



# Rhythm Bones Player

A Newsletter of the Rhythm Bones Society

Volume 11, No. 3 2009

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## Executive Director's Column

Congratulations to Linda and Gil Hibben for hosting what all reports indicate was another spectacular Bones Fest. Although attendance was slightly down, the standard of play was extremely high, as witnessed by what should be the best documentation of a bones fest so far. Audio and Video recording of the event promises to make those of us who missed it envious and proud at the same time. By the way, thanks to all who expressed concern for my son Jeremy. He is happy and well, although we are in the process of evaluating his health for the future. He was thrilled to

receive the cards signed by Bones Fest attendees, and is practicing for next year.

Seems like yesterday that I received word that an organization dedicated to the preservation and proliferation of the art of playing the rhythm bones had been inaugurated at Russ and Wilma Myers house in Brightwood, VA at Bones Fest III in 1999. What surprised and honored me was my nomination to the Board of this fledgling organization without even having been there. After years of playing bones alone,

*(Continued on page 2)*

## Our 10th Anniversary Party



Bones Fest XIII attendees celebrate the 10th anniversary of the Rhythm Bones Society singing "Happy Birthday to us." From left to right are Mike Passerotti, Ev Cowett, Martha Cowett, Scott Miller, Val Cowett, Spike Bones, Frank Sweet, Mary Lee Sweet, Arthur Kastler, Mitch Boss, Bill Vits, Dave Boyles, Walt Watkins, Teri Davies, Kenny Wolin, Randy Seppala, Joanne Harper, Mike Korec, Jonathan Danforth, Dutch Kopp, Annette Boss and Steve Wixson. Not shown are Brian Allee, Mark Hammond, Hosts Gil and Linda Hibben, Wildwood Dean and Della Price, Mary Seel and Phil Thomas.

## Highlights of Bones Fest XIII

Once again, we had the pleasure of hosting a 'Bones Fest,' this time Bones Fest XIII. First, we thank Mike Carter for suggesting the Clifton Center in Louisville, KY. It turned out to be exactly what we needed. From seminar rooms to a fully equipped kitchen to a beautiful stage and theater seating. The lighting and sound was superb, and our professional Fest recording is great! Check out the highlights in the photographs on Pages 4 & 5.

On Friday night we had a catered pizza party at the Clifton center, enough pizza of various types and drinks to feed a small army! That night hap-

pened to be the birthday of Spike Bones' mother and he had a special surprise for her—a cake and a Happy Birthday song.

We had a wonderful selection of 'Bones' vendors, probably the largest selection we have seen to date. It was really fun to hear everyone picking up new bones and trying them out, some of the sounds were just amazing.

We want to thank Martha Cummings for letting us rope her into being the MC for the evening.. We have to say she did one heck of a

*(Continued on page 8)*

## Editorial

Bones Fest XIII is over and there is something to that number 13. Steve Brown planned on bringing his son Jeremy, but as they were about to leave for the airport, Jeremy became ill and they both did not make it. Jonathan Danforth made it to Charlotte, but it then took him 10 hours to get to Louisville. Other than that the Fest was great and we got great video and multichannel audio for our first CD/DVD that we can sell to the public.

There were many Fest highlights for me, but none more meaningful than to see member Mary Seel. Mary, who is fighting cancer, wasn't sure she could make it to the Fest. But make it she did, and was a delight in person and on stage. She already knew many of us who had contacted her following the article about her that appeared in the Vol. 10, No 1 newsletter. She expressed warm thanks to everyone, and said, "Lord willing, I'll see you at Bones Fest XIV."

Gil and Linda Hibben present highlights starting on Page 1, and there are many photographs on Pages 4 and 5.

Many of the photographs in this issue were taken by Mary Lee Sweet who was one of the 'sweetest' attendees at the Fest. Over the years, Mary Lee and Frank have attended every Fest since their first Fest in Greensboro and shared their talents (see [backintyme.com](http://backintyme.com).) Mary Lee also shot video at all of these Fests and provided us with a copy for our growing library of rhythm bones history. Our thanks, Mary Lee.

## Letters to the Editor

Thank you so much for that wonderful DVD. And thanks also for the memorial dedication—what a wonderful tribute to Russ. I appreciate all of the time and effort that went into putting it all together. It was a wonderful day.

I spend last Friday with Joy and Walt Watkins. They were here for a Germanna reunion (something to do with searching genealogy) and for their daughter's wedding next weekend. We went to the arcade so they could see the video and 'bones dis-

play.' Had a good visit. *Wilma Myers*

Good Day to Steve Wixson, Steve Brown and Everett Cowett. I'm feeling fine for my age, but I lost my Juliette last February. I'm hoping sincerely in a near future to be present at Bones Fest No?. My respects to all members. *Gerard Arseneault*

I regret to inform you that Tom Raisbeck passed away August 9, 2002. He made many sets of bones and took them with him on a medical mission to Haiti in 2000, and they were a big hit with the Haitians. Sincerely, *Elberta Raisbeck* [Tom was a RBS member.]

I thought you might enjoy this quote from one of my customers. *Scott Miller*. "Bones, well, they're like the crack of the percussion world, you either don't indulge or you're an addict. There is no in between." *Matt Holcomb*, Middletown, Maryland

We're home, made it safe and sound. I have never had so much fun in my life!!! I am really looking forward to the DVD and Bones Fest XIV. Every one we met was extremely nice, helpful, and wonderful to have as bones friends. Keep up the good work! If I can help in any way let me know. *Wildwood Dean 'n' Della*

## Website of the Quarter

### [www.mrbonesjohncahill.com](http://www.mrbonesjohncahill.com).

Just a note to tell you John Cahill is still with us, but having a lot of problems lately - especially with breathing. I still play music videos for him every day and sometimes he claps along with the music, but doesn't play his bones anymore - only imaginary ones as he moves both hands as if playing sometimes, but he can't hold them.

For Father's Day, his son, Pat, gave him a gift of this website so I could tell the story about how he is Mr. Bones! I am working on it at the present, and it is still under construction. I have a lot of photos to put on it which I plan to do next week—one page has a slide show.

Guess you guys are at the Bones Fest. John would have loved it, and so would I. I hope to make a memorial video of John as well. Pat is a videographer so he will do it for me when I get the script put together. *Kay Cahill*

## *Rhythm Bones Player*

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

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

Rhythm Bones Central web site: [rhythmbones.com](http://rhythmbones.com)

*(Continued from page 1)*

like minded individuals had dedicated themselves to the continuation of the art. Ev Cowett and Russ Myers, strongly influenced by Fred Edmunds, were the driving force in our birth. Since that time we have lost some dear friends, Russ Myers included, and gained an awareness that our little instrument has enormous potential beyond our initial horizons. The bones has survived for literally thousands of years, and we have written a new chapter in its history with an organization which represents the first of it's kind in it's long history. Happy Anniversary to you, RBS members, may you long prosper, and continue to bring our instrument into the forefront of societies everywhere.

I want to take this opportunity to thank Ev Cowett and Jerry Mescher for their hard work and dedication to RBS and service on the board of directors. Ev has been not only our founder, but our guiding light since the inception of the RBS. Jerry has been a monument of talent and wis-

dom in his service on the Board. Thanks so much to both of you, and I look forward to your continued involvement in Bones Fests and the organization in general.

I want to also take this opportunity to welcome Kenny Wolin and Bill Vits to the Board of Directors. Bill and Kenny each came to the bones as I did through Percy Danforth, and each has a wealth of talent as evidenced by their performances throughout the years. I look forward to working with each of you.

And finally, a big congratulations to Kenny Wolin and Teri Davies, who met at a Bones Fest, who became engaged at our most recent Bones Fest, and who, from all accounts, will be married at a Bones Fest. I personally wish you all the luck and happiness in the future. *Steve Brown*

## Minutes of the Board Meeting

The meeting was called to order at 11:30 AM in the basement of the Clifton Center by Gil Hibben, Assistant Director, in the absence of Executive Director, Steve Brown. Members present were Ev Cowett, Jonathan Danforth, Gil, and Steve Wixson. Visitors included BFXIII attendees.

Steve Wixson read the minutes of the last Board meeting and the motion was made, seconded and passed to approve the minutes as read.

Steve Wixson gave a preliminary Treasurer's Report as of August 19th, 2009. The final report will be sent to each Board member after the end of this Fiscal year.

The Board acting as the Nominating Committee nominated the current members to serve another year.

The following motions that were approved by email were read into the record; give Ted Goon DVD to members, buy a TV/DVD for the Russ Myers project, approve the BFXIII budget and set the registration fee, approve the BFXIII Live CD/DVD project, approve the BFXIII live music expense (Rascals of Ragtime), approve funding to add two musicians to BFXIII Ceili band, approve funding to video BFXIII for the CD/DVD pro-

ject, and approve funding to purchase Dreamweaver for our website.

A motion was made, seconded and approved to reimburse Mike Passerotti for \$100 that he spent for our ASCAP Festival license. The Board thanked Mike for his work.

A motion was made, seconded and approved to rescind the Dreamweaver motion described above as our website upgrade needs more study.

A motion was made, seconded and approved to rescind the motion authorizing \$300 for youth bones as this is several years old with no action. There was discussion about this subject since youth rhythm bones players are important to our future.

The meeting was adjourned at 11:50 AM. Respectfully submitted, Steve Wixson, Secretary.

## Minutes of the General Membership Meeting

The meeting was called to order at 11:50 AM in the same room as the Board meeting by Gil Hibben, Assistant Director acting in place of Steve Brown, Executive Director. There were 21 members present.

Steve Wixson read the minutes of the General Membership meeting held at Bones Fest XII and a motion was made, second and approved to accept the minutes as read.

An election of Officers and Board Members was held. The Nominating Committee nominated the current Officers and Board Members to serve for another year. Nominations were opened to the floor and Bill Vits and Kenny Wolin were nominated as Members at Large.

Elections were held individually for each officer position and a motion was made, seconded and approved that each be elected by acclamation. Paper ballots were passed out and members voted for four of the six nominees for Board Member at Large. Mary Lee Sweet and Scott Miller served as tellers and the following were elected to the Board; Jonathan Danforth, Mel Mercier, Bill Vits and Kenny Wolin.

Old Business. The website upgrade

was discussed and Martha Cowett who originally created our website volunteered to help webmaster Jonathan Danforth with upgrades including video and more content.

New Business. The website discussion lead to a vigorous discussion of declining membership numbers. The motion was made, seconded and approved to establish a Membership Committee to study this problem and report findings to the Board. Jonathan Danforth will chair this committee, and Scott Miller and Mike Passerotti are members.

Gil queried the members about a host and location for BFXIX. Steve Wixson reported that Dennis Reidesel had two possibilities in Texas and Mike Passerotti had some ideas about Cincinnati. Ken Wolin also mentioned the possibility of the Washington, DC area. Scott Miller noted that he has heard from several of his West Coast customers who would like a Bones Fest closer to them. The Board will follow up.

The meeting was adjourned at 12:40 PM. Respectfully submitted, Steve Wixson, Secretary

## Recording of the Quarter

*Canton Express/Township Express* features member Robert (Bob) Goulet on rhythm bones. The duet, *Claire & Laurencio* started in 1999, and performed in many Canadian provinces and in U.S.A. In February 2008, they met Bob (Bones) Goulet at a traditional jam in Sutton, Quebec, and the trio, *La Vent Des Cantons*, was born.

There are 14 tracks on the CD. Musicians include Laurencio Beaudin on accordion and feet percussions, Claire Ouellet with lead vocal, piano and saxophone, Bob Goulet with rhythm bones and syncopated percussions and guest musician Marcelle Lefebvre on mandolin.

There are rhythm bones on 8 tracks. They are well balanced with the other musicians and Bob is quite good.

To order, check out their website: [www.leventdescantons.com](http://www.leventdescantons.com).

See where going to a jam can lead.

## Photographs from Bones Fest XIII



From left to right. Our hotel welcome sign by Annette Boss, Martha Cummings our MC and performer, Mike Passerotti with harmonica and bones, Val and Ev Cowett with Val on the bones, Mary Seel, Brian Allee, Host Linda Hibben (with grand daughter) who Gil says did all of the work, Dutch Kopp playing the bones and using them as the Bodhran striker, Kenny Wolin surprise on-stage proposal of marriage to Teri Davies, Randy Seppala with the silver spoons, Spike Bones with a bone, Kenny Wolin using the chalkboard during his Advanced Workshop, Kenny and students during his Advanced Workshop (note Randy's tribute to the late John Perona on the wall), and Bill Vits' Advanced Workshop with bones and drums. He is surrounded by the Bones Marketplace.





From left to right. Dave Boyles with the Rascal of Ragtime Band, Host Gil Hibben with our own Ceili band with Jonathan Danforth on fiddle, Cathy Wilde on flute and whistle, Larry Green on fiddle, Kenny Wolin on concertina and Teri Davies on guitar, Della and Wildwood Dean Price, Bill Vits, Mary Lee and Frank Sweet with their backup boys Steve Wixson and Scott Miller, Kenny Wolin with Teri Davies on the Hurdy Gurdy, whistling Jonathan Danforth, the duo of Mitch Boss and Walt Watkins, and the Grand Finale with host Gil Hibben in the middle leading . One of the videographers can be seen on the left. Photographs by Mary Lee Sweet plus stills extracted from Mike Carter's videos. As you might now imagine, his recorded video is outstanding.

## Bones at the Museum of Fine Arts

The Museum of Fine Arts in Boston is known as the home of the painting of *The Bone Player* by William Sidney Mount, but it also houses a fine musical instrument collection, including one of the last known Harps of the Irish Golden age of Harpers dated 1734.

In December of last year I was contacted by a local TV station looking to do an article on the bones. My house being too far from Boston for the film crew to travel to, the natural second choice was the Museum of Fine Arts. I had visions of standing next to *The Bone Player* playing the bones.

When Ted Weinstein of WCVB confirmed our shoot at the Museum, he had the good news and the bad news. The bad being that *The Bone Player* was in storage, and unavailable for the shoot. The good news was that we were to do the filming in the musical instrument collection, which also houses a fine set of ebony bones dated to the mid 1800's.

After arriving at the museum it didn't take me long to launch into my usual diatribe on bones, bone playing and bone players. When I paused for air, Darcey Kuronen, Curator of the collection jumped in to ask me to come again as part of their lecture series on instruments in their collection.

Accompanied by my trusty companion, Sligoman Raymond Henry on flute, we gave them a good bit of "craic" including the *Battering Ram Jig*, and a set of polka's Raymond's mother taught him.

Our 1min and 48 sec appearance on TV came off quite well, and arrangements were made for our appearance as part of the lecture series.

So it was on a snowy day just before St.Patrick's Day that Raymond and I, he on the flute and I on the bones, played our little performance before 20 or so museum patrons. They were quite gracious as I recanted the bones history, including the Rhythm Bones Society, and our part in preserving the bones.

And Darcey, between a barrage of jokes, invited us to return in the fall to

give an encore performance, and, hopefully, tell the bones story to an additional generation. *Steve Brown*

## *The Bone Player*, William Sidney Mount (1807-68), the Rhythm Bones, and the Antebellum Creole Synthesis

I'm currently working on a book project about the factors that combined to create, in antebellum North America, the musical genres of black-face minstrelsy. In this article, I'll pay particular attention to the Long Island vernacular painter William Sidney Mount's 1856 *The Bone Player*, seeking to unpack its musicological implications and historical significance. Mount, an amateur musician as well as visual artist, created a number of sketches and paintings of vernacular music-making which included black figures. These works, including the well-known *The Banjo Player* (1856) and most especially *Dance of the Haymakers* (1845) not only form an interesting portrait of Antebellum musical practices, but also depict with remarkable precision the interaction of Anglo-Celtic and African-American dance and music in this period. I want to focus particularly on the cultures of two islands—Long Island and Manhattan—that shaped Mount's musical and artistic world, and the way those worlds play out in Mount's iconic *The Bone Player* (1856).

By the mid-1700s African-Americans represented more than 15% of New York's population, with the vast majority living and working in close proximity to whites in small rural households; both slaves and free men of color worked in agriculture, carpentry, weaving, butchering, coopering, whaling, fishing, violin and fife playing, choir directing, sheep shearing, brickmaking, salt making, and shipbuilding.

In other articles I have traced the extensive demographic interactions and shared occupations of blacks and whites (especially Irish) in similar lo-

cales, and have argued for their musical exchange. African-Americans had provided valuable music services since the 17<sup>th</sup> century: as dance fiddlers, and as drummers and fifers in colonial armies. This was particularly true on Long Island and the Lower East Side: Hans Nathan, for example, cites a "Long Island Breakdown and Smokehouse Dance" and says "The 'Long Island Negroes,' in particular, were often mentioned as skilled dancers"; while Thomas Rice's theatrical hit *Long Island Juba, or, Love in a Bushel* [1833] and the Long Island birth of dancer William Henry Lane [c1825-1852/53], "Master Juba," reinforce the connection. Likewise, Washington Irving's early book *Salmagundi* includes a lengthy account having attended a ball in "Hayti", and describes a white dancer's performance skills thus: "He could whistle like a north-wester; play on a three-stringed fiddle like Apollo; and as to dancing, no Long Island negro could shuffle you 'double-trouble' or 'hoe corn and dig potatoes' [characteristic steps] more scientifically."<sup>2</sup>

Here, I wish to focus particularly on the 1856 *The Bones Player*, in which Mount creates a heroic portrait of a musician who is confident, proud of his skills and his craft, and commanding the most fundamental parameter in dance music--the rhythm. Mount captures the physical moment and the full-body physical choreography the bones require. The *Bone Player* is a dancer, playing for dancers, driving and commenting upon the rhythm of the ensemble and of the polyrhythms of the dancers' feet.

Of all Mount's portraits, the *Bone Player* provides the most direct painterly reminder of the ethnic diversity that obtained in the North as well as South Atlantic. Afro-Caribbean musical aesthetics, repertoires, and musicians were widely represented in Long Island: the communities of the Sound had a large black population, many employed in the maritime trades, and traded regularly with the Sugar Islands of Barbados and Martinique.

In the painting, Mount employs visual references which symbolize itinerancy—the loosely-tied cravat, rumpled white shirt, fancy waistcoat, and

greatcoat—but also those which elsewhere convey independence, most notably the jaunty though ragged slouch hat, and, in an ornamental touch which explicitly evokes the Afro-Caribbean creole culture, a swashbuckling earring in the left ear. He likewise symbolizes the marginal spaces of the highway and the public house, by including both a fiddle case and a pitcher with glasses. This is not a wealthy or middle-class-respectable musician: he is too ragged and marginal a figure (he has not even doffed his coat in order to play, and his waistcoat is missing at least one button), but there is no question that this Bone Player is in command of his music, of the musical situation, and of his profession. Linked to Mount's depiction of the banjo and fiddles in earlier portraits is his rendering here of the bones: not only is the instrument's necessary and very specific physical technique absolutely accurate, but equally important is the carved decoration of the bones themselves. In *The Bone Player* Mount depicts a musician who is sufficiently proud, confident of and commanding in his trade that he carves decorations in the bone surfaces of his professional tools.

The anatomical and kinesthetic expertise in this painting can be further revealed through familiarity with the instrument's physical technique. The bones were traditionally made from polished pieces of cow's or sheep's rib, which produced high-density, resonant striking surfaces with the requisite backward curve. With loose and flexible grip, a twisting "snap" of the wrist, similar to flicking water from the fingers, permits the pivoting bones to strike against one another.

The choreographic result of the requisite technique links the bones particularly directly to the African tradition's integration of music-and-dance. In performance, the bones player's body—not just hands, but wrists, arms, and shoulders, and thus upper body to the pelvis—is directly implicated in the requisite technique. The very act of realizing the music's polyrhythms on the instrument requires that the player's body *itself* become part of the dance. This is a competent, skillful, commanding, even heroic musical so-

phisticate, the presence of whose instrument, like the droning, percussive, polyrhythmic textures of the banjo, would have skewed *every* musical situation toward the Africanisms of Long Island's creole synthesis.

This essay has been the most cursory sketch and example of some of the musicological and historiographic significance of Mount's works as a lens through which I am seeking to "see" the conditions that made the roots of the blackface synthesis possible. Though space constrains further discussion, I can state with considerable confidence that Mount's experience and evidence, the musics he heard and the musical exchanges he depicted, were not isolated, and go far to confirm the presence and—in Mount's case—the specific musical detail, of Anglo-African exchange in riverine and maritime contexts across North America—the North and South Atlantic, Caribbean, and Gulf Coasts; the canal works of the Erie, Ohio, and Pontchartrain; the river ports of the Ohio, Mississippi, and Missouri. These contexts provided the circumstances, contact, musical affinities, and aesthetic propensities out of which blackface, and musicians like *The Bone Player*, were to emerge, and quite literally take over the western world. *Christopher Smith*

Appendix: William Sidney Mount on the web: *Dance of the Haymakers* <http://tinyurl.com/pmjjmc>

*The Banjo Player* <http://www.minstrelbanjo.com/mount4.jpg>

*The Bone Player* <http://tinyurl.com/q5fltn> (see photograph on Page 8)

Footnotes: <sup>1</sup>Nathan, 61-62.

<sup>2</sup>[72; Irving, *Salmagundi and Voyages and Discoveries of the Companions of Columbus*; from *The Works of Washington Irving V* (New York: The Co-operative Publication Society, Inc., n.d.)] For the Ichabod Crane reference, see Irving (1783-1859) *The Sketch Book*: from "The Legend of Sleepy Hollow": "And now the sound of the music from the common room, or hall, summoned to the dance. The musician was an old gray-headed negro, who had been the itinerant orchestra of the neighborhood for more than half a century. His instrument was as old and battered as himself. The greater part of the time he scrape on two or three strings, accompanying every movement of the bow with a motion of the head; bowing almost to the ground, and stamping with his foot whenever a fresh couple were to start...[Ichabod] was the admiration of all the negroes; who, having gathered, of all ages and sizes, from the farm and the neighborhood, stood forming a pyramid of shin-

ing black faces at every door and window, gazing with delight at the scene, rolling their white eyeballs, and showing grinning rows of ivory from ear to ear." [372]

<sup>2</sup>The author well remembers in late 1970s Cambridge Massachusetts hearing and playing with the late John "Mr Bones" Burrill (1922-90), who had learned the bones from watching 1930s minstrel troupes, and who, despite a twisted spine which made walking itself difficult, was not only a virtuoso percussionist but had also been a champion jitterbugger.

[Our special thanks to Chris for creating this short work for us from the book project he mentioned.]

## NTCMA Bones Contest Winners

We had a good one this year, and already looking forward to your members being with us next year.

The winner of our Bones Contest was none other than the famous bones player, Donnie DeCamp, from Redfield, Iowa. He's now 83 years old, still travels—but not so far anymore, and still plays with the same exuberance and endurance he has done throughout his lifetime of playing this marvelous musical instrument. Second place was Jeff Osthus, and third place went to Harriett Andersen. Come see us, it's a wonderful festival. *Bob Everhart*

## Bones Calendar

Check out the Calendar on the [rhythmbones.com](http://rhythmbones.com) website.

**Bones Fest XIV.** July 23-25, 2010, near Washington, DC in historic Old Town Alexandria, VA.

**NTCMA and Bones Contest.** August 30-September 7, 2010. Bones Contest is traditional on that Saturday.

## Mr. Goon Bones DVDs Mailed

The Mr. Goon Bones Memorabilia DVD described in the Vol 11, No 1, issue of the newsletter was distributed to attendees at Bones Fest XIII and mailed to the rest of the members a couple of weeks ago. If you have not received one of these, contact Steve Wixson at [wixson@chattanooga.net](mailto:wixson@chattanooga.net).

*(Continued from page 1)*

job and her brother, Al Cowett, who was MC for many Fests, better watch out. Martha, you are the best!!

Steve Brown was dearly missed as he had a last minute emergency involving his son, Jeremy. We are happy to report that Jeremy is doing fine

We'd also like to take this opportunity to thank Steve Brown researching and arranging for the live music we had at this year's event. The Dixieland Band, *The Rascals of Ragtyme* were just awesome—they ROCKED.

Our Ceili Band was just as amazing with Jonathan Danforth on fiddle and Kenny Wolin on concertina, and Teri Davies on her Martin guitar. They were joined by local musicians Cathy Wilde on flute and whistle and Larry Green on fiddle. Amazing how everyone who played with this group did so with precision and FUN!

A big highlight was when Kenny Wolin proposed to Teri Davies on stage. He dropped to one knee and, in front of all of us, popped the question. Teri was stunned; she said yes! How cool is that??? *Gil and Linda Hibben*

## Our Mary Seel Died

We just learned that Mary Seel, who many of us met in person for the first time at Bones Fest XIII, died on her 84th birthday, September 28, one month after the Fest. Suffering from terminal cancer, it seems she willed her self alive to attend the Fest. The next issue will have her obituary. If you would like to express your feelings about her, please send them to me. What a lady! *Steve Wixson*



The Bone Player by William Sidney Mount. See article on Page 6.  
Photograph from The Print Shop Art Gallery.

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*Address Correction Requested*