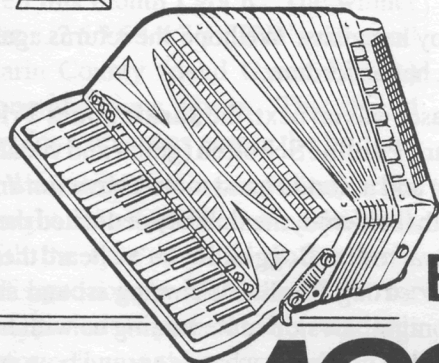


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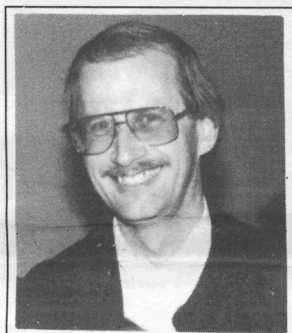
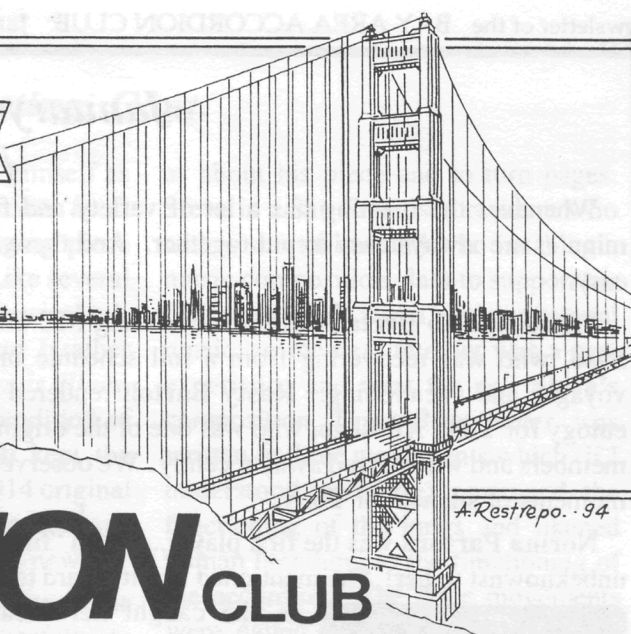
SAN FRANCISCO CALIFORNIA U.S.A.



BAY AREA

ACCORDION CLUB

JANUARY, 1997



President's Message by Bob Berta

Recently we discussed the possibility of the club sponsoring a workshop on accordion maintenance and prevention of damage. Vince Cirelli volunteered to provide the workshop and suggested a couple of options. One is to utilize the first half of the regularly scheduled general membership meeting to provide the workshop to all

attendees. The other is to do the workshop on another day at a different location.

While originally the board was envisioning a separate course for just a few interested parties, Vince said that he would prefer to do it as part of a meeting. Everybody would gain from this type of a "familiarity" course. You would actually see what is inside an accordion as well as learn how to prevent damage and recognize impending serious problems. This would NOT be an in depth accordion repair workshop...repair of accordions is a skill learned over very many years. Rather he would lecture on the "care and feeding" of your accordion and would have an assortment of accordions broken down into the various components that could be observed by strolling around various tables. This presentation would be about 1 hour long and the second half of the meeting would be back to our regular format of performances.

I had the opportunity to have a form of this "class" from Vince a couple of years ago. It was incredibly interesting and I learned a lot of really valuable information that has helped me take steps to be sure that my accordions are around for a very long time.

At the next membership meeting I will talk a little about this and poll the audience as to the feasibility of the workshop. In the meantime you might want to think about things you would like included and pass them on to me that night.

MARK YOUR CALENDARS

February 3rd, Monday. BAAC General Meeting. It's Di Bono night, Tony, Reno, and Peter! Donworth Hall, 22nd & Eucalyptus, S.F., just north of Stonestown Shopping Center. 7 P.

Feb 5, Wed. BAAC Board Meeting, Revising our bylaws. 7:30 PM at Ed Massolo's, 612 Lassen, So. S.F. Guests welcome. Call Ed at (415)589-8409 for directions.

February 10th, Monday. BAAC Accordion Band (Fun Band) practice. House of Parties. Call Domenic Saso, (415) 587-7557.

February 12th and 24th, Wednesdays 7:00 PM. BAAC Ensemble Practice, House of Parties. Call Joe, 510-832-6938.

March 3rd, Monday. Meeting will feature our old friend, Veikko Ahvenainen.

April 6th, Sunday. Quartetto Gelato at Herbst Theater. Q.G. is NPR's Debut Artist of the Year. This quartet features accordion along with strings, and they play a wide array of styles..from gypsy through folk to operatic arias and classical. Don't miss! 2P (415) 398-6449

June 29th, Sunday. BAAC Picnic. We're back to the Palo Alto Elks Club this year, in response to popular demand. Save the date!

August 23 & 24, Sat/Sun. Cotati Accordion Festival.

Please send Calendar Information to Your Editor, using the address on the last page. Thank you.

January General Meeting

by Dennis Huff

Whenever the meeting has a lot of variety and fun, the minutes are always easy to put together. And these will be easy.

President **Bob Berta** filled in for missing MC **Domenic Saso**, who was recovering from a full schedule of ocean voyages and vacationing. **Rusty Bartoli** rendered a brief eulogy for **Tony Addiego**, who was one of the original club members and who passed away recently. We observed a few moments of silence for **Tony**.

Norma Parsons was the first player.... with "first" being unbeknownst to her! She mentioned that it's hard to be first, as she caught her breath and warmed her hands. But not to worry, she did her usual great job as she began with the *Dolores Waltz*. It's fascinating to watch how gracefully **Norma's** fingers work their way over the keyboard — it sort of has an artistry of its own. Her next number was one which isn't often heard, but which we all enjoyed — *Between the Devil and the Deep Blue Sea*, accompanied by **Norma's** vocals! *Evita* is one of my favorite musicals and **Norma** played its hit song, *Don't Cry for Me Argentina*, which Madonna's current movie has re-popularized. **Norma** got the strong applause she deserves and did an encore, a request from the audience, *Guadalajara*. We don't get to see

Norma often and enjoy her visits. We hope she returns again soon, with or without her accordion.

Another crowd pleaser was on next, the **Jackie Jones Trio**. **Mike Billo** (bass guitar), **Pauline Scholten** (guitar and vocals) and **Jackie** (accordion and assorted hand tools!) have fun and infect the audience with their enjoyment. They dedicated their first number, *Jumbalaya*, to **Jim Boggio**. If you've heard them before, you know how strong **Pauline's** singing is, and she was as good as ever tonight. Besides entertaining us with her accordion playing, **Jackie** broke out a hand saw and bow and gave us an astoundingly good rendition of *When Irish Eyes are Smiling*, which she played with both a bass and a tenor saw!! Showing his instrumental repertoire, **Mike** joined in with a Cajun accordion. Other "smiling music" with which they warmed us included *I Wish I Could Shimmy Like My Sister Kate* and *Hey Good Lookin'*. Great job, JJ Trio!!

A surprise player was on next. **Richard Yaus**. A recent arrival to San Francisco, where he intends to stay, **Richard** grew up in Munich where every other person plays the accordion (says **Joe Smiell**). **Richard** played two typically Bavarian songs which are called *Boarischer Landler*. **Richard** will be joining the Club and can hopefully give us a more complete performance in the future. While his performance was short, it was long on quality. Welcome to San Francisco (and BAAC) **Richard**.

I occasionally get some heat because I don't have the name of the monthly BAAC lottery winner. I'd be happy to mention it, but often I can't hear the name, and I fail to run it down later.

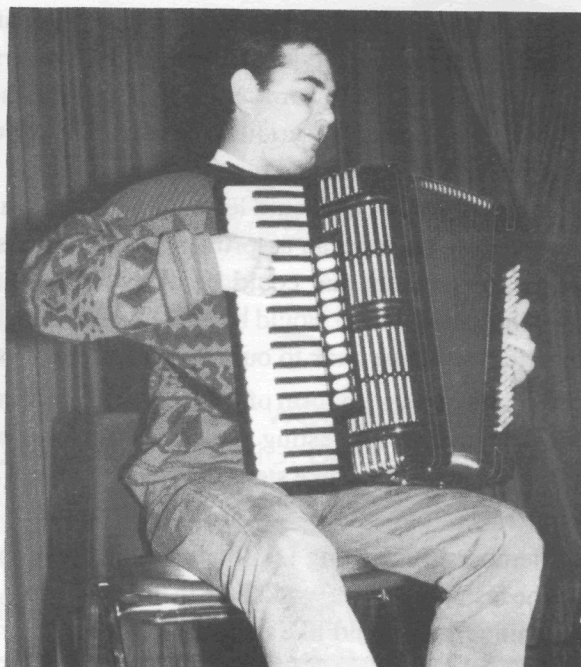
cont. p. 6



Norma Parsons



Mike Billo, Pauline Scholten, Jackie Jones



Richard Yaus

January General Meeting, Cont.

Well this month I got it. The winner was.....2536147!! (That's our good Marin County friend **Gwen Lister**.) Congratulations, **Gwen**. That should pay for a few trips across the bridge.

We were buried in (accordion) riches tonight. **Bob Smith** followed the break with the type of difficult, but well-delivered songs which he works on for long periods to perfect to his standards before playing them for BAAC. His



Bob Smith

first offering was a 1934 musical comedy number, *Two Cigarettes in the Dark*, a slightly sad story of amorous betrayal. **Bob** does his own distinctive arrangements of many songs, and he offered to share them with BAAC



Jon Persson

members. Next he exceeded himself as he beautifully played a *Toccata in D Minor*, an obviously challenging piece which drew great applause. Like several other club members, **Bob's** musical talents extend to the organ, and I rather thought his last song, *St. Louis Blues*, sounded a bit like an organ rendition of the song might sound. **Bob** kept the arrangement as close to the 1914 original as was achievable with the accordion and played flawlessly (what's new?)

Heavy rains and flooding in the northland tried unsuccessfully to hinder Seattle musician **Jon Persson**, who has played for us previously. He's an accomplished player who has master both the piano and the bayan accordion. He began with a beautiful version of the Jerome Kern song, *All the Things You Are*. He then bridged a wide musical gap to Rachmaninoff's *Italian Polka* which, as we've observed, is only even attempted by the better players. **Jon** then requested stage assistance from Bob Berta as he switched to the bayan and played the *Birch Tree Waltz* (how does he do that?) It was strongly done as was his next number, another *Toccata*, this time in the Key of F. If the floods persist, **Jon** is welcome to settle in here with us! Seattle has so many good players maybe they wouldn't miss just one.

Marian Kelly appeared in a slightly different role tonight. She reviewed and played for us an unusual piece written by member **Steve Mobia**, who joined **Marian** on stage to tell

us about his piece and to turn pages. **Steve** is a San Francisco resident who makes short films and who is taking a music composition class to support his film work. He's also a big fan of atonal music, so the next number was a new experience and treat for us. **Steve's** composition, *Three Bronchioles*, was written in three movements which (if I understood correctly) portrayed the functioning of the lungs and likened human breathing to the functioning of the accordion. The three movements were called *Diaphragm*, *Alveoli* and *Exhaltation*. And as I listened, I could easily imagine the music accompanying a (animated) film short about the life and times of an up and coming lung. We all enjoyed it, especially **Marian** and **Steve's** narration and interplay. Good work, **Steve!**

Joe Smiell, no stranger to composition, closed out the evening. As much

cont. p. 7



Joe Smiell



Steve Mobia, Marian Kelly

About Peter Adler, Astor Piazzolla, the Bandoneon and Tango

by our Treasurer, Peter Adler

True confessions - I don't really play anything, but I can fake it on about a dozen instruments well enough to impress a drunk at a party. I played trombone in grade school. In high school I began playing guitar, and took lessons from Joe Satriani in Berkeley before he became a famous rock guy. Fortunately, Joe is also a tremendously sophisticated musician, particularly by electric guitar standards. That meant that when I came to him and said "I'm tired of playing verse-verse-chorus-verse-chorus all the time. Isn't there anything with a beginning, middle and end?", he steered me to composition and music theory, which was what I really wanted anyway.

In 1981 I drummed up the courage to apply to the music program at Cal, where I found that the audition was easy enough that I probably could have passed it the year before. I graduated as a composer in 1984; while there, I appeared with the Collegium Musicum (baroque vocal stuff), the UC Gamelan (Indonesian orchestra, as player and singer), and the African Drum Ensemble, and also studied North Indian vocals and Japanese koto (zither). From 1987 to 1990 I was a member of the contemporary composers' organization, Composers Cafeteria, where I appeared as a vocalist, speaker and conductor (and once as an organist, for a friend who didn't know any better). From 1990 through 1992 I was one of the directors of Composers Anonymous, who put on three seasons of concerts with all contemporary pieces, and featured guest composers such as Lou Harrison, Charles Amirkhanian, and George Barati (we were supposed to get John Cage and Alex North, but they both died on us).

I'm interested in bandoneon because I'm a tango fan, and I'm a tango fan because of Astor Piazzolla. The tangos I've written are for other instruments because I just assumed bandoneons weren't available, but apparently I was

mistaken: they're not unavailable, just hard to find and impossible to play.

I seem to be the resident Piazzolla/tango freak (and I've just about completed my collection of the 80 to 90 recordings Astor cut after 1965 before he died in '92. Here, then, are what I regard as his greatest hits

TANGO ZERO HOUR (1986) - Astor and the Quinteto Tango Nuevo (the later quintet); the breakthrough album. Regarded by Astor as his best work, this is probably the definitive "tango nuevo" disc.

TANGAMENTE (1993?) Just A Memory Records (Canada) - This 3-disc set is a collection of work from 1967-1973. It includes Astor's work with lyricist Horacio Ferrer, and early recordings of several pieces that entered the tango repertoire, including *Libertango*, *Verano Porteno*, and *Adios Nonino* (most of the discs on this list have a cut of *Adios Nonino* ((Goodbye Grandfather)); it's interesting to hear how the arrangement changes). Also included are the earliest recordings with his 9-piece orchestra (extra bandoneon, big string section, some percussion), and more academic-style pieces like the *Pulsacion* series and *Tristezas de un Doble A* (Sorrows of a Double A ((the traditional tango-model bandoneon)).

FIVE TANGO SENSATIONS (1989 - with Kronos Quartet) - commissioned by Kronos, this is also a more academic-type work for bandoneon and quartet. An earlier commission by Kronos, *Four, For Tango* for string quartet, is available on Kronos' 1988 disc, WINTER WAS HARD.

There are a number of live recordings, almost all of which are well worth listening to;

THE VIENNA CONCERT is from 1981, and features a lot of tracks from the 'Libertango' period; CONCIERTOPARAQUINTETO is from 1982-83, and features more of the mid-70's pieces; THE LAUSANNE CON-

CERT is from 1989 (Astor's last world tour) and features killer versions of 'Tanguedia' and other pieces from ZERO HOUR.

If your local record store has a world music section (it will if you're in or near a college town), you'll probably find these under Latin America, South America, Argentina, or Tango.

Another slant on Astor Piazzolla and his music.

REAL MUSIC *Last Tango, Promise*

(from an article by Kurt Loder in the May, 1991 issue of Esquire Magazine, pp 60, 61.)

Unsurpassed as a master of the throaty Argentine button accordion called a bandoneon, Piazzolla has been making records — some of them singularly gorgeous — for forty-five of his seventy years. A star of the new tango movement in Buenos Aires in the mid-1950's, he has sought ever since to expand the music's expressive possibilities and to establish it among the world's great classical forms. To what extent he's succeeded, we must leave for the classical pooh-bahs to rule. What matters to us is that this now-elderly tango prodigy, with his quaint, keyless squeeze-box, is totally, passionately *out there*.

Piazzolla's music, although based in the musky, rhythmic strut of tango, is filled with radical harmonies, rather in the manner of Bartok's tone-thumbing string quartets; and the introspective mood of much of his work would appear to owe something to the "cool school" of 1950s jazz. There's a suggestion of George Shearing in there — and maybe Martin Denny, too (bird-calls are about the only absent element).

But what really makes this stuff *sing*, for the slumming world-music dilet-

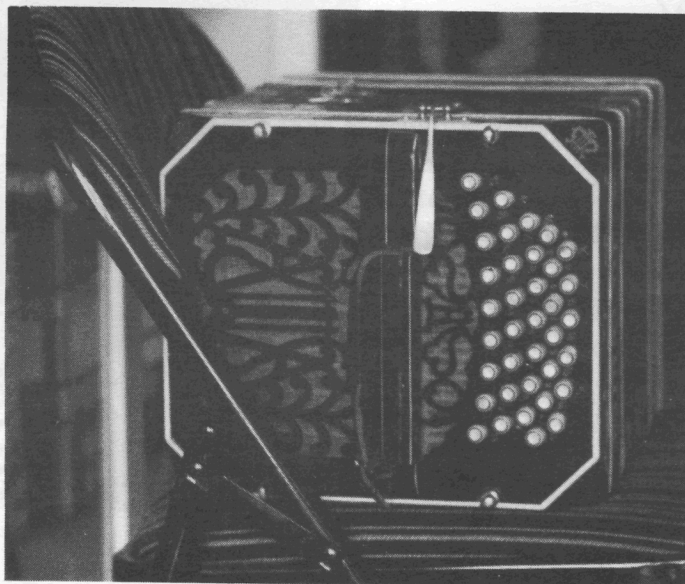


Last Tango, Promise, cont.

tante, is its trippiness. Piazzolla creates exotic tango dreamscapes in which anyone who ever navigated the brooding seas of 1960s psychedelia will feel right at home. The alien allure of the music draws you in, but it's the seductive structure — the unexpected slurs and turns — that keeps you coming back for more.

Piazzolla has released scores of albums over the years. His latest is a collaboration with New York's enterprising Kronos Quartet — the punk-classical unit that takes "modern repertory" to mean everything from Shostakovich to Jimi Hendrix. This sounds like a dream team-up, but the album FIVE TANGO SENSATIONS (Electra Nonesuch), while gripping in its astringency, is not where I would direct first-time Piazzolla auditors. His characteristic rhythmic impetus is muted in these compositions, and there's an abstract Euro-seriousness to the proceedings that may not beckon the uncommitted listener. A credit to both parties, but - for beginners - a record to come back to.

Search out, instead, Piazzolla's great late-1980's albums, TANGO: ZERO HOUR and THE ROUGH DANCER AND THE CYCLICAL NIGHT, both originally released on American Clavé and every bit as grandly dramatic as the titles imply. There's also an impressive concert performance, LIVE IN VIENNA, which I have on the French Esperance label. For those already won over and wondering where this guy came from, there's an atmospheric collection of more traditional recordings made in Buenos Aires in 1947, by Astor and his Orquesta Tipica, called *El Desbande* (available on the Spanish El Bandoneon label).



Mom Takes Accordion Out of Closet After 40-Year Hiatus!

by Mike Zampiceni

The third significant event centering around accordions involves my Mother, who at one time was an accomplished accordionist. My Father taught her how to play before they were married. During WW II, my Father went overseas and my Mother sold the accordion to start a nest egg before his return. So she essentially gave up seriously playing the instrument over 50 years ago. I remember her picking up one of the accordions around the house and occasionally playing *Cielito Lindo* or *Sharpshooter's March* to see how rusty she was. After I was a second grader or so, she finally decided she was rusty enough and could therefore relegate her accordion playing days to perpetuity.

Well, not quite. A couple months ago during one of my mother's visits, she said "You're probably going to laugh when I tell you this, but I'm thinking about taking up the accordion again." "Laugh?" I said, "I think we should be celebrating!" Unfortunately, I didn't have anything of the proper size or weight for her, but I still had my keepsake 12-bass that I learned on, so I loaned that to her temporarily.

So now at the age of 77, she's trying her best to use her tried and proven derusting agents in the form of Hanon exercises so she can once again sharpen her technique for the *Sharpshooter's March*.

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Thank you for your interest in the Bay Area Accordion Club. We hold monthly meetings and schedule various accordion-related events, and we send this monthly newsletter to all members (currently 340). We encourage your continued interest and participation. Should you care to join us, membership is \$20/year. Make check payable to BAAC and send to 31 Aliso Way, Portola Valley, CA 94028

January Board Meeting

Synopsis

- Treasurer reported balances totaling \$8,576 in our three accounts.
- The door fee for Veikko Ahvenainen's appearance at our March meeting will be held at \$2.00. However, donations which could offset Veikko's fee will be encouraged.
- We will invite Jorgen Sundevist (who will be in this country to assist at Galla-Rini's annual camp in Oregon) to play for us at our August general meeting. The Board approved a fee of \$500 for Jorgen.
- The Board has embarked upon the process of revising our bylaws. Extensive modifications have been proposed, so everyone will need time to consider. Discussions will continue for the next month or two. Your input is welcome.

Across the Editor's Desk.....

January 6, 1997

Dear Friends,

Just a line to tell you that I enjoy reading about the Bay Area Accordion Club and I hope someday to visit your festival at Cotati. Have heard a lot about it.

PBS continues to air the Lawrence Welk shows. Norma Zimmer and I hosted a special that will be seen in March, 1997. Please tune in.

Enclosed is a partial list of dates I have for 1997. Did 160 appearances in 1996. Am always amazed at the renewed interest in the accordion and the fine playing I am hearing from up and coming young players from all over the world.

Also enclosed is a check to help with postage or whatever.

A happy and prosperous 1997 to all accordion players..

Myron Floren

Jan 30 thru March 2: 13 different sites, all in Florida.

March 14 and 16: Yuma and Phoenix AZ.

April 2 - 14, May 27 - June 3, and Sept 29th - Oct 11th: Branson, MO at Lawrence Welk Theater.

Earlier May: Michigan, New York, Pennsylvania, New Jersey, Ohio, New Hampshire.

June: No. Dakota, Wisconsin, 6/8 in Astoria, OR.

July the 9th: Kimberly Old Time Accordion Championships at Kimberly, BC.

Sept. 15: So. Dakota.

Oct: No. Dakota, Indiana, Wisconsin, and Texas.

Nov. Maine.

"Keep tuned for more dates. Planning to cut down a bit in 1997 from 160 dates in 1996.

(Ed. Note: The list is greatly abbreviated here. For more details, call Marian.)

To Obtain a Copy of Our Bylaws:

The Board Minutes talk about revising our bylaws, and about the fact that we will want to hear everyone's opinions and ideas. Many of you may not have a copy of our current bylaws, without which it's tough to suggest changes. If you would like a copy, send a stamped self-addressed envelope to Marian, (31 Aliso Way, Portola Valley 94028) and she will mail you one.

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Piano



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Cajun



English

BAAC

Celebrate 1996 - Year of the Accordion

Italian Blues

by Jim Boggio

She's my Mama Mia Baby,
She makes pasta all night long,
She's my pasta-makin' cutie,
When she bakes cookies, she really
turns me on.

She's my Rigatoni Princess
But her mustache is gettin' way too
long.

She makes me cheese and salami
And an antipasto too,
And when she makes me marinara
sauce

She's never once used Ragu.
She's my Linguini Queenie
With a side of Pasta Fazool

She can make a baccalá
That would make a dead man drool.
She cooks everything in olive oil
Like a true Italian chef.
That's why Italians don't have
freckles,

Cause they just keep slidin off.

She's my gnocchi makin' mama
And my sides keep gettin wide.

If she don't quit eatin the leftovers
Jenny Craig's gonna commit suicide.
She makes risotto, cannoli and
spaghetini

Won't call Dominos Pizza on the
phone

But when we're alone together
She pours on the provolone.
She's a meatball makin' mama
With me she's still the boss
She can have anything in the world
she wants from me

As long as she stirs the sauce.

Here is a list of favorite accordion albums by avant-accordionist **Guy Klucevsek**. His comments are in italics.

Francisco Ulloa, "UltraMerengue!" (1993, Green Linnet). Dominican merengue accordionist. *"He plays so fast it takes my breath away."*

Evan Harlan, "Excelsior Declassified" (1996, MarkSetGo). *"Harlan, an alumnus of the Klezmer Conservatory Orchestra, does what he calls 'declassified' versions of the Shostakovich Piano Preludes, among other things."*

Ivo Papisov, "Balkanology" (1991, Hannibal). Balkan accordion folk music. *"Shows that a tradition can be expanded without destroying its foundations."*

Or pick up anything by:

Maria Kalaniemi: *"She comes out of the Finnish folk music scene but can cover many different styles, always with passion, intelligence and impeccable musicianship."*

Lars Hollmer: *"an autodidactic multi-instrumentalist who composes very personal, quirky, complex pieces."*

Astor Piazzolla: the late Argentinian bandoneon player who *"single-handedly brought the tango into the modern era, reinvigorating it with jazz harmonies and classical counterpoint."*

Attwenger: *"an Austrian duo of accordion/vocals and drums who do their own warped take on Bavarian folk music, including rap elements and punk tempos."*

Contact Phone #s for Officers and Board Members:

Pres: Bob Berta (415) 756-8309
V.P. Frank Panacci (415) 731-1039
Treas. Peter Adler (510) 845-4936
Record.Sect. Val Kieser (510) 531-4836
Finan. Sect. Bob Smith (415) 856-9321

Peter Di Bono (415) 753-1502
Ed Massolo (415) 589-8409
Herb Meier (415) 364-5398
Frank Schlotter (510) 339-8657

NAME THAT BAAC MEMBER!!

Pictured above is a fellow we all know and love, but who has changed a wee bit from the time of this photo. So, folks, how many of you can name this accordionist?



(Answer next month.)

DONATIONS

Myron Floren \$25.

January General meeting, cont.

as I enjoy **Joe's** playing, I like his anecdotal comments even better. You could learn a lot about music (and life) just listening to **Joe**. **Boarischer Laendlers** were in tonight, because **Joe** played one for us also. He played two polkas, one of which he wrote, and a waltz which he also composed. His most recent trip to Europe focused on Austria where he played these same numbers. He enticed us all to a vacation in Austria where music is a celebrated part of everyone's life, and indeed every other person plays the accordion!

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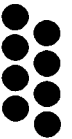
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NEXT MEETING: MONDAY
FEBRUARY 3, 1997
7:00 PM

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