



Rhythm Bones Player

A Newsletter of the Rhythm Bones Society

Volume 19, No. 1 2017

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Executive Director's Column

What an exciting issue we have for you this time! Peadar Mercier was one of my inspirations to start playing the bones, and I have listened to Mel's radio program about him three times. One of my regrets was never getting to meet him, but listening to him continually recharges my batteries. Dave Holt is a true inspiration to traditional musicians and bones players specifically. Through his association with Percy Danforth, and his love of all things traditional he is truly carrying the torch.

If you have never been to the New England Folk Festival it's a smorgasborg of traditional music and dance. The variety of workshops performers and jamming opportunities seems endless. I have been honored to present some of the best rhythm bones players in the country at my annual workshop there

including Percy Danforth, John Burrill, Everett Cowett, Russ Myers, Johnny Muise, Shorty Boulet and many others. This year is intended to be a special one. We have the usual Rhythm Bones playing workshop, and a performance of those attending. In addition, we will have an opportunity to meet and share in the usual good fellowship when rhythm bones players get together. I am calling this a Regional Bones Fest, but encourage all bones players to attend regardless of their location. Please feel free to call or write to me if you have any questions.

The up coming Bones Fest in San Antonio is clearly an opportunity for those of you in the Western part of the country to participate in an event that has rarely (Continued on Page 2)

Peadar Mercier: Bodhrán and Bones

In 1974, at the age of 60, Peadar Mercier, a part-time traditional musician and member of the Chieftains, left his job as a building supplies store manager with G&T Crampton construction company in Dublin to embark on an international career as Ireland's first professional bodhrán and bones player.

Herbert Peter Mercer was born in Cork, in 1914. His father, a Protestant Congregationalist, came from a Northern family of jewelers, clockmakers and silversmiths. His mother came from a Catholic family in Cork, which had strong connections to the Irish Volunteers. The Mercer family moved to Bray, County Wicklow, in the 1920s, and it was here that Herbert Peter's interest in the Irish language and culture blossomed. Throughout the 1940s and 50s, he wrote poetry and songs, was a renowned debater, and indulged his passion for dancing at Conradh na Gaeilge céilís and at the Arcadia Ballroom in Bray. Immersed in this urban community of language enthusiasts in Bray, and making regular visits to Connemara to improve his Irish, Herbert Peter Mercer went through a process of identity transformation, and became Peadar Mercier.

The bodhrán first came to widespread notice in 1959 when it was played by the character of Cathalawn in John B. Keane's play Sive. Its status as a musical instrument was elevated considerably in the following years, when the Irish composer and

performer Seán Ó Riada took up the instrument as director of his newly formed group Ceoltóirí Cualann.

Peadar's involvement in the Irish language scene led him to take up the bodhrán in his late 40s. At the time, in the late 1950s, the goatskin frame drum was hardly considered to be a musical instrument. There were very few bodhrán players or bodhrán makers, and it was not easy to come by an instrument, and so Peadar made his own and taught himself to play it. Just a few years later, he was introduced to Seán Ó Riada, who invited him to perform with a group of musicians he was (Continued on Page 6)



Peadar Mercier in 1978

Editorial

It amazes me that stories arrive just as they are needed. After 18 years of editing this newsletter it is getting harder to find new and interesting articles. This issue has two great stories, one about Peader Mercier and the other about David Holt, and the two stories are about as different as night and day. The Mercier story comes from former Board Member, Mel Mercier, Peader's son, and the second from an article in the Burlington, NC newspaper (sent by Mitch Boss) with additional help from David Holt.

As a side note in an email with David, he asked, "Did you ever hear Percy talk about seeing the Wright Bros fly in Washington, DC in 1908. I am reading the book about them and that series of flights was the first time Orville flew publicly in Washington, DC in 1908."

The last San Antonio Bones Fest, BFXV in 2011, was unique (as they all are). I call it the performance Fest as we had almost 9 hours of stage time, and the dinner on the San Antonio riverboat was special. Host Dennis Riedesel has another great Fest planned and I hope you have put it on your calendar. See you there.

There are two short articles on rhythm bones sellers, Hobgoblin and Stoney End. I purchased some Nick Driver rhythm bones from Hobgoblin in 1999.

Letters to the Editor

Thank you for the last edition of the Rhythm Bones Player, That brings back many happy memories. 20 years of Bones Fests! I can't believe that the years have passed so quickly. The 2006 photo of the group shows my grandson Andrew looking so young - a budding bone player. He went on to teach in China, met a lovely girl. Moved to America and was married last June. All the family went to the wedding in San Gabriel, California It was great, and we all had a fantastic time.

I am still in demand bone playing, not getting any younger, but enjoying entertaining. It is surprising how many people have never heard of the bones, and wonderful to see there faces as they watch a bone player at work.

I do enjoy the newsletter, catching up with all the news and activity going on in the USA. Kind regards to all. *Tony Humphreys* [Tony traveled from England to attend Bones Fest X.]

Kenny Wolin found this rhythm bones reference on Page 233 of Mark Twain's book titled "The Gilded Age."

Harry says, "There was a skeleton hanging in the closet of my father's study when I was a boy, that I used to dress up in old clothes. Oh, I got quite familiar with the human frame."

"You must have," said Philip. "Was that when you learned to play the bones? He is a master of those musical instruments, Ruth; he plays well enough to go on the stage."

Executive Director's Editorial (Continued)

crossed the Mississippi. Our first foray to San Antonio stands as one of the best Bones Fest in a colorful, scenic area, and this visit should be just as exciting. There are some real bone playing enthusiasts out there on the west Coast and I encourage each and everyone of you to come to San Antonio to connect with us regular attendee's. Mike Ballard, who has regularly made the trek since Bones Fest IV, will only have to travel a third of the country this time! We would love to see all of you bone players from Texas and surrounding states attend what surly will be a Texas size Bones Fest!

Steve Wixson has done another amazing job on this issue of the Bone Player! His expertise in the construction of this newsletter is only exceeded by his vast knowledge and love of rhythm bones playing and rhythm bones players. Thanks Steve! *Steve Brown*

Bones Fest XXI Update

Y'all put on your Cowboy duds if you got 'em, pack your bones, and come on down to San Antonio! We're gonna have a romp-stomping good ol' time cause here's what Dennis is working on! (Go to rhythmbones.org/nextFest.html for up-to-date more complete details.)

BONES FEST XXI HOTEL: The historic CROCKETT Hotel located behind

Rhythm Bones Player

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Editor
Steve Wixson
wixson@epbfi.com

Executive Director
Stephen Brown
bones@crystal-mtn.com

Web Site Coordinator
Steve Wixson
webmaster@rhythmbones.com

Board of Directors
Steve Brown, Executive Director
Skeffington Flynn
Sharon Mescher
Tim Reilly
Bill Vits, Assistant Director
Steve Wixson, Secretary/Treasurer
Kenny Wolin

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

Rhythm Bones Central web site: rhythmbones.org

the Alamo Compound.

See: <http://www.crocketthotel.com>. Rooms are \$125.00 per day; which is a "steal" in San Antonio during summer tourist season when rooms start at \$230.00 per day. HOTEL ROOM RESERVATIONS NOW OPEN.

CASA RIO DINNER CRUISE: A BF XV event is back by popular demand! We will again enjoy the Casa Rio Dinner Cruise afloat on the San Antonio River around the Famous Riverwalk! (Note: The price of the meal is included in your conference fee.)

TRANSPORTATION: Bones Fest Staff will transport to and from airport on Thursday and Sunday!

The previous San Antonio Bones Fest was called the Performance Fest, and I am making this the Vacation Fest with Pre & Post Fest deals such as the Texas Hill Country Tour and the Hogg Plum retreat. There are many other San Antonio attractions available. *Dennis Riedesel*

Glenn Chaplin

Remembering back 77 years is not easy to the time my father clicked a pair of sticks made from apple wood. I was fascinated and tried to copy what he was doing. My mother finally ordered two pairs of real bones from a catalog made in Brazil out of teak wood.

My grandmother played the piano and I used to keep time with such songs as "Turkey in the Straw" and "Oh Those Golden Slippers." Our local Grange formed a "kitchen band" and I joined the group at age 9. On Nov. 7, 1941, my grandmother and I played together on a radio station WHLD in Niagara Falls, NY. I have a record recording of that performance on a 78 rpm record.

The next big event took place when I was about 12 years old when I auditioned for the Ted Mack Original Hour. There were 3500 people who competed for 7 slots on the show. I was one of the seven. The producers of the show during rehearsal helped me in showmanship by showing how move around instead of just standing there. I was very shy and was scared to death performing before a large audience. It was held at a local night club in Buffalo, NY. I received \$20 for the performance--Wow! That was a lot of money then.

I then played at a number of USO variety shows during WWII. My favorite song was "The 12th Street Rag" by Pee Wee Hunt. I later had the privilege of actually playing with him and his band in person when I was in the military at Ft. Benning, Ga. in 1955.

I never saw anyone play the bones until just recently in 1990. And I have never seen anyone play them like I do. I hold them on each side of the middle finger in the center of the bone so that both ends strike each other. The left hand keeps time to the bass notes and the right hand the treble notes. I use a combination of my wrist and forearm to enable keeping up with music. I have kept up with "The Flight of the Bumble Bee"---but those days are gone.

I still play once or twice a year at our church talent shows. Since being a pastor for 18 years, I usually begin with a reading the scripture of Ezekiel 37 about

the "dry bones." When Ezekiel heard those bones come together, they made a rattling sound. I then tell the folks--This is what they may have sounded like some 3000 years ago.

At nearly 85, the bones have slowed up quite a bit, but they still thrill the folks who have never seen or heard them before. To all those Rhythm Bones folks--Keep Clicking! *Mason Dirickson*

Jim Diebel

I write to say I have safely received the last three editions of the RBP newsletter which you were kind enough to send me together with By-laws for the society.

Unfortunately I do not information on membership conditions and dues, etc, and sent \$20 having receive the initial information from Scott Miller with the rosewood bones he provided

As a washboard player I play in a jazz band (60 years continuous playing), and have always been interested in jugs, washboards, kazoos, etc.

I was also present when the Harlem Globe Trotters played in London in the 1960's. I have forgotten their warm up sequence to *Sweet Georgia Brown* played by Brother Bones and his Shadows!

When I was a child before the war, bones playing and spoons were very popular, and also in 'Pubs' not that I was allowed in Pubs!

A few months ago my son-in-law was carving ribs of beef for lunch so I asked to save the ribs for me to convert into rhythm bones. He got interested and decided to investigate on the Internet and as a result was able to buy a set as a surprise birthday present via Scott Miller.

So I now use them to do a 'specialty number' on band gigs - perfect for Halloween night!

In the spirit of authenticity, I cut the beef ribs bones to length, boiled them, bleached them in domestic bleach and leave them out in the sun to weather. The final results are very usable - if a bit cumbersome - smaller ribs would have been more comfortable I guess.

In the past I have toured the USA extensively visiting family and also on business, and took in some pretty good Jazz in NY, Washington, Miami, Michigan, Chicago, Arizona, Colorado, LA,

and San Francisco plus Toronto and Vancouver in Canada.

Currently I have elected to remain in UK to avoid the rigors of travel and the risky expense of getting sick while away, but I still getting plenty of action locally.

Until I received your newsletter, I had no idea how extensive the rhythm bones are or how many music styles are embraced.

With good wishes and good luck for the future. In the meantime "keep rattling."



Jim Diebel, The Washboard Syncopators, Essex, England [Check out Jim on drums/washboard at <https://www.facebook.com/washboardsyncopators>. Play the video.]

Bones Calendar

Fleadh by The Feale All Ireland Bones Competition, May 1, 2017, Abbeyfeale, Ireland

Bones Fest XVIII. August 24-27, 2017, San Antonio, TX, Host is Dennis Riedesel,

NTCMA Bones Contest. August 28 - September 3, 2017, LeMars, IA. Bones Contest will likely be on Sunday.

David Holt has Ancestral Ties to Alamance County

Rhythm bones are a tangible reminder of four-time Grammy Award-winning storyteller/musician David Holt's ancestral ties to Alamance County.

Holt's great-great-grandfather, John Oscar Holt, is believed to have carved and played a set of wooden rhythm bones, which have remained his family. John Oscar Holt carried the rhythm bones with him when he relocated his family from Alamance County, NC to Texas in 1858.

"We've passed the tradition of playing bones and spoons down from generation to generation," David Holt said in an interview from his home in Fairview, located outside of Asheville.

Holt learned how to play at the age of 9 or 10 from his father, the late William "Joe" Holt, and his son, Zeb, now 40, learned when he was 12.

"Kids love rhythm, so it's been fun for our family," he said. When he looks back on his life, Holt said he believes that the love of music could've been passed down from his Alamance County ancestors.



Far left is Joseph Joplin Holt, David Holt's great-grandfather. His grandfather, William Joseph Holt, is the boy in the white shirt in the middle. That family is shown in West Texas, about 1900

"That sound really opened my ears to music," he said of playing rhythm bones.

Last Friday morning, Holt played harmonica and rhythm bones so this reporter could hear the sound quality.

Playing bones is something he still does on stage although those rhythm bones were collected from cow bones on a cousin's ranch in Texas: "Ribs from a long dead cow skeleton bleached by the sun."

Holt is excited for a chance to revisit Alamance County when he and Josh Goforth perform a fundraiser for the Textile Heritage Museum called "A Two-Man Tornado of Tunes and Tales" at 8 p.m. April 21 in the Haw River Ballroom, 1711 Saxapahaw-Bethlehem Church Road, Saxapahaw.

Jerrie Nall, director of the Textile Heritage Museum, has a timeline featuring David Holt's ancestors.

Edwin Michael "E. M." Holt, pioneer of the textile industry, would've been among David Holt's ancestors along with Hans Michael Holt and Michael Holt II, his great-great-great-great-great-great-great-grandfather and great-great-great-great-great-grandfather, respectively.

"If you look at the photos, the Holts have a very distinctive look. You can look at them and say 'that guy's a Holt,'" he said. "Hopefully, I can connect with some of my family members."

Becoming a musician was something Holt desired to do, but "no one in my direct family was a musician. My grandfather was an engineer and my uncles were doctors. After graduating from the University of California at Santa Barbara, magna cum laude in biology and art, he came to the southeastern mountains to pursue his interest in traditional music and storytelling.

Although Holt



John Oscar Holt, David Holt's great-great-grandfather, left North Carolina and moved to Texas in 1858

grew up in Garland, Texas, and lived in Santa Barbara, CA, for a time, North Carolina "just feels like home. I remember thinking- this is where I need to be," he said.

He founded and directed the Appalachian Music Program at Warren Wilson College in Swannanoa. Since 1981, he's been a full time musician/storyteller.

"I grew up in a family of informal storytellers, and there was plenty to tell



William "Joe" Holt, David's father, poses with the carved wooden bones believed to have been passed down by his great-great-grandfather, John Oscar Holt.

about our wild and woolly Texas forefathers. I never thought about telling stories in public until I began to collect mountain music and came across interesting and unusual anecdotes from mountain folks. I began to use these stories in concerts and realized the power storytelling holds," he said.

During the April 21 concert, Holt will play banjo, steel guitar, washboard (given to him by the oldest woman in the world at the time, who was 122 years old). Josh Goforth will flat-pick the fiddle and mandolin. He met Josh while playing a concert at Josh's middle school in Madison County.

"The teacher came up to me and said that she'd like for him to play with me," Holt said. I thought if he had the nerve to play for 800 seventh-and eighth- graders, why not?"

Holt was so taken with his talent that "when I put together a band, I made sure he was part of it."

"My wife and I just love him. He's like a second son to us," he added.

This will be Holt's second visit to the Glencoe Mill Village. He recorded a show for PBS called "David Holt's State Of Music" last April at the mill village. It featured Rhiannon Giddens and Balsam Range, among others.

Season 1 of the show aired last September. Season 2 is set to air this April.

"It's going to be great to reconnect with the Holt tradition and history by being back in Glencoe," he added.

Charity Apple Burlington, N. C. Times-News. Reprinted with permission. [Photographs courtesy of David Holt]

Was the First Public Rhythm Bones Performance in the US by a German?

The late Russ Myers told a story about when he was recorded in 1975 by the Library of Congress (LOC) for a project to preserve folk music (Percy Danforth was also recorded). While there they showed him four wooden boxes of rhythm bones and asked him to match up pairs.

They also showed him a Broadside poster advertising a rhythm bones performance by a German in 1740 at

the Bronx Theater. I contacted the LOC and they graciously went through their Broadside, but could not find it. They concluded it must be from a book and they did not have the time to do that kind of a search.

The David Holt story has a nice twist. When told this story he said; "I didn't realize the German connection...that means that rhythm bones could have come over to America with Hans Michael Holt born in Germany in 1689 and came to the US in 1717. He would have been my 6th great grandfather."

It's possible, however likely or unlikely, that these two stories overlap. To prove it requires someone to go to the LOC and do some research. Any volunteers? *Steve Wixson*

Irish Kid's Letter to Steve Brown

We are 13 pupils in Ms. Hughes' class in Rathlee National School, County Sligo, Ireland. Your friend, Junior Davey, is teaching us to play the bodhrán and the rhythm bones. We had never heard of or seen rhythm bones until Junior brought them into us. We watched a video of you playing the bones on "youtube." Junior told us the history of the bones too.

We are going to play the bodhrán and the bones for our families on 15th December. We practise every day with the bones you sent to us. All of us want to buy or own set of bones now. Maybe one day some of us will attend the Annual Bone Fest in America! Go raibh míle maith agat (Thank you very much). Slán agus beannacht.

Amber, Jade, Chloe, Louise, Sinéad, Ryan, Rossá, Matthew, Cian, Ciara, Kyle, Conor and Stephen

Hobgoblin

[Editor's Note. Here and in the next column are two more rhythm bones seller stories. See Volume 17, No.4 for other sellers]

In 1976, Mannie and Pete McClelland envisaged a folk music supermarket, and very humbly Hobgoblin Music Store was opened. We attracted customers from all over the UK and the world and their mail

order service was hugely successful. Our catalogue was very popular.

We started selling rhythm bones back in the late '70s. I don't clearly recall how we got started with that, but we had several suppliers. A man on a local farm used to get us bits of what looked like ribs - with the marrow in them, Nick Driver sold us the fancy carved bits of shin? maybe, and a local woodworker sold us wooden ones. By late 70's we had a regular good quality supplier of wooden bones in various woods in Ron Saunders from Kent. Both Ron and Nick driver also sold us Bodhrans and we used to make our own Bodhrans too from frames we bought from Premier drums. One of our staff members - Heather used to paint the celtic decoration on the rims.

We met Percy Danforth at Sidmouth and there were other bones players about at that time and spoons players too. Not so common now, but we still sell a fair few pairs of bones. *Pete McClelland* Hobgoblin Music, www.hobgoblin.com

Stoney End

Stoney End sells folk instruments of all kinds including our famous harps. Len Maceacheron made rhythm bones and when he retired in 1984 I bought his store. We also handle USA sales for Hobgoblin Music (see above). Contact us at stoneyend.com. *Gary Stone*

A Youtube Video From Steve Brown

Here is a link from Steve from Andy Roche's Butcher's Shop in Abbeyfeale. It features Steve's good friend, David Murphy, who has won the All Ireland Bone Playing Championship multiple times. On banjo is his nephew, John Forde, who won the Junion Bone Playing Championship when he was four years old. That year Mel Mercier said that John ran away with the Junior title. Check it out at <https://www.youtube.com/watch?v=N3T-cLga3R4g>. The video starts with Andy chopping out some ribs.



Peadar Mercier and Ceoltoiri Culann

directing for a Damer Theatre production in Dublin. This would eventually lead to Peadar playing with Ó Riada's Ceoltoíri Cualann and The Chieftains. Peadar also played the bones with the Chieftains, using them to dramatic effect in the groups arrangements of pieces such as The Morning Dew and The Battle of Aughrim.

Initially, Peadar's bodhrán playing style was very much ahead of its time, with a technique, rhythm and sound that owed more to the loud, outdoor style associated with the annual St Stephen's day

wren procession than the indoor concert stage. It wasn't long, however, before he began to pioneer a new, more refined, modern style of playing the bodhrán. Peadar played with the Chieftains for ten years, recorded four LPs with the group, and performed on stages across Ireland, the UK, Europe and America. Many who heard him play on recordings or who saw him perform live were inspired to take up the bodhrán and the bones, and in that way he set in motion the dramatic developments in bodhrán playing that followed over the next 50 years.

Peadar Mercier had ten children. He taught his sons, Paul and Mel to play the bodhrán and bones, and the instruments have been at the heart of Mel's musical life ever since. When he was a teenager, Mel played bodhrán duets at home with his father and later, throughout the 1980s, father and son took their improvised duet onto the international stage to perform with the influential American composer, John Cage, and the Merce Cunningham Dance Company.

Peadar Mercier inspired a whole new generation of bodhrán and bones players - including his son Mel, a renowned performer, who, after 25 years of lecturing at University College Cork, was appointed Professor of Music and the first Head of the UCC School of Music and Theatre. In March 2016, Mel was appointed Chair of Performing Arts at the Irish World Academy of Music and Dance at the University of Limerick.

Radio Documentary

In 2016, Mel made a radio documentary about his father for the Irish national radio station RTÉ. The documentary is available for download or can be listened to online at:

<http://www.rte.ie/radio1/donone/2016/0826/812103-peadar-mercier/>

Mel writes:

"I first approached the RTÉ Documentary on One team with the idea in early January 2015, and 20 months later, on Saturday 10 September, the documentary



Peadar Mercier in 1973



Peadar and Mel Mercier in 1974

was broadcast on RTÉ Radio 1. It was also broadcast across all time zones in Canada on Sunday 11 September.

I wanted to make a documentary that would trace my father's journey as a musician but also capture something of the man himself.

From the outset, I wanted the narrative to emerge from the memories of his family and friends, and to be expressed in their voices. I interviewed almost thirty people for the documentary, including my mother and all of my 9 siblings, some of my father's oldest personal friends and many of his fellow musicians. Their testimonies were at the heart of the documentary.

Another essential element was the sound of the music he played. Fortunately there is so much wonderful music to choose from, and so much of it familiar to me and readily available on recordings by Ceoltoirí Cualann and the Chieftains.

We are also fortunate that my father recorded some programmes for RTÉ and this gave me access to his voice and his thoughts. My father had a lifelong passion for language, which he expressed in his poetry, songs, debating, scripts for various programmes including *An Droichead Beo*, *The Long Note* and *Thought for the Day*, and in his everyday encounters with family, neighbours and friends.

Through his poems and songs and his



The Chieftains in 1974

everyday, always eloquent, speech, my father conversed with the world around him. He had a gentle charisma and charm and he used language and poetry to connect with people. He delighted in writing poems for friends and family, and sometimes people he hardly knew at all - people he met fleetingly after a concert or at a party. He also wrote poems about very ordinary things - the names of the spices on the kitchen wallpaper or the construction materials - nails, hods, etc - which he dispensed from the Crampton's store - elevating them all to the extraordinary.

He was also a great lover of nature throughout his life and he expressed that, too, in his poetry, and through his dedication to the garden. In the years after he left the Chieftains, he seemed to spend more time writing poetry and gardening. Our small suburban garden, in particular, was always a place of reflection, creativity and renewal for him..



The Chieftains in 1974

In the documentary I have woven together my father's voice and his music, and the voices of his family and friends to bring him into more vivid presence, and to celebrate both the ordinary and the extraordinary dimensions of the life of a wonderful man."

Mel when asked about his father personal bones history said:

"We don't know when my father began to play the bones, but I think that he took them up some time after he began playing the bodhrán. He may have heard someone playing the bones in a session or, indeed, he may have heard Ronnie McShane play them in *Ceoltoirí Chualainn* in the early years of that ensemble. But that is all conjecture.

"I remember my father getting cow rib bones from the butcher and as far as I can remember he sawed them himself to short lengths of about 6-8 inches. Then he would scrape off any meat or flesh remaining on them and lay them out in the back yard to dry in the sun, or when there was no sun, he put them into the bottom of the oven to dry.

"He always played them in one hand and occasionally played around with a pair in each hand but only in a light-hearted way, mimicking castanet playing.

"Once when we traveled to Toronto together to play with John Cage in his piece *Roaratorio*, we met Percy Danforth at a post show party and that was probably the first and only time that my father saw a two-handed player. He played with one bone between the thumb and fist finger and the second one between the middle and ring fingers and he generally play repetitive rolling patterns with them, with animal stopping and starting."

The Chieftains Article

Steve Brown interviewed Paddy Maloney, founder of the Chieftains, and you can find that story online on our website at <http://rhythmbones.org/documents/RBPVol1to16.pdf>. Do an Adobe Find (ctrl+F) with the search words "Volume 10, No. 3". Mel said that his father might have learned to play rhythm bones from Ronnie McShane. To read a story about Ronnie, do an Adobe Find using the words "Volume 7, No. 1"



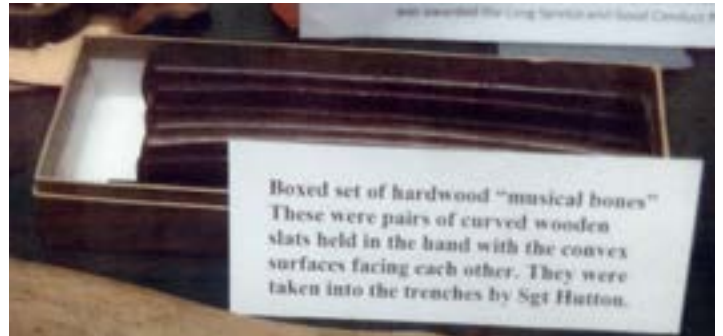
David Holt performing with rhythm bones

David Holt Plays Rhythm Bones

https://www.youtube.com/watch?v=_H7DtIh8akk This is a segment from the public TV series *David Holt's State of Music* featuring Rhiannon Giddens on banjo and singing. They talk about the banjo's early history. Rhiannon based the lyrics to the song *Julie* on a slave's memoir.



San Antonio River and downtown Riverwalk at dusk.



Chris Flynn was visiting a museum in the UK and found this World War 1 exhibit

Rhythm Bones Society

1060 Lower Brow Road
Signal Mountain, TN 37377-2910

Address Correction Requested