



Founded 1980

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**The United States Air Force
Musicians'
Alumni Association**

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Drum Corps & Pipe Band Reunion: June 12

by Warren Cooke

In the spirit of continuing the war stories, comradery, and gathering of the finest group of people on the face of the earth, we again prepare for another reunion of troops who shared from many years together - times and experience none of us will ever forget. Here are the particulars for this event: Dates: Thursday, June 12 through Saturday, June 14, with a Sunday, June 15 departure. The place is the Carroll Valley Resort, 121 Sanders Road, PO Box 715, Fairfield, PA 17320. Phone #800 - 548-8504 and the FAX: 717-642-1296.

Discount rates: regular room w/two double beds: \$94.00. Parlor room w/hot tub: \$109.00. Reservations can be made at any time. Mention The USAF Drum Corps Reunion.

This is a small, cozy resort located just west of historic Gettysburg, PA with both Hershey Resort Park and the PA Dutch city of Lancaster close by. The reunion will occupy the entire resort. Overflow reservations will be in a sky lodge about 100 yards away. A golf course is part of the resort.

The inn contains a banquet room, large tavern for informal gatherings, a restaurant and lovely rooms. battle-field tours, outlet malls and antique shopping will be available.

Activities include a music night, a banquet, and the D&B Corps and Pipes and Drums will be recognized at the Gettysburg Music Festival. Music Festival events will continue all weekend. Contact: **Bob Zarfoss** at (717)843-1633, bpzarfoss@sus-com.net or write: 300 Greendale, Road, York, PA 17403.

CMSGT. Presley B. Wood: In Profile

by Harry Vulgamore

Woody is firing up his pipe as I enter his kitchen and we greet each other through a cloud of smoke. I'm profiling my old First Sergeant for this CODA issue. He probably prefers "my former" First Sergeant since he is only 83. He has invited me over to his house for coffee and to chat about his military career.

Presley Bynum Wood, better known as "Woody" started his music career early studying cornet, violin, saxophone and oboe in his school band. He also learned from his father who played several musical instruments and was a wonderful singer. After high school he was awarded a full music scholarship to the University of Kentucky at Lexington as an oboist. It was here that he met his future wife Wilda to whom he would be married for 57 years. After leaving college, he decided to enlist in the Army Air Corps instead of waiting for the draft.

"The recruiter told me if I enlisted I could choose the post of my choice instead of being assigned by the military. He suggested I choose Ellington Field near Houston, Texas because it was so new and modern. When I got there it wasn't that way at all, it was kind of a dump but there I was. It was August, 1941. Wilda was finishing up her BA and chased me all the way to Houston to get married." He chuckles and adds, "Just kidding."

Since oboes weren't authorized in 28 piece bands at that time, Woody was assigned to play French horn, because he was familiar with this instrument from two of his college roommates. Woody was now a PFC in the 619th Ellington Army Air Force Base Band.

As the Second World War raged, talented musicians joined military bands. Many Houston Symphony Orchestra members enlisted in this band and Woody was able to study with **Bernard Valkenier**, the principal hornist in this organization. **Ed Gerlach**, later with Glenn Miller (still has a band in Houston) and several musicians with the Harry James and Benny Goodman bands were here. The renowned composer **Clifton Williams** was also stationed here. Woody played violin in one of the dance bands at Ellington.

In 1945, as a SSgt, he was assigned to the 633rd AF Band under **CWO Joseph Garcia** at Randolph Air Force Base. He was assigned as supply sergeant and ordered to attend the NCO Administrative School at night. Woody didn't like Randolph and asked for a transfer back to Ellington and remained there until after the war when the band was deactivated.

Goodfellow AFB was his next short assignment, very short because this

(Continues on next page)



Profile

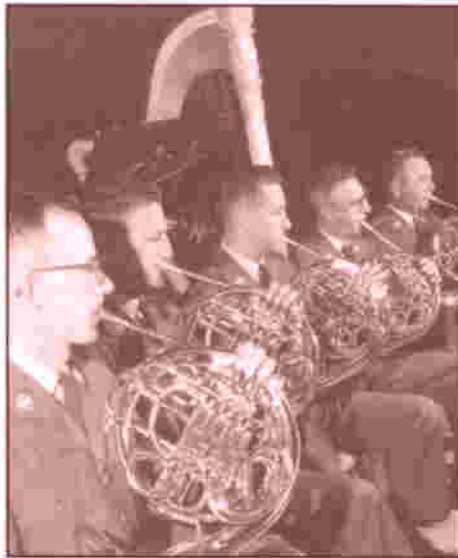
(continued from Page 1)

band was also deactivated after just a few months. Guess where he was next transferred? Randolph AFB again. We already know what he thought of this base, so being the person Woody is, he finagled another transfer in only two days!

By now he was a MSgt, the highest enlisted rank at the time. His career as First Sergeant began in 1946 just five years after joining the military. After that he says, "Just about everywhere I went, I was the First Sergeant." For the next 23 years Woody was First Sergeant somewhere. Maybe he was your First Sergeant.

Barksdale AFB, Louisiana would be his next stop. **CWO's Kurt Linden** and **Carmine Luce** were the directors there and Woody would remain until 1949 when he was transferred to Reese AFB in Texas. Seems he couldn't get out of the South. Woody remained there until this band was deactivated. He was put in charge of a Musical Activity Team. He organized a drum and bugle corps and played retreats, parades and other functions. Woody wasn't happy in this job and wanted to return to the regular band field. He contacted **CWO George Attridge**, the supervisor of music for the Air Training Command, and requested a transfer to the band in Alaska.

Mr. Attridge called back and asked if he would consider the Wiesbaden Band in Germany instead since **Lt. Costenbader** needed a good first sergeant. This was a top-notch band and Woody has many fond memories of his tour there. He recalls especially July 1955 when **Lt. Herman Vincent** arrived. "I was amazed at his astuteness, musical abilities, conducting and just being a commander. An officer with two hats, he was outstanding." In addition to his music responsibilities, Vincent was the supervisor of music for USAF Bands. Vincent had a **2nd Lt. Robert Ensign**, who was also an outstanding musician. Woody sadly recalls that Ensign was not a career officer and got out after four years to become a band director in Kansas.



Academy Band Horn Section: Circa 1965.
(L to R) Sgts: Eggstein, Edleman,
McClaffin, VanSice, and Wood

There were other top musicians in this band, including trombonist **Omer Boggs**, an American completely fluent in the German language. "He could correct the natives in grammar. He was our translator and announcer." **Lt. Vincent** asked Woody to write up the band for the Air Force Outstanding Unit award. "I did and we received the award, the first Air Force Band to be so honored."

In July 1958, Woody was sent to the Air Force Academy as a horn player and as the First Sergeant. Besides administrative responsibilities, Woody was a great musician, even playing in the Colorado Springs Symphony. Woody chuckles as he relates one rehearsal where **Jerry Light** tied his shoe to a window blind and pulled it out of reach. During his Academy tenure he played regularly in the concert and marching bands and traveled TDY with our groups.

Chuck Gardner recalls, "Woody and I shared the same birthday. On November 29, 1967, we were recording in Los Angeles and staying at the Roosevelt Hotel. I decided to share a cake with Woody and called **Dave Kirkendall** and a few others to go to Woody's room at 11:00 p.m. and wake him up for cake eating. Woody was asleep, but we roused him out of bed for a slice of cake."

I remember eating dinner with Woody at the Seaway Motel in Toronto when he had to leave his meal to solve

a problem with one of the members and the hotel manager. At that time we had 120 terrific musicians assigned to the band. We had our share of prima donnas but Woody always seemed to find a way to deal with them.

Woody served as First Sergeant under nine officers at the academy: **Carl Costenbader**, **Gregory Rodgers**, **Harold Copenhagen**, **Franklin Lockwood**, **Arnald Gabriel**, **Herman Vincent**, **Henry Uhland**, **Terry Hemeyer** and **Richard Thurston**. Among these Woody says, "**Capt. Copenhagen** sticks out as one who created so many innovative programs here." **Terry Hemeyer** tells me, "Woody is my favorite First Shirt. He is one of the few people I know who is tough, yet always cared for the people for whom he was responsible. The mission had to be done right, and in spite of the egos he had to deal with, he somehow made everything work."

Since his retirement, Woody's hobbies keep him busy. He is an avid clock collector and builder. Clocks were going off all the time I was visiting, from antiques to the latest state of the art atomic clock. He has taken an upholstery course, volunteers at his church, enjoys working on his computer and incidentally has downloaded over 600 pieces of music from the Internet. If you're on Woody's e-mail list you are guaranteed to have the latest information on everything.

Woody's wife Wilda died of pneumonia in 1999. She had taught school in Kentucky, Texas, Germany and in Colorado Springs from 1958 until her retirement in 1982. His son Michael was the Dean of the Library at Ball State University. His two grandsons, Sam and Andrew are graduates of Ball State. It has been my pleasure to have him initially as my First Sergeant and now as a friend for almost 40 years.

Harry Vulgamore is a contributing writer for the CODA and will write about musicians that have served in the field. His e-mail address is: CHVulgamore@msn.com

**Plan Now For The
USAFMAA REUNION 2004
June 16 - 20, 2004
St. Louis, MO
(see Page 5)**

Notes from **Public Affairs: Bands Division** **Air Force Band Career Field Update**

by Lt Col Mark Peterson

Thanks to all of you for your encouraging comments on my first column in the last CODA. I hope all of you had a wonderful holiday with families and friends and are off to a great start in this new year.

In an effort to make this column somewhat educational as well as informational, I thought I'd use some everyday Air Force (AF) acronyms that some of you may have forgotten from your AF days.

On New Years Day (NYD), I was privileged to march in the Tournament of Roses Parade (TORP) with about 125 other AF musicians. The band included members from 18 AF bands, both active duty (AD) and Air National Guard (ANG). Participants arrived in Los Angeles (LA) for an early evening organizational meeting on Dec. 29, followed by two full days of intense marching rehearsal. The band was led by a color team from the Travis AF Base Honor Guard. **Major Doug Monroe**, band commander at Travis, and his team put the entire production together, staffing and coordinating the hundreds of details that made everything come off like clockwork. If you saw the broadcast, I'm sure you'll agree that the results were outstanding!

As I write this, my office has just completed a revision to chapter 10 of AF Instruction (AFI) 35-101 (the band chapter of the Public Affairs (PA)(AFI) that should be published later this year. Many of you probably remember its predecessor, Air Force Regulation (AFR) 190-1. Among the sweeping changes that AF Chief of Staff (CSAF) **Merrill McPeak** instituted in the early 1990s (including a redesign of the AF Service Dress uniform) was a total reorganization of the publication system. The new numbering and renaming system which resulted still frustrates those of us who learned the old system. For instance, the dress and personal appearance regulation changed from AFR 35-10 to AFI 36-2903. I just can't seem to remember that new number as easily as 35-10.

Another change was the recording all Air Force Specialty Codes (AFSCs). When I first entered the Air Force in 1983, all bandmen were in the 87xxx career field. Now, officers are 35Bx and enlisted bandmen are 3N1xx (regional bands) or 3N2xx (premier band).

Yet another organizational change, instituted after Gen. McPeak retired, aligned our Air Force into Aerospace Expeditionary Forces (AEFs). It was apparent from AF participation during the Gulf War and follow-on no fly operations over Iraq that our forces were constantly in a deployment mode. The idea behind the AEF concept was to organize the entire AF into deploying wings with 15 month rotation cycles. Each deployment window would be 90 days during the cycle (if the unit deployed at all). For the remainder of the cycle, members could expect to be at their home station training. This process has given stability to many career fields that had been hit heavily with deployment taskings.

Once that system was in place, our bands began to work on a way to get into the rotations and provide entertainment to deployed AF troops. This has taken much more time and effort than I originally anticipated, but I'm pleased to say that we are very close to having our first band deployed in support of an AEF. The band would not deploy for the full 90 days, but look for a window of opportunity during the middle of a deployment (10-20 days or so) to perform throughout the Area of Responsibility (AOR).

Why is this important? First, it gets at the heart of what our AF (and earlier, the Army Air Corps) bands were created to do - perform for and entertain our own service members. Second, when we deploy a band unit to support an AEF, it gets a much higher priority for airlift and other logistical requirements in-theater than it would going on temporary duty yonder (TDY) orders. Third, this travel is paid for using AEF funds, not the band's operating budget. Finally, in this day of budget and personnel cuts, having bands written into the war fighting libraries in this way weaves them deeper into the fabric of the Air Force's war fighting mission

(and will, with luck, help deflect future personnel/band cuts). Once we've done our first deployment, I'll fill you in on how it went, what we learned and what we need to fix.

I hope this information is, if not useful, at least somewhat interesting and that I didn't completely lose you in the acronyms. Feel free to contact me if you have questions or have a subject you'd like me to address in a future column.

Lt. Col Peterson is the Chief of Bands Division and a contributing writer for the CODA and will provide information from Bands Division. His e-mail address is: mark.peterson@pentagon.af.mil

Ken Schinstine **Appointed USAFMAA** **Secretary/Treasurer**

As required by the by-laws of the USAFMAA and in reaction to the December 28, 2002 death of our good friend **John Lemelin**, the first elected secretary/treasurer of USAFMAA, the executive committee appointed **Ken Schinstine** of Colorado Springs, CO to fill out John's remaining term of office which will run through the next association election scheduled for 2004. Additionally, Ken has agreed to serve as the association's registered agent with the State of Colorado, a position that John also filled. Ken acted as interim treasurer upon John's death, and his appointment to fill out the term was effective February 1, 2003. We are deeply indebted to John's wife, Claire, for her understanding and assistance, and to Ken for his willingness to serve.

Lou Kriebel, USAFMAA President
Harry Gleeson, USAFMAA
 Vice President

Notice!

The "**Notes From Our Members**" column is very important to our readership. We welcome your contribution to this column and want to hear from you. Please send your notes to:
CODA, c/o Ken Schinstine, 3006 Chelton Drive, Colorado Springs, CO 80909-1059.

Spotlight On Lewis Anderson

by Harry H. Gleeson

"Multitasking" was the catchword of the late 90s, but for Lewis Anderson it was his musical life in the early 1950s when the young Warrant Officer (now 78 years old) was both the assistant director of the United States Air Force Symphonic Band and the main conductor for the USAF Bandsman School.

Not only was he one of the busiest young conductors in America at that time, his path to membership in the Air Force was unusual to say the least. Drafted for service in 1942, he had passed the physical, but his local draft board in Boardman, Ohio, sent a letter to the state board in Columbus stating that Lew was a "musician" and therefore prone to "tension and anxiety."

Thus rejected for the draft, he returned to Berea, OH, to finish his studies at the Baldwin Wallace College Conservatory of Music where he played in the campus Navy reserve band! In fact, he volunteered three additional times for the Army, always passing the physical, but the "musician" title stayed on his record, and he was always rejected because of his local draft board's prejudice.

After graduating from Baldwin Wallace, he attended Columbia University in New York where he earned two Masters degrees concurrently. He had returned to his hometown and began teaching when the chairman of the Draft Board called him and said, "Anderson, you'll be happy to be informed the next call up you're on the list." And he said, "I'm sorry, you had four chances, now I have three degrees and a career in front of me," so he joined the National Guard where he directed a small band.

Then Harry Truman alerted the Guard to go to Korea from here (Ohio). He remembered an article by Colonel George Howard on the advantages of music in the Air Force, so he arranged for an appointment. The interview went well, because **George Howard** hired Lew on the spot.

In a hand written memo to his staff, Col. Howard stated, "Interview with Mr. Anderson, 14 August, 1950. Good personality. Should make a fine W.O. (Warrant Officer) after proper military training. Recommended he enlist here and be assigned to school for teaching and further training."

But even Lew's enlistment process was exceptional to say the least. He arrived at Bolling "as a civilian in August Of 1950" because Col. Howard wanted him to begin working at the Bandsman School immedi-

ately. But clearing his paperwork with the National Guard took time. Howard, however, insisted that "Andy" as he had nicknamed him, begin immediately, "so I was conducting in a T-shirt and directing everything (at the school) until I was finally able to be sworn in two months later." During that time while still a civilian, "Col. Howard gave me a pass to go to the mess hall to get food, and I stayed in the band barracks."

Even his "basic training" was unusual. In those days, virtually all AF bases gave basic training. When Lew finally joined, he entered as an A1C. "They found out later that I had to take basic. But Col. Howard said, 'Well, he can't be there with that basic group all day long because he's working for us.' So I showed up in the morning for an hour and a half and then came back to the Band School."

"In the process, Col. Howard said, 'I want the exams updated for staff, tech, master, and warrant officer' so as an A1C, I updated those tests. And Col. Howard called me in and said, 'Andy, I want you to be a staff sergeant - the Staff Sergeant - take the exam.' And I said I made out the exam, and he said, 'Well, I want that to be on your record.' So I took the exam - pretty high grades because I had written the exam - and I put the stripes on."

"About a week or two later he said, 'Andy, I want you to be Tech Sergeant.' I said it was the same deal, but he said, 'I want the record.' So I put the tech stripes on. A couple of weeks later, Master Sergeant. I was still taking basic training, and I was a master sergeant!"

"Then finally they (his basic trainers) said, 'Well, you've had enough of this basic, we'll pass you off. You've taken all these courses so you pass.' I hadn't taken any of the courses, but I think they were just embarrassed to have a master sergeant still in basic training!"

By the time he received his warrant commission in 1951, Lew Anderson was the chief instructor and conductor at the Air Force Bandsman School. But his career didn't stop there, because in October of 1953, on paper at least, he was "relieved from duty as instructor, USAF Bandsman School and assigned duty as Assistant Conductor, The USAF Band.

As Assistant Conductor: Symphonic Band, Lew prepared all of the concert material, conducted several of the radio and television broadcasts and numerous area concerts. And in March of 1954, he took the USAF Band on an eight day Southern tour because Col. Howard had been confined to quarters with pneumonia - one of the few times in his career that George Howard ever missed concerts.



However, serving as Assistant Conductor of the Symphonic Band was really an additional duty, because he continued to conduct the Bandsman School, ceremonial and concert bands. "I wouldn't say I was burned out, but it ended up that I was running the band school (academics), conducting the band there, interviewing and auditioning civilians and potential warrant officers, rehearsing the symphonic band, the ceremonial band, you name it. Some days I was conducting like six hours."

So he resigned his commission in August of 1954 and went to the University of Michigan to work on his doctorate with **William Revelli**. After a year and a half there he left to accept the position of Director of Bands at the University of Connecticut in Storrs.

A unique position opened up in his home area in 1958, and he returned to Youngstown as Director of Bands at Rayen School. Originally a private institution, it eventually evolved into a prestigious public school, from which he retired in 1979.

But playing was still in this trumpeter's blood, and to this very day - at age 78 - he plays between three and five dance gigs every week. That playing has kept him in exceptional physical condition because, "I have to practice every day or I'll lose my chops." On a dance job he plays four horns, "regular trumpet, pocket trumpet, flugel horn and baritone horn."

He and his wife Irene - they met and married while he was in DC - now divide their time between their condo in Poland, Ohio, and (since 1988) their winter condo in Ft. Myers Beach, Florida, where he also plays with various jazz combos and a big band.

Harry Gleeson is a contributing writer for the CODA and will write about musicians that have served in the Washington D.C. area. His e-mail address is: HGGleeson@aol.com

Reunion 2004

Steaming Towards St. Louis!

By Ed Mohan

2004 Reunion Chairperson

Plans for the 2004 **USAFMAA Reunion**, June 16 - 20 in St. Louis are going as planned and are well ahead of schedule. So far we have two tours confirmed and plans for the usual golf tournament and another *requested* event are near completion. There is a fabulous steamboat casino on the Mississippi River and we certainly plan on taking you there if desired. A must see is the Band of Mid-America's rehearsal facilities. It has to be one of the best in the program. The band will fully support our visit to the area. Just in case you have not heard, the reunion committee is preparing an agenda booklet to present to each attendee. The booklet will outline all of the planned activities and many other things that will be available for you to see and do on your own. It will include directions from the hotel and any admission charges if applicable. We will give you the booklet when you arrive and register. Obviously printing a booklet like that will cost. To offset the cost we are selling business card ads (\$25.00) and honor roll listings (\$10.00). Contact **Jerry Powell** at geraldkpowell@aol.com for more information or send the requested fee to **Jerry Powell**, 5649 S. 84th E. Avenue, Tulsa, OK, 74145-7916. This will truly be one of the best reunions ever. Don't miss it and start planning your participation today. Hotel reservations will begin soon and our block of rooms will go fast. We're rolling and we'll meet you there!

Taps...

Joseph Hatchie
John Lemelin
Blaze Marchese
Rev. Frank Musick
Nicholas Ochoa, Jr.
Daniel Pasonault

I Remember...

by Dick Daugherty

+ **George Mardorf**: He was a fine player with a great sense of humor. Unfortunately, we spent most of our time at the Academy Band trying to crack each other up!

+ Playing gigs at dozens of Service Clubs usually before audiences of 15 or 20 people. One exception was the club at Torrejon Air Base in Spain. Because the base was new, the troops were starved for entertainment and we had standing room only for our concerts.

+ Dancing and singing on stage as a member of the Officer's Club Chorus. I was really embarrassed (and very bad.) **Lucky Borland** was in the orchestra and laughed until he cried!

+ My first Christmas Eve away from home. I was 18 but I walked through downtown Montgomery, Alabama in search of something to do. I ended up, alone, in the barracks at Maxwell AF Base.

+ As we formed the Academy Band in 1955, applications poured in. I remember one in particular. One aspirant sent in his photo, a picture of himself and his car and a shot of his car by itself. (He wasn't accepted.)

+ Wearing a sidearm in a holster while in downtown London. As pay officer, I had to be there and was carrying a lot of cash. Since even the police in London do not carry guns, I received lots of stares.

+ Always trying to look sharp. I had spit shined shoes and cap bill and a freshly pressed uniform. Yet, when **Bill Dries** stood next to me, I looked like a bum. He was poster perfect!

+ Being told by a Dutch Air Force Base Commander that "our barracks are good enough for our troops so they should be adequate for your troops." I couldn't argue so we used his accommodations. The next time we were in the area I sneaked the band into a hotel.

Notes From Our Members!

Forest Ray

I just finished the latest issue of CODA from front to back. What a great newsletter this has become! I always find an article reminding me of good times and good friends from yesteryear. This time you featured **John Mutu** written by **Harry Vulgamore**. I knew both of these fellows at the AF Academy. Another classic was "I Remember" by **Dick Daugherty** who was also at the Academy before his commission.

I too attended the Sacramento Reunion and renewed friendships with longtime friend **Gerald Pennington** (Hickam 49-50), **Larry Smith** (Academy 55-59), and **Willie Thigpen** (Tyndal AFB 50, Shaw 65-68). Rekindling our friendships has been as easy as picking up a horn after a few years absence; it all begins to come back to you and the pleasure is there once again.

I still play string bass in the Sumter Community Concert Band, directed by my last commander - **CWO Patrick Veltre**. I think all of us who served in the bands are blessed many times over by friends we made and the really great musicians with whom we served.

Many thanks to CODA for "keeping us together." I am eagerly anticipating the next issue.

Ray Hitchell

Received a copy of the CODA for Christmas and would like to "enlist" as a member.

I played piano and keyboards for the 581st AF Band, Robbins AFB, GA from October 1971 to October 1972 and for the 686th AF Band (USAFE), Wiesbaden AB and Sembach AB, Germany from October 1972 to August 1975.

Those were the days!

Wes Adams

I did enjoy the latest CODA edition that featured the John Mutu story - **Harry Vulgamore** did a heck of a job on this narrative!

THE DRESS HAT

'The Dress Hat' The third is a series of drawings depicting the early successes, disappointments, and frustrations of growing with the new Air Force Academy Band as created by Trombonist A/1C Vern Beebe. (circa 1958)

CODA

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Richard C. Daugherty, I Remember

Harry H. Gleeson, Spotlight

Harry Vulgamore, Prattle

Lt. Col Mark Peterson, Notes from PAB

Very Important Notice! It's time to pay your dues for 2003. Unless you joined USAFMAA during the last quarter of 2002, or have already paid your dues for 2003, you are in arrears! You should send your \$10.00 check made out to the USAFMAA, c/o Ken Schinstine, 3006 Chelton Drive, Colorado Springs, CO 80909. You will not receive the CODA after this edition unless your dues have been received!

The new directory is in production and will include all past and present members and their contact information. However, distribution will include only those members that are paid up for 2003. This is a great time to check information in the current directory and send Ken any necessary changes. This needs to be done **ASAP!**

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