you can begin to play the bones, you must have a pair to work with. Actually, you need two pairs. The American school of bones playing requires that the performer stand while playing and use a pair of bones in each hand. British bones players on the contrary, generally play while sitting down and use bones in only one hand.

Bones are available commercially from some music stores and by catalog order. They are frequently on sale at folk festivals, especially if...
you are fortunate enough to encounter Master Bones Artist Percy Danforth.

You can also make your own bones. Simply cut slabs of anything you want, to the dimensions described in the diagram.

Different materials will yield different sound colors. Hardwoods such as rosewood, birch or ebony have a piercing, shrill quality. Softer materials, pine or walnut, are softer in tone. Or you may want to make the real thing . . . bone bones. In that case, cut the rib bones of sheep or cattle to the desired length. Rib bones are best because they have the proper natural curvature. Scrape the bones clean and allow them to bleach and dry in the sun. Sand and polish them with emery cloth until they are smooth.

Some Helpful Hints on Bones Playing

One often hears the phrase “rattle the bones” used as a description of bones playing. Actually that characterization is a misnomer. Good bones playing is far more than a noise and clatter produced at random by waving the hands and arms around in the air with pieces of wood or bone stuck between the fingers. There are certain basic movements that you must master carefully before you can begin to combine them into more interesting forms. Your eventual goal as a bones player is to be able to do more than merely reinforce the beat of a piece of accompanying music. You want to be able to enhance the texture of that music with your playing by elaborating a continuous series of rhythmic patterns. This sophisticated patterning that is the mark of the true bones virtuoso requires precision, discipline and practice. Remember, the bones are, above all, a musical instrument, and they must be used with respect and played with understanding and skill.

As you begin to play the bones, there are several things to keep in mind in order to produce successful results:

1. Practice is a must. The practice sessions needn’t be long, and they should be enjoyable, but you do need to keep at it on a regular basis.

2. American style bones playing requires a high degree of ambidexterity. Most people are more facile with one hand than the other. Nevertheless, start using bones in both hands from the outset. Otherwise the tendency is to allow your less facile hand to lag behind in its development, and that will slow down your progress in general. It will probably take more time to build up real control with your “other” hand. But the real secret of great bones playing is the ability to produce different rhythms with each hand at the same time. It takes time and practice to develop this high level of coordination, but keep working towards that goal.

3. Thoroughly learn the rudiments we describe in the following pages. Try combining them in as many ways as you can. Don’t just string the rudiments together time after time. Variation of order, accent and dynamic level are all important. Be creative. Experiment.

4. Most important of all is to STAY LOOSE. RELAX your whole body as you play. The bones are really an extension of the body itself. The virtuoso player does not merely play; he dances the bones. Get your whole body moving and play from the soles of your feet to the tip of your cowlick.

5. While the previous statements concerning the dedication and discipline required to master the bones are all true, playing them should be FUN. In spite of its long history, this is not a stately, prissy instrument. Its masters and carriers of the tradition have usually been the folk, not the mannered gentry. Play the bones in the spirit of festivity and celebration that surrounded medieval feast days, pub dancing, village weddings and minstrel shows.
Holding the Bones

When observing a virtuoso in action, you will see only a plethora of rapid movement and hear a lot of intricate patterning. But don't let all the sound and fury intimidate you. Those rhythms are built upon the few basic movements or rudiments which follow. As you work, study the accompanying photographs carefully and imitate them precisely for best results.

First, you must know how to hold the bones properly. (Actually there are variations in the ways bones are held, but the method described here has proved to be the easiest for beginners to master.) In performance the bones move so rapidly that it is impossible to see that only one bone moves. The moving bone is held between the third and fourth fingers with the end extending about \( \frac{1}{4} \) inch above the knuckles. Pull the ring finger back, place it on the edge of the bone, and press the bone firmly into the pad between the ring and middle fingers.

Position of the moveable bone:

The bone must never touch the palm of the hand. If it does, you will not get any sound because the bone cannot move. Press your little finger against your ring finger to help hold the bone in place. This bone is a spring; you must maintain the tension on it at all times.

The other bone is held stationary between the second and third fingers of the hand. It should extend above the knuckles \( \frac{1}{2} \) inch higher than the moveable bone. Jam the stationary bone against the heel of the hand and cup the hand around it. Press the thumb against the first finger to help hold this bone in place.

Position of the stationary bone:

When both bones are in the proper position, the tips are not quite parallel horizontally. The tips should be \( \frac{1}{8} \) to \( \frac{1}{16} \) of an inch apart. The convex sides of the bones face inward.

Both bones in proper playing position:

When appropriate movements of the wrist and arm are made, the spring-like tension maintained on the moveable bone allows it to move slightly, striking the anvil bone, and thus producing sound.

Contrary to what you might expect, the bones are not played by moving the fingers. The fingers in fact, must not move at all. Their function is simply to keep the pieces of the instrument in proper alignment. Movements of the wrist, arm and shoulder actually produce the sounds. When you play, extend your arms away from your body; keep your elbows bent. At first your arms will tire easily, but as you continue practicing, you will build up your muscle tone for longer and longer playing ses-
sions. Remember to RELAX. That will improve your playing and lessen the fatigue at the same time.

Playing the Bones

The Tap (The Single Tap)

The simplest form of rhythm is a single tap. Align the bones properly in your hand and extend your arms. Tilt your hand toward the center of your body as shown in the photo.

Before snap of hand: [Image]

Snap your hand outward from the wrist, a quick, sharp movement. At the same time your forearm will move slightly toward your body. You should hear a tap as the moving bone strikes the anvil. If your tap doesn't happen, check for the following: Are the bones too far apart? Are they touching? Are you allowing the bones to move? (If so, the tips will miss each other when you move your arm to tap.)

Practice the tap many times, slowly, with each hand, until you have mastered the feel of the movement. Then try alternating taps with both hands.

Single Tap

[Diagram]
As soon as you master even one or two movements, you will want to begin working with musical accompaniment. Playing the bones without music is like trying to dance without music. ... It just isn't very satisfying. Many types of music make good background for bones playing. The bones accommodate most readily to music with a 2/4 or 4/4 meter. Percy works most often with ragtime. Minstrel show tunes, marches, jazz, pop tunes and string band music are possibilities. Jigs, reels, waltzes and Spanish numbers present different kinds of rhythmic challenges. Start with songs that are relatively simple rhythmically, and graduate to more complex pieces as your skill develops. At the same time, begin with simple movements, single taps and rolls, and work up fancier routines as you feel able to create them. You don’t have to know how to read music to play the bones, but you must always be sensitive to the underlying meter or pulse of a particular song. Feel this beat and elaborate on it in your playing. Different meters require varied types of bones patterns, however. The chart below should help to illustrate the differences between a march rhythm and a jig rhythm, for example. Sing the basic beat to yourself and then try tapping the bones to each beat. You will sense immediately that the feel of the two meters is not the same and that you must adjust your playing accordingly.

Building Your Skill

The Double Tap (The Flam)

There are several ways of producing a double tap. The easiest is to combine two single taps, one executed with each hand, one right after the other. In other words, tap once with each hand, compressing the temporal space between the two, to an instant. An alternate
method of double tapping is to reverse the motion of the single tap. Instead of snapping your hand outward, snap it toward the center of your body. In addition to the single tap, the recoil as your hand returns to its neutral position will produce a second tap or backlash.

The Extended Roll

The roll or trill sounds like a continuous series of very rapid taps. The arm movement is the crucial element. Hold your bones so that their tips are halfway between your elbow and the tops of the bones. Keep the tips in that same position and move your hand across the front of your body at the same time that you move your elbow away from your body. Then do the reverse movement and keep alternating. Actually, the top of the hand describes an arc with the tips of the bones as the center of rotation.

Note: The tips of the bones remain in virtually the same place as the arm and wrist rotate.

To learn the movement, try holding the tips of the bones stationary with your free hand, so there is no sound. Then move your wrist and arm in the prescribed manner. Now release the tips, allowing them to sound. Start slowly and gradually increase the speed of the wrist-arm rotation. The whole thing is a whip-like motion
originating in the shoulder and travelling down through the arm through the tips of the bones. Be careful as you build up speed. The tendency is to want to suspend movement along the shoulder-arm-wrist axis and degenerate into rotation of the lower arm. Watching yourself in a mirror will be helpful as you master this movement. Keep your eye on your wrist and elbow, and be sure they are always moving in opposite directions. Listen carefully to the sound you produce as you build up speed. Just like a violin trill, your bones trill needs to be fast but not muddy-sounding.

The Triplet

The triplet is really a reduced roll. There are three taps on a single beat, just as in notated music. It involves a crosswise motion of the hand in front of the body. Extend the arm to the side of the body and pull it sharply in towards the center of the body. As the arm snaps across the body, the moving bone should spring against the anvil three times, once at the outer edge of the motion, once in the center (really the recoil from the previous tap), and once at the inner edge.

Relative hand position for each of the three taps of the movement.
The movement resembles an “S” on its side, as the picture indicates.

The Four-Beat Roll (The Four-Beat Ruff)

Here you combine a triplet with a final tap. Use the same movement as for the triplet above, but complete the “S” to form an “8.” Add a final tap as you complete the sweep of the arm.

The Crescendo

It is possible to produce a crescendo by controlling and manipulating the relative positions of the two bones. To begin softly, the bones are held so that they strike high up, near the fingers of the hand. As the crescendo builds, gradually change the position of the moveable bone, so that it strikes the anvil lower and lower down.

Relative position of the two bones, pianissimo to fortissimo.
The crescendo reaches full volume when the bones are aligned so that their tips are in normal playing position. These adjustments of alignment are also the proper method of varying the dynamic level of your playing.

Accents

Accents are stresses of certain beats. To accent any motion or any point in a roll, snap the hand harder than you would normally. The harder snap will cause the bones to strike with additional force on that beat (or off-beat), thus making it stand out from those around it. You will normally want to strike the strong beats of a piece with a little more force in order to reinforce the underlying rhythm.

Accents are also essential to the development of syncopated rhythmic patterns. A syncopation is the deliberate displacement of the normal pulse of a piece of music. To syncopate, you may shift the accent from a strong beat to a weak beat, or you may divide a beat into several smaller parts, perhaps holding one of them over to the next beat. Accent your syncopations to make them more audible. They add interest to the progression of the tune and the texture of the music.

Making Music

It is impossible to describe in this short chapter every syncopated rhythmic pattern a bones virtuoso can produce. All rhythms are variations of the single, double and triple taps, and the roll. By altering the regularity of the taps or by extending or delaying them, you can rearrange the order of sonic events into complex rhythmic patterns. The possible combinations are virtually endless. As we mentioned before, you will want to create patterns that elaborate on the meter, not merely reinforce it. These elaborations are the element that makes bones playing fun to do and enjoyable to hear and watch.

As you gain dexterity, you will want to begin using cross rhythms. This involves starting a pattern in one hand, picking it up with the other, and perhaps tossing it back to the first. You will also want to try executing different patterns simultaneously in each hand. Work up your coordination gradually and increase the complexity and ambidexterity of your patterning as your skill evolves.

Due to the mingling of a number of influences particular to America with earlier bones playing technique, a unique style has emerged here. American-style playing is flamboyant, elaborate, and complex in use of rhythmic patterns and syncopated elements. As it has emerged in the American milieu, bones playing is a stand-up art form. This is performance bones; the player is really a soloist and a center of attention in the best sense of the word. He is an entertainer, a dancer, and a musician who merges his being and his instrument into one unit as he plays.

As any entertainer knows, the smell of the crowd is a significant element of his dedication and his willingness to spend hours practicing and perfecting his art. As a bones player in the American tradition of entertainment, you too, will want to seek out fellow performers and an audience. As soon as you begin to perfect your skills, locate performers on other instruments (piano, fiddle, guitar or banjo, for example) and begin making live music together. You will find that kind of playing much more rewarding than performing at home for your cat. You and your fellow musicians will soon want to graduate to performing for an audience, even if it's only a gathering of family and friends. You will quickly find that the bones are a real showstealer. Your audience will be amazed that you can produce so many intricate rhythms with four little sticks. Many of them will have never heard bones before, so you and your playing will be a delightful surprise.

Now you have the basic instruction you need to begin to develop your own expertise as a bones virtuoso. So get busy. Practice. Play. Create. And above all, enjoy yourself and your new art.

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HOW TO PLAY NEARLY EVERYTHING
from Bones and Spoons to the Washtub Bass
Compiled and edited by Dallas Cline

©Oak Publications, 1977
"Mister Bones" With Young Admire Avril Harvey

He Makes No Bones About It!

BY JIM KANE

News Staff Reporter

Seventy-five-year-old Percy O. Danforth doesn't rattle or shake his bones. He plays them.

In fact, Danforth has been gaining quite a reputation lately, chicken-clucking and clackety-clacking his way about town. His "bare bones" of the musical profession are actually four pieces of wood he uses to make rhythmic effects.

According to Danforth, the bones date back to at least ancient Egyptian days and probably even further. However, his association with the bones only goes back about 40 years to Washington, D.C.

He recalls his family lived on the fringe of the city near a black community there. "Some black fellows used to come over to our neighborhood at night and dance under the was street light. They didn't have any street lights in their part of town.

As Danforth sat on a thread in front of the local grocer's store, he remembers the dancers would throw some sand in the sidewalk, do a slow shuffle and play the bones. They used sparerib bones, not canteloupe ones.

Danforth notes the bones were played in slave quarters throughout the south and were later made popular in minstrel shows. He says this instrument is part American folklore and part of our nation's cultural heritage.

In the only known bones player in this area, however, there are two other fellow performers - he knows of - in Michigan.

As a youth Danforth tried his hand at playing the bones and periodically played them through the years. However, he really didn't get into his performing until two years ago. Then his wife Frances was taking a music heritage course at Eastern Michigan University. When the subject of the bones arose, she mentioned her husband played them. Shortly thereafter, Danforth was invited by the instructor to visit the class and give a demonstration.

"Before I went to the class, I wondered about the potential of the sounds and I developed some tricks," he said.

His first public performance was at EMU's Prarie Auditorium during a folk music concert.

"My playing really brought the house down. I was just flabbergasted, I didn't play too well then," he recalled. It was about this time he acquired the name "Mister Bones."

The bones are pieces of curved wood. They are seven inches long, one inch wide and a half-inch thick. His collection of 69 sets of different bones include some made of white bone, balis, black walnut, hard birch, rosewood, ivory, stag and of course the real thing - sparerib bones. His wooden versions are made by an area turner.

The technique behind playing the bones is a matter of dexterity and relaxation, he says. Each hand holds two sticks. The sound is produced by letting one stick do its flapping while the other stick acts as an anvil. The whole process involves moving the wrist, arm and shoulder.

When the bones sound the same, he has the desired rhythmic coloring. For different tone color, he adjusts the bones' tension. Bass is applied to the sticks to prevent them from slipping.

Although the bones are usually played along with a piano, they have also been played with harmonized violins, organ and banjo. Danforth also has done a few solos.

"Before I do a piece, I listen to a recording of the selection and look at the sheet music. I must feel the beat for a tune in order to play it. I don't know how to read music, so I figure out the time mathematically."

Although Danforth has played various types of music with his bones, he enjoys performing the most.

"There's a lot of subtle qualities and different textures to ragtime. You can do a lot of variations."

Since his debut two years ago, Danforth has been in great demand. He performed at the jazz-ragtime festival in Detroit last June. The Ann Arbor Street Fair last July and the Saline Fair last September. He played during the University Players' production of "Broad and Bones" and at the Unitarian Church's egg-laying worship.

This is rather new. It's just a deluge of interest all of a sudden. There's nothing professional about my playing. It's just a hobby.

Although he is not from a musical background, his family is very musically inclined. His wife gives piano lessons at their house. Her grandfather, Malcolm, is band director at Saline High School. A second cousin, Douglas, although not a professional musician, plays the clarinet and guitar.

Danforth's background is as fascinating and varied as his talents.

He came to Ann Arbor in 1916 and studied chemical engineering. Danforth served a brief stint as a member of the Student Army Training Corps (SATC) from September through December, 1917. He later switched his major to architecture and received his degree in that field in 1927.

Danforth had his own architectural firm in Monroe from 1929 to 1940. He joined the Monroe Schools and designed an elementary art curriculum for the system. He also taught art for five years there.

Spurred by his great interest in art, Danforth returned to the U-M and later received a master's degree in art education. His plans to obtain a Ph.D. in education were interrupted by World War II. The ensuing war years were spent helping to design the various components for B-24 bombers at the Willow Run bomber plant.

Following the war, Danforth later became supervisor of mechanical engineering at Bendix Corporation's industrial Metrology Division. Since 1955, she has been working at Balsamo Technology Inc. of Experise Drive in Scio Township. There he works all kinds of hard包括 sales and engineering.

Despite his age, retirement is definitely not in Danforth's plans. He and his wife have a house in Cape Coral, Fla. which they built seven years ago as a retirement spot. However, they have been so busy and having so much fun in Ann Arbor, they haven't gotten around to using it.

"Playing the bones is a lot of fun. I keep on discovering new possibilities with rhythm and tone colors. Eventually I'd like to invent a nomenclature to make possible notation for the playing of the bones. There's no record or written description of bone playing now," Danforth says.

He has worked extensively with Sue Dunn, a graduate student in ethnology at the U-M's School of Music and a student of the history of the bones.

"The bones are more than just a percussion instrument. It's an art form," Danforth says.

Sometimes you feel in your bones he's right.
Percy Danforth could be lolling on a Florida beach, sipping a tall, cool something. Instead, the 75-year-old Ann Arbor resident still works and even took up an unusual hobby that has earned him the name "Mister Bones." Page 41.

On a misty, moisty May morning, a group of Ann Arborites — young, old and in-between — set out for the wooded back acres of Nichols Arboretum. What were they looking for? And what did they find? Turn to Page 15.
Bolcom and Morris's America, in Pop and Classics

By ROBERT PALMER

WILLIAM BOLCOM and Joan Morris are giving their first New York concert in almost three years on Sunday at 3 P.M. in Alice Tully Hall, and the program, called "Standards & Rarities," is the sort of thing their fans have learned to expect from them — songs by Charles Ives and Jerome Kern, Irving Berlin's rare "At the Devil's Ball," Harry Warren's "Jeepers Creepers" and six new "Cabaret Songs" composed by Mr. Bolcom. There will be a guest appearance by Percy Danforth, an 83-year-old architect, who is recognized the world over as a virtuoso player of a uniquely American percussion instrument, the bones. Somehow, at a Bolcom and Morris concert, not even a bones virtuoso is entirely unexpected.

In private life, William Bolcom and Joan Morris are husband and wife, and they teach at the University of Michigan. Mr. Bolcom, a composer and pianist, and Miss Morris, a singer, are classically trained, educated in Europe, a cosmopolitan musical couple. But since 1972, they have made a performing career by artfully straddling the worlds of classical and popular music. They perform songs, American songs, by composers who are generally considered classical (Ives), popular (Kern) or somewhere in between (George Gershwin). These boundaries of category are, they believe, largely artificial.

"We approach this music seriously, but not solemnly," Miss Morris said the other day. "To me, singing these songs has always been connected with wanting to say things in the simplest, most direct way. A songwriter has three and a half minutes to create a person and a story, and to say something emotionally, and that's true of all the songwriters whose work we perform. Why can't a recital of lieder important. In the couple of centuries of songwriting here, which were basically oriented toward popular music, there are as many people who are known for writing just one great song as there are people with a whole body of work to their credit. And if a writer's one song is as moving and touching and perfect as a song by, say, Irving Berlin, then it's accepted the way a Berlin song is accepted. That doesn't tend to be true in Europe.

"These songs!" Mr. Bolcom exclaimed, "it's like they're engraved in stone. They're so perfect, so right. And I really like hearing them for what they are, the way the writers intended for them to go. I think a great many popular singers just impose their own style on everything they do, but we have this sort of more respectful attitude to the material, and out of that comes a style."

Another difference has to do with the rhythmic vitality of American English. "I'm an American singer, and I really enjoy singing in my own language," Miss Morris said. "I could get up on the stage and just sing beautiful tones, but that's an animal way to communicate; your intellect isn't engaged if you can't understand what a person's saying."

"And there's this particular lapidary quality of English as we speak it," Mr. Bolcom added. "There's a kind of rockiness or bumpiness, an... unsmoothness. And it derives from an emphasis on rhythm."

There will be even more emphasis on rhythm Sunday than at previous Bolcom and Morris concerts, and the reason is Percy Danforth. Though he will be 83 years old next Friday and has been head of his own architectural firm, a designer of B-24 bomber parts and a mechanical engineer for many corporations, Mr. Danforth has been busy in recent years playing his bones in European and American concert halls. He also manufactures his own bones, often using hickory, walnut and other types of wood.

The bones were originally a percussion instrument played by black Africans who had been brought to America as slaves. They were made from actual animal bones — beef ribs were particularly prized by bones players — and were probably a substitute for the drums and other loud instruments that were banned in most slaveholding states before the Civil War. But rhythm sticks or other instruments similar to bones are often found in traditional African music, where they keep up a basic though often syncopated rhythmic pattern, around which other rhythmic elements can evolve. A
Beef ribs

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The Degree of Modesty

William Bolcom was attracted to American songs and songwriters after having been heavily influenced, as a young American composer studying abroad, by the work of Karlheinz Stockhausen and Pierre Boulez. "One difference I began to notice between American and European music in general was the degree of modesty involved," he said. "In America, the reputation of the auteur hasn't been as

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‘Doing the bones’ made music that entranced city audience

By MARIAN MITCHELL
Standard-Times Staff Writer

A life-long addiction to “the bones” began for Percy Danforth, 78, of Ann Arbor, Mich., on a sultry summer evening on the wrong side of the railroad tracks of Washington, D.C.

The macadam expanse in front of Clayman’s Grocery Store at the corner of 15th and F Streets was the favorite playground for Danforth as a small boy and his friends. Once the old-fashioned has reached that point, he may try both hands together with undulating movements of the body.

Percy Danforth never travels anywhere without a full compliment of bones, some of them handsome specimens made from animal rib bones like those which Zulu tribesmen must have used centuries ago in deep Africa. Marrow in real bones, he explained, gives a hollow sound.

Most of his instruments however, are

audience of varied ages at Tryworks. Danforth is a popular performer in solo or in ensemble, wherever he goes. He has made frequent appearance on television, and the University of Michigan TV station has made tapes

Observatory open to public

NORTON — The Wheaton College Observatory will be open on Thursday and on May 13, 20 and 27, if the weather is clear for viewing astronomical objects. The observatory, open from 9 to 10:30 p.m., is located east of Clark Center and the tennis courts; parking is available in the staff parking lot.

During May, the objects visible are Mars, Saturn, and the globular cluster M3. The moon will be visible only

of him which are shown in public schools. Thousands saw a recent performance in the large auditorium in the Ann Arbor Center for the Performing Arts.

He has worked with graduate students at the university’s School of Music who have done historical research and written theses on the bones as a primitive instrument.

While he was in New Bedford, Danforth accompanied Organist Martha Pline for the prelude and postlude of the Sunday morning service at First Unitarian Church, New Bedford.

To Scott Joplin’s “Elite Syncopation” and “Weeping Willow” Danforth contributed the haunting rhythms he had learned as a boy of 8 from the young blacks of shantytown.

“When you put your whole heart into it, it becomes a kind of dance and it flows through your bones.”
"DOING THE BONES" — Percy Danforth of Ann Arbor, Mich., shares with a New Bedford audience an ancient rhythmic art which probably originated in equatorial Africa. (Staff photo by Ron Rolo)

Percy Danforth of Ann Arbor, Mich., shares with a New Bedford audience an ancient rhythmic art which probably originated in equatorial Africa. (Staff photo by Ron Rolo)

gas lamp on the corner was lit in the early evening, it became the shadowy threat for the young blacks of the neighborhood.

"They would throw sand on the sidewalk, get out the bones and do a soft shoe dance. It had the same quality as their singing of spirituals," Danforth said in wistful reminiscense.

During a weekend here in early April, Danforth told New Bedford audiences about those summer evenings when he watched entranced the fluid, rhythmic movements of young bodies to the accompaniment of the bones.

"Their performance came close to what we call 'soul,'" Danforth explained. "The young men seemed to be made out of India rubber. There was no conversation or music — only a lovely flow of rhythm."

This resident of Ann Arbor finds it easier to demonstrate than to describe "doing the bones." He showed audiences at New Bedford's Tryworks, the East Fairhaven school and in the home of his hosts — Kenneth and Maggie Peirce — how to use a relaxed, clockwise, rotating movement, holding two wooden bones in one hand, with the ends of the bones acting as pivots.

"I start with a simple click, then a double and a triplet, then a triplet followed by a click," when the learner made of wood. Rosewood, lignum vitae, white pine, balsam — each produces a different sound color, ranging from the strident to a soft castanet-like quality. Although not authentic, bones made of wood — fashioned to order with "optimum geometry," a phrase of which Danforth is fond — are a lot easier to find that the right shape of rib bone.

Percy Danforth has worn many professional hats. Originally an architect, he has found himself at different eras of his life as designer of elementary art courses for Monroe, Mich. schools, as art gallery lecturer, a 5th and 6th grade teacher in a university laboratory school, an artist, engineer and currently, in personnel work for an engineering firm.

Half way between 70 and 80, he has no intention of retiring. Throughout his career, there has been unremitting research on the art of the bones.

His wife, Frances, an ethnomusicologist, is sometimes dubbed "Mrs. Bones."

Wherever he goes, Danforth is hard on the trail of other bones buffs, who appear to be a vanishing breed. When he came to New Bedford, another enthusiast made the trip from Washington to meet him.

Together, the two entranced an
Musician, 91, still has music in his bones — all 18,000 of them

By Latitia McCree
THE DETROIT NEWS

At 91, Percy Danforth's bones are in demand — and in tune.

Danforth, who lives in Ann Arbor, said he has traveled as far as Europe to show off his "bones" — a musical instrument played between the fingers much like the spoons.

He has been playing the bones since 1907, and has appeared at the Royal Festival Hall in London, Lincoln Center in New York and the Scotland Festival.

Danforth said people regularly call, asking him to play or wanting to buy a pair of bones.

He has sold more than 18,000 of the instruments and currently has orders for 300 to 400 pair, he said.

"We make bones and ship them all over the world."

The bones come in two sizes, children and adult. The adult bones are 7 1/4 inches long and 1 1/2 inches wide. They can be made of different kinds of wood or ivory, but most of Danforth's bones are wood.

"I use various kinds of wood, depending upon what kind of sound I want," he said. "I use Ponderosa pine, maple, cherry, walnut, even ebony."

Bones are so called because humans used real animal bones when the musical instrument was developed about 25,000 years ago, Danforth said.

Danforth does not actually make the wooden bones. He takes the orders, and Raymond Schiarer of Dexter, Mich., makes them.

Schiarer, 70, a retired farmer, met Danforth in 1976. He said Danforth found out he did woodwork as a hobby and called him up, and he has been making bones ever since.

Danforth gives buyers one free lesson and two instruction books. His first set of bones were a pair of spare ribs his father gave him to play with when he was in the third grade, he said.

Danforth said bones have been played for ages, and were particularly popular in the early 1900s.

"Everybody knew about bones because minstrel shows were popular," he said. Every minstrel show had a character who played the bones, known as Brother Bones, he said.

Danforth said he played Brother Bones many times.

He loves to play for kids, he said. They really get involved.

"Children always want to do it when they see me play," he said. "They are very anxious to try."

Danforth said he plays everything from classical music to rock 'n' roll, but favors ragtime, which he plays with a group called Mad Cat Ruth.

"The bones have become my life," he said.
Folk Hero ‘Mr. Bones,’
Percy Danforth Dies at 92

Percy Danforth, more familiarly known in this area as “Mr. Bones,” died Wednesday, June 10 at age 92. He was universally acknowledged as a master of the bones, a rhythmic folk instrument consisting of two hand-held strips of wood.

Last summer, Danforth appeared on Chelsea’s Concerts In the Park and Manchester’s Gazebo Series with Chelsea resident musician-singer-songwriter Deborah Hinderer Rusinsky and The Westwood Swing Set. Rusinsky told The Standard, “It was a privilege and honor for me to perform with Percy. He was a loveable, dear man, and a fabulous musician. I already miss him very much.” Danforth and Rusinsky had appeared as a duo in many concert settings. They played together at Battle Creek’s “Midnight at the Creek” New Year’s Eve Festival last year and were slated to return this year as featured performers.

Wherever Mr. Bones played, whether at the Ark in Ann Arbor, the Smithsonian in Washington, D.C., the Royal Festival Hall in London, or Alice Tully Hall in New York, he entertained and educated audiences with his virtuostic playing and informative stories of the bones’ history. Danforth always said, “I don’t just rattle the bones, I make music.”

And make music he did! Danforth learned to play the bones from his father in 1906 but did not start to play publicly until the 1970’s. Since then, he played avidly and often, still going strong in his late eighties. Rather than settling for the usual technique of holding a pair of bones in each hand, Mr. Bones perfected playing the bones with a pair in each hand, achieving startling and delightful multiple rhythmic effects that set him apart from other folk artists.

Danforth was labeled a “National Treasure” by the Smithsonian in 1976 after he gave a bones-playing demonstration at the nation’s Bicentennial Festival. He was also the only musician to be asked to return 10 consecutive years to the prestigious Philadelphia Folk Festival. Last year, Mr. Bones made an appearance on the Nashville Network where he was hailed by bones player host David Holt as “without a doubt, the world’s best bones player.” Danforth leaves his bones legacy behind in the form of his recently produced video—“Mister Bones: How to Play the Bones”—to teach and assure continuing the art of playing the instrument he made famous.

Since 1976, local Dexter farmer and woodworker Raymond Schairer has made all “Danforth Bones” instruments. Danforth needed a source of wooden bones since plastic bones “just didn’t sound right” according to Danforth, and using real animal bones was impractical for obvious reasons. Danforth met Ray Schairer through Schairer’s area leadership in the 4-H Woodworking Club, and the two went into bones-making partnership immediately. Over the years, Schairer has made and shipped over 17,000 pairs of “Danforth Bones.” Schairer says, “I really enjoyed working with Percy to develop the current style of bones now being used. I hope to keep the production of bones going for a long time.” Schairer will continue to fill the many orders that keep pouring in from all over the world.

Schairer, Rusinsky, and another Chelsea resident and bones player Bob Benedict will be appearing on a Lansing news show about the art of bones making and bones playing. Benedict was a student of Danforth and will continue to play the bones as Danforth taught him.

Percy Danforth was born in North Dakota and moved to Ann Arbor in 1918 where he attended the University of Michigan and earned a degree in Architecture. He also lived in Monroe, where he built the art program for the Monroe Public School System and served as an art teacher. Danforth was prevented from completing his doctorate in engineering at the U. of M. because he was drafted into World War I. During the second World War, Danforth worked in the bomber plant at Willow Run. After the war, he worked at Bendix Corp., and later at Balance Technology in Ann Arbor.

Danforth is survived by his wife of 65 years, Frances Danforth, a well known piano teacher and composer; two sons, Malcolm of Fraser, and Douglas of Weathersfield, Conn.; four grandchildren; and countless friends, fans, and admirers who will miss this talented performer. A memorial service is tentatively planned for later this month at Hillside Terrace Retirement Home where Danforth was residing at the time of his death.
The Percy Owen Danforth Memorial Garden

This garden and its creative energies are dedicated to the inspirational memories of Percy Owen Danforth, a.k.a. Mr. Bones. He passed away on June 10, 1992, at the age of 92. During his life, he was a teacher, artist, musician, engineer, architect, personnel manager, and devoted father and husband. Widely known as a rhythm bones player in his later years, he was labeled 'a National Treasure' by the Smithsonian Institute. Creativity, commitment, and hard work combined with warmth, acceptance, empathy for the interests of others, and a sense of the infinite, resulted in an extraordinary person. By generously giving of himself, he would try to help in whatever ways he could to help people achieve their fullest potential. Of all of the activities he undertook, he found that he was always practicing his first love, teaching. May his creative and empathetic spark continue to bloom and grow.

This memorial is found at http://baymoo.sfsu.edu:4242/15120