



Rhythm Bones Player

A Newsletter of the Rhythm Bones Society

Volume 14, No. 3 2012

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Executive Director's Column

I had been avoiding going to Florida for years, but after the spectacular time at Bones Fest XVI, I can't wait to go back. Mary Lee and Frank Sweet did a stellar job hosting the fest, and giving us some top notch places to play. We had numerous first time Bones Fests attendee's, including the inspirational Jim Steakley just two months short of his 100th birthday. And great musical contributions from Just In Time, Barry Brogan, and the inimitable Vgo, one of the most knowledgeable folk musicians I have ever met.

But what might sum up the Bones Fest in general is the ecstatic look on my son Jeremy's face performing at BB King's Blues Club Saturday afternoon. He truly represents the joy we all experience playing the rhythm bones.

Thanks to all who attended, new and old, per-

formers and audience. Thanks to the Meschers, Bernie and Tom, Dave Boyles, Skeff, Hank Tennenbaum, Dennis Reidhisal, the Danforths, Steve Wixson and all you Bones Fest regulars for giving of your selves and making each of our new attendee's feel at home. And most of all to Mary Lee and Frank Sweet for all their hard work to truly make this the "Sweet" Sixteen Bones Fest.

I had the great pleasure of meeting Dom Flemons and his group, the Carolina Chocolate Drops, and seeing them perform. Dom is bringing the rhythm bones to many people who might otherwise not see them. His group is extremely talented, and the bones duet with his band mate Hubbie is not to be missed. I under-

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Highlights from Bones Fest XVI

Our "Sweet Sixteen" Bones Fest XVI was celebrated in Orlando, Florida, at the elegant Rosen Plaza Hotel. Cuisine from gourmet to deli fare was available in the hotel, as well as a game room and a nightclub for the night owl bones players. Across the street was Point Orlando, with a myriad of restaurants and pubs.

Our weekend began on Thursday night, when 31 bones players and guests ventured into Pleasure Island, Downtown Disney, to have dinner and play bones at the Raglan Road Irish Pub. Colin Farrell and Damien McCarthy of the house band Creel gave us

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On stage at BB Kings Orlando are Skeff Flynn, Mitch Boss and Dave Boyles with the 'Just in Time' band.

Editorial

I am again at about 33,000 feet, flying home from another Bones Fest. There is a commonality and a uniqueness to each Fest. Fests have receptions, workshops, individual performances, stage time and that family reunion feel, and Bones Fest XVI had all of these with stage time at Ragland Road Pub in Downtown Disney and BB Kings across the road from the Rosen Plaza Hotel where we stayed and most other events took place. And it had Orlando with all of its park attractions. I, like others, extended my stay and the Harry Potter ride at Universal Studio was outstanding.

On behalf of all attendees, I want to thank host Mary Lee Sweet and husband Frank for a most memorable Fest. And as always, I am refreshed and ready for another productive year for the Rhythm Bones Society.

I met Hank Tenenbaum at Bones Fest VI, and have enjoyed talking with him at various Fests since. His knowledge of rhythm bones and his playing experience (including the White House) make him a valuable resource that I hope to mine in the coming year. In this issue he remembers his first meeting with rhythm bones legend, Percy Danforth.

As I have in recent newsletters, I ask you for articles and ideas for future newsletters. I cannot believe that we have written all there is to write about rhythm bones. I'm running dry, and need your help.

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stand they are traveling around the country, so check their schedule. Dom expressed an interest in attending a Bones Fest as his schedule allows, so who knows, you may see him at the next Fest.

Speaking of the next fest, look for the Bones Fest to return to the North East next year. Several locations in the North East are being considered, and watch this space for an announcement in the next news letter.

Thanks as always to Steve Wixson for all his hard work in putting out the newsletter, and keeping us a professional and well organized organization! *Steve Brown*

Minutes of the General Membership Meeting

The meeting was called to order at 6:50 PM in Salon 4 of the Rosen Plaza Hotel by Steve Brown.

The minutes of the last membership meeting as printed in the Vol 13, No 3 newsletter were approved. Steve Wixson noted that we have almost \$3,200 in the bank.

There was an election of Board members. The Nominating Committee nominated the current Board to serve another year. The floor was opened for further nominations. The motion was made and seconded that nomination be closed and nominees be elected by acclamation. This was approved. Those elected were Steve Brown, Executive Director, Bill Vits, Assistant Director, Steve Wixson, Secretary/Treasurer, Board members, Jonathan Danforth, Skeff Flynn, Mel Mercier and Sharon Mescher.

Steve Brown presented his idea about the next Bones Fest.

The meeting was adjourned at 7:05 PM. Respectfully submitted, *Steve Wixson*, Secretary

Minutes of the Meeting of the Board of Directors

The meeting was called to order at 4:50 PM in Salon 4 of the Rosen Plaza Hotel with Steve Brown, Jonathan Danforth, Skeff Flynn, Sharon Mescher, and Steve Wixson present.

The minutes of the last meeting as printed in the Vol 13, No 3 newsletter were approved. Steve Wixson presented the Treasurer's report noting that we have almost \$3,200 in the bank. A copy of the report and all supporting documents was given to Executive Director Steve Brown and the report was approved.

The Board sitting as the Nominating Committee moved that the current Board be nominated for another year.

The Board discussed the location for Bones Fest XVII. To date, no one

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Editor
Steve Wixson
wixson@epbf.com

Executive Director
Stephen Brown
Bones@crystal-mtn.com

Web Site Coordinator
Jonathan Danforth
webmaster@rhythmbones.com

Board of Directors
Steve Brown, Executive Director
Jonathan Danforth
Skeffington Flynn
Mel Mercier
Sharon Mescher
Bill Vits, Assistant Director
Steve Wixson, Secretary/Treasurer

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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

has volunteered to host this event. Steve Brown has two locations in mind, and would try to setup a small committee to share hosting responsibilities. He will pursue this and have a recommendation by early November to give members lots of lead time for travel arrangements.

Old Business. Steve Wixson reported that Doug Rideout was not interested in using the \$400 that the Board authorized last year to scan some of the film he shot of the life of Percy Danforth with the purpose of producing a DVD to get funding to edit the film into a high quality video. Jonathan Danforth will pursue this.

Skeff Flynn has looked at improving our website with new web tools, better navigation, and as a first step will add Google Analytics that will give us an idea of how the website is being used.

The meeting was adjourned at 6 PM. Respectfully submitted, *Steve Wixson*, Secretary

Hank Tenenbaum Meets Percy Danforth

One day I ran into Mike Holmes, near my place in DC. He started a music magazine called Mugwamp. He said, "Hey Hank, Percy Danforth is playing tonight. You gonna go see him play?" I said, "Sure, where's he playing, "Tryworks." "Never heard of it, where is it?" "Maggie Peirce's Coffee House, New Bedford, Mass." "Sure, why not."

When I left DC, it was 80 degrees, and by the time I got to New Bedford it was COLD and drizzling. There were few street lamps and the light they threw was dismally small. Off in the distance I saw a light brighter than the rest. It was a small restaurant with 8 stools and a few small booths.

In I went. I warmed up with some bean soup and asked if any of them heard of a coffee house around here. Nope, what's it called? Tryworks. Nope. It's in the basement of a church. What church? Dunnoe. Well, there's a church across the street.

I went across the street and saw an older skinny little guy with white wavy hair and glasses too big for his head (large lenses, thin black or brown frames). He was huffing boxes from a car and walking them up the stairs on the side of the church. I asked him if he knew of Tryworks. He said yes, this is it and he was putting on a show here, that night. I asked him if he wanted some help and he thanked me. So, there I was, huffing boxes out of the car, and up the stairs. I had just met Percy Danforth.

Standing outside the door was some old timer dressed in a blue tux with the smell of somebody who had too much to drink. This individual said "I heard there was going to be somebody playing bones tonight. I'd like to see that. I used to play bones."

Percy and I struggle with a table to set up his boxes of bones and boom box. The guy in the blue tux found a table, opens up a chair & sits down. Head on his hands on the table, pretty soon you can hear him snoring.

After about 30 minutes, the owner, Maggie Peirce (pronounce PURSE), introduces Percy. Percy gives a short

spiel, and rattles off a few. Cranks up the boom box. A medley, Celtic, some contemporary followed by baroque and another short spiel. More people wander in. More kids. Back to the crowd for Q&A about favorite music. Celtic & contemporary win and Percy goes into a few kids tunes on the box and asks who would like to learn? More people and kids wander in.

Percy starts working the crowd, announcing he's handing out bones for people to learn on and after they learn how, those & others will be available for sale if people are interested. He goes to one couple with a kid and shows them, then another, another, another, another.

He gets to me. Do you want to learn how to play the bones? By now the place is jammed. There are so many people there you can hardly move. Sure, I say. He puts them in my hands and says "now all you have to do is this" so I try to imitate. I'm purposefully not doing well. He looks at me a little frustrated and I say "maybe if I try with these... I pull out my walnut set, and let go one CRACK, leftie, and another CRACK, rightie. The whole place gets QUIET for about a second. Without missing a beat Percy says "OK, now go over there and see who you can get going." So off he goes, showing people how to play and off I go, showing people how to play.

SUDDENLY, there is a snort and a cough from the guy who had been sleeping it off for the whole event. "I used to play bones a long time ago." So he starts humming/singing *Me & My Shadow*. He reaches into his jacket inside pocket and pulls out THE MOST GORGEOUS SET OF ROSEWOOD BONES I HAVE EVER SEEN (to this day)! So, humming and singing, he plays. Not fast. Not loud. He is playing exquisitely, and EVERYBODY in the room REALIZES it! He stole the finale. His name was Mitchel Jameson. He played in Burlesque. Never heard of him before and never since, and I think of him often.

Some kind people put me up for the night so I wouldn't have to drive two 12 hour drives in one day. Back home I got a call Bob Devlin. "Hey Hank, I got a gig in the White House - want to play and have some free food?" More on that later... *Hank Tenenbaum*

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céad míle fáilte "a hundred thousand welcomes" and invited RBS members to play with the band.

The first to go were Jonathan Danforth and Skeff Flynn. They did a "talking bones face off" and wowed the crowd. Their bones danced in their hands and the call and response conversation of the bones kept us all wondering what would happen next.

Then came the four showmen – Hank Tenenbaum, Mitch Boss, Spike Bones Muhrer, and Black Bart Boyles - who asked the band to play Bill Staines' song "All God's Creatures Got a Place in the choir." Demonstrating four different styles of bones playing, they rocked the pub. They played low, they played higher, they played loud and they were on fire! Off the stage they came, conga-line snaking through the tables. Imagine our surprise when they boldly climbed on top of the Irish dancer stage among the dining tables! Spike returned to the main stage, strutting gracefully while Hank, Mitch and "Black Bart" Dave turned back to back and played their bones facing audience from all directions. The crowd roared, whistled, hooted and applauded! The band grinned in wide-eyed wonder. Everyone loved it! The three made their way back to the stage, and a foursome once again, they ended their tune to a standing ovation from about 160 people in the audience.

We finished the show with our champion All Ireland bones player, Steve Brown. The Band Creel cranked up the music and played a lightning fast set as Steve matched them note for note. It was fast and furious and everyone could clearly see how the champ won his title. Steve and the band raised the roof! The crowd was on its feet stomping, dancing and clapping to the rhythm of the bones. Bones Fest XVI players created an unforgettable night for all at the Ragan Road Irish Pub.

Friday we spent the day in our conference room at the Rosen Plaza. Music was provided by Brogan's Blues Band and Just In Time old time music band. Sharon and Jerry Mescher kicked off the informal workshops by

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Bones Fest XVI Group Photograph. From left are Jim Steakley, Mary Lee and Frank Sweet, Chuck Spano., Carol Taktikian, Ron Whisler, Pat Spano, Spike Bones, Jeremy Danforth, Kathy Whisler, Phil Chan, Jonathan Danforth, Emmet Danforth, Skeff Flynn, Gerry Hines, Dennis Riedesel, Vgo Philip Terry, Hank T



Hank Tenenbaum and Vgo Philip Terry on stage at BB King's



Steve Brown plays whistle for 99 year old new bones player Jim Steakley



Grand Finale at BB Kings. On stage are Jeremy and Steve Brown and the Just In Time' Band. From the left are Phil Chan, Kathy Whisler, Jonathan Danforth, BB King Mania Flynn, Ivan Browning?, Sharon and Jerry Mescher, Bernie Worrell, Hank Tenenbaum, Bob Gross, Larry Benson, Vgo Philip Terry, and Spike Bones. Dave had just be



Steve Brown, Steve Brown, Tom and Bernie Worrell, Jerry and Sharon Mescher, Bob Campbell, Nancy Kelly, Larry Benson, Sarah and John Davis, Brenda Rowland, Melissa Penenbaum and Steve Wixson. Not shown are Dave Boyles, Ivan Browning, Jill May, and Ted Ramsaur. Steaker and Wixson are Photoshopped in.



The Mescher Trio of Sharon and Jerry Mescher and Bernie Worrell



Bob Campbell plays bagpipe for the traditional Conga Line Finale



Bob Campbell, Mitch Boss, John Davis, Gerry Hines, Skeff Hines led the group in a Conga Line through the restaurant.



Mary Lee and Frank Sweet sing Gospel songs from the 1800s

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demonstrating and explaining how to hold the bones and how to make the first movements to get sounds. Sharon then asked everyone to think about and share “what you know” and “how you do it.”

Throughout the day methods were shared by Mitch Boss, Steve Brown, Steve Wixon, Skeff Fynn, Dennis Riedesel, Jonathan Danforth, Jerry Mescher, Sharon Mescher, Dave “Black Bart” Boyles, and Darryl “Spike Bones” Muhrer. Many others shared ideas during the jams and Hank Tenenbaum quietly circulated offering one-on-one instruction. Chuck Spano, who played percussion with both our Bones Fest XVI bands, let the non-musicians know about the importance of ending at the same time as the music. He pointed out that if you watch the musician’s feet, when it’s time to end the song, one of them will kick a foot in the air so everyone knows that the music will stop at the end of the current part.

“Spike Bones” explained that you have to “feel it in your bones.” Steve Wixon and Dave “Black Bart” Boyles demonstrated how to keep a steady blues beat as the audience played along with them. Find the rhythm and stay on the beat. Steve Brown told how Percy Danforth taught two elements of play - the tap and the rattle. Steve added the double tap to those instructions. He emphasized that there is no substitute for repetition. Dennis Riedesel demonstrated the “fly swatter” technique and stressed flipping back and forth. But his unique contribution to the workshops was his lecture on the “science of playing the bones.” We’ll expect him to repeat that at future bones fests for those who have not considered this side of bones playing.

Every Bones Fest is different. A fest personality develops from the camaraderie of those who come, and you never know who will come. We were all surprised and delighted by new bones player Jim Steakley from Sanford, Florida. At 99 years old, he decided to learn to play the bones. His daughter, Jimi, saw an ad for Bones Fest XVI on Lark in the Morning’s website. She came from Alabama to

get her father there. I suggested that since mornings were workshops, she might prefer to come in the afternoons when jamming and performances would be the order of the day. She said no, that her father specifically wanted to attend the workshops so he could learn to play better.

Jim explained that he had played guitar and other instruments, but with age, the ability to play those instruments was “fading away.” He remembered that in 1948 in West Virginia he had seen a coal mining man playing the bones. To the music of a jukebox in the restaurant, the man played with three bones in each hand. “I went to the restaurant just to hear him play the bones; came today to learn. Don’t know if I will learn, but I have the opportunity. I tried to straighten the bones, but they don’t straighten!”

Jim played the bones and Steve Brown got the audience to clap a rhythm. Then Steve played a waltz on the penny whistle while Jim rattled his bones. Jim Steakley’s opportunity to learn more about playing the bones will surely be one of the “precious memories” that BFXVI attendees will treasure. <http://www.youtube.com/watch?v=NJF3cGpxdSM>

Dave Boyles performed with his washboard and bones to different types of music. <http://www.youtube.com/watch?v=PBfu47OoSka>

“Spike Bones” taught us a flat clap, a cup clap and a flat cup clap to show different sounds one can achieve. Skeff Flynn said one should pick out the melody and accent it with the bones. It helps to track only one instrument and ignore the others to simplify things. Mitch Boss joined Skeff to demonstrate a duo sound. They did the same beat, then different beats at the same time. They took turns and they played in tandem. Steve Wixon showed different styles of play and different types of bones.

Jonathan Danforth played fiddle while Steve Brown gave tips on playing Irish. It is important to lead with your left hand and to understand the Irish beat, which is different than most music. While Barry Brogan played a slow blues song and sang, Jonathan demonstrated how to listen for the

opportunities to insert bones rhythms and how to use varied patterns of play. He pointed out that while the performer is singing, you should use quiet beats. During the musical bridges, you can increase volume and complexity of patterns.

The Mescher Trio threw caution to the wind and stepped forward, requesting that Bluesman Barry play Dark Town Strutter’s Ball. Jerry said, “Normally we play this with a CD. A CD is the same, every time. We’re in dark territory here.” (using live music). When it was over, Barry declared, “It worked!” So it did, much to everyone’s delight.

Bones jamming, singing and stories highlighted Friday evening. The bands played and everyone rattled their bones while experienced players found new players to coach. Dave Boyles started a sit-down pass-off, a traditional pass-off and a conga line.

Dennis Riedesel, Jerry Hines, Steve Brown, Larry Benson, Bob Gross, Ivan Browning and Mitch Boss shared bones stories. Steve Wixon gave a one minute history of the bones. Jonathan Danforth fiddled while the Happiest Bones Player, Jeremy Brown, played his bones. John Davis from Virginia, who has played bones for 66 years, wowed us with his expertise! Larry Benson asked all bones players to back him up while he sang the old country song, “I’m My Own Grandpa.”

“Black Bart” (Dave Boyles) was the man in black, with black pants, black shirt, black hat and a silver “washboard” tie! The Mescher Trio were dressed in matching outfits in black and red.

First time Bones Fest attendee “Vgo” Philip Terry, a Florida musical treasure, played and sang while Mitch Boss, Sharon Mescher and Dave Boyles played in their different styles. Bob Gross played ukulele and sang how ukuleles are not allowed in bluegrass music because Bill Monroe never had one.

Hank Tenenbaum, who played with Vgo busking on the streets of D.C. 40 years ago, rattled his bones while “Vgo” did the traditional ragtime Talking Hard Luck. Dave Boyles got everyone on their feet in a conga-line

leading to the exit and a good night to some while others did a bit of pub crawling. Rumor has it that one young man, after the pub crawls, spent the rest of the night dancing the Zumba with the Zumba Conference ladies at our hotel!

Saturday morning's catered breakfast buffet was very elegant. The food was beautifully presented and delicious. Host Frank Sweet set up a screen and played a slide show of photos from past events.

Back in the conference room, bands played, bones rattled, Steve Brown, Hank Tenenbaum and others provided coaching, and ninety nine year old Jim Steakley enjoyed practicing his bones and getting individual instruction. Many thanks to his daughter Jimi Johnson for bringing him. In the smaller conference room, Steve Brown presented a workshop on making bones and how to choose the right bones. Then we all headed to B.B. King's for our Blues Bones Show.

Josh Pender, manager of B.B. King's Restaurant and Blues Club at Pointe Orlando, graciously sponsored the Bones Fest XVI Sweet Sixteen Party on Saturday afternoon, August 11, 2012. We presented a one hour rhythm bones performance in the bluesiest style we could muster. Blues and jazz music by Barry Brogan, Florida legend Philip "Vgo" Terry and old time mountain blues by Just In Time provided the rhythm and the beat for a variety of bones players. It might have been the first time a blues club featured a banjo player.

Steve Brown emceed with his traditional style and grace, keeping the audience's attention while bands changed and bones players rotated on and off the stage. The fast paced show highlighted our Mescher Trio, all members of the Country Music Hall of Fame, the "bone off between "Black Bart and "Spike Bones," the talking bones of Jonathan Danforth and Skeff Flynn, the old time skills of John Davis.

Hank Tenenbaum, who played with Vgo's music, made it look smooth and easy as he matched any beat played. He had bones in his shirt pocket and a bag of bones hanging from his belt. Dennis Riedesel joined Spike for

some talking bones and Mitch Boss played on Kansas City Blues with Black Bart and Skeff.

Other highlights of the Bones Blues show included Jonathan Danforth entertaining the crowd when Steve wasn't talking and the band wasn't ready. He looked over his shoulder, put his hands against the edge of the stage and began a "warming up for running" stretching routine! During Alabama Jubilee, Mitch, Spike and Black Bart showed their entertainment chops. They played to the left, they played to the right, they wiggled in the middle, did a circle 'round and a butt bow!

Jeremy Brown was introduced from the stage as "the happiest bones player" and his smile lit up the room. Then everyone was invited to join the traditional bones conga-line. Even General Manager Josh grabbed a pair of bones and joined the parade, which finished up on the lower stage, where all bowed and retired from the stage to order some of the most excellent food served by B.B. King's. Memories are made of this!

Saturday night we told stories, played music, performed bones playing to CDs or the bands and got to know each other a little better. Philip Chan told us a story and played his harmonica for us. Skeff Flynn told a story and played bones, as did Mitch Boss.

Kathy Whisler boldly played bones while singing the ballad of Anne Bonny. She ended with a smile that should be on a poster advertising bones playing! Frank & Mary Lee Sweet told the story of Florida cow-hunter Bone Mizell and sang Camp Town Races. Larry Benson treated us to a humorous song about a medical expert, and Jerry Hines told us his example of a "moral story" about his Aunt Mary.

Jonathan Danforth showed us how to play with palm frond bones (suggested by son Emmett) as he whistled a tune in his talented style. Spike took his clothes off in the dark, revealing an amazing ability to stand on one foot and his glow-in-the-dark skeleton suit. The skeleton danced, the audience applauded and the bones rattled.

Skeff Flynn began with a story of spoons players in West Virginia and then played bones and sang Country Roads, accompanied by Just In Time. "Dopplegangers" Mitch Boss and Steve Brown clowned around as they played bones to the music and amused us all.

Our night ended, for the first time ever, with the music of the bagpipe. Bob Campbell played his pipes as everyone tried their hand at a new sound and beat. Black Bart led the conga-line parade as we bid another Bones Fest adieu.

Bones Fest XVI participants gathered at the hotel's Cafe Matisse restaurant and enjoyed the breakfast buffet on Sunday morning. Then, those who didn't have to leave celebrated the end of Bones Fest XVI with an hour of Gospel Bones. Hosts Frank & Mary Lee Sweet displayed the lyrics of the songs on a screen and everyone joined them in singing and playing the bones. Frank played banjo, Philip Chan played harmonica, Steve Brown played the penny whistle and Jonathan Danforth joined in a bit with fiddle. Amazing Grace was requested and proved to be challenging on the bones, but as Hank Tenenbaum noted, Jeremy Brown "nailed it!"

A Special Thank You To

All the spouses who came and joined us for shows and meals.

Jonathan & Melissa for bringing Emmett, great grandson of Percy Danforth.

Pat Spano for designing our Bone Playing Gator T-Shirt.

Chuck Spano for having the T-Shirts produced and playing percussion with two bands.

Frank Sweet who provide the sound system and served as sound man.

The Mescher Trio for the precision, artistry and matching outfits that make them stars.

Dave "Black Bart" Boyles for keeping the show moving and leading the conga-lines.

Steve Brown for being the best emcee a Bones Fest could have.

Darryl "Spike Bones" Muhrer for the showmanship and star quality performances.

Hank Tenenbaum for one-on-one

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Hank Tenenbaum, Mitch Boss and Dave Boyles center stage at Raglan Road Pub, Downtown Disney

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instruction to so many and for bringing his friend "Vgo" who shared so much talent with us.

Steve Wixon for being the man behind the curtain. He provided information, answered questions, made suggestions, listened, printed name tags and programs, helped with the fest proposal, the budget, and the financial report, did incredible things with the website and reimbursed me for out of pocket expenses.

ALL of YOU who came and shared your stories, your songs and your love of playing rhythm bones. *Mary Lee*



Steve Brown playing with Raglan Road Pub Band



Spike Bones' Extravaganza



Melissa, Emmett and Jonathan Danforth

Rhythm Bones Society

1060 Lower Brow Road
Signal Mountain, TN 37377-2910

Address Correction Requested