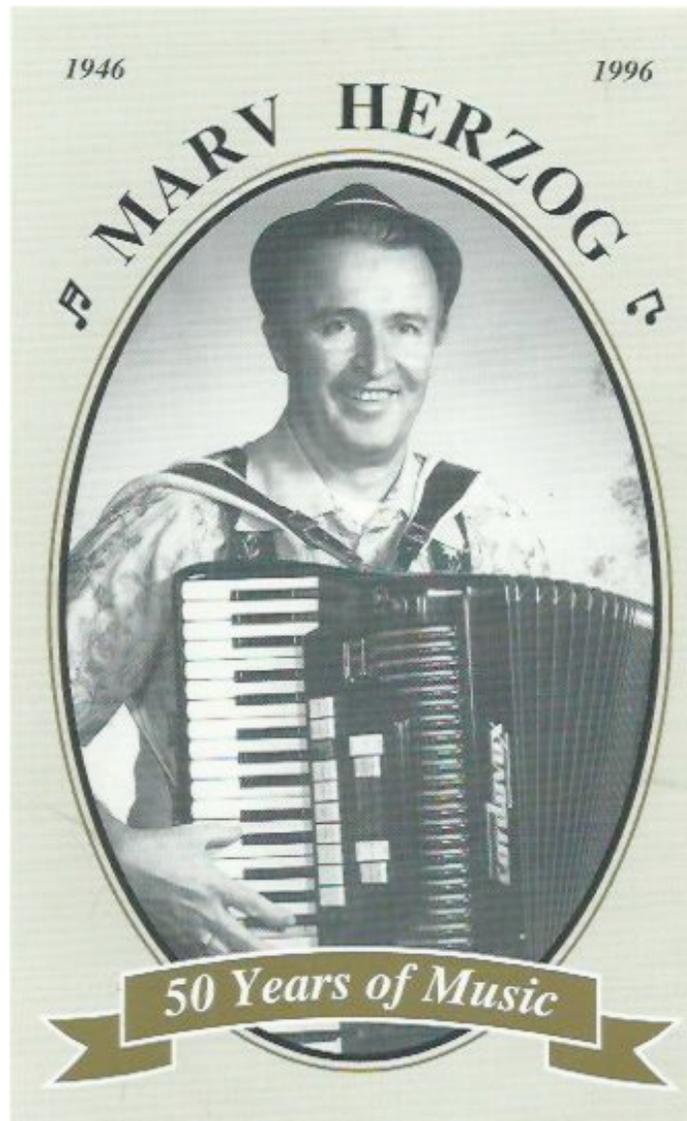


1946 1996 Marv Herzog: 50 Years of Music

By Teresa Herzog

Published by the Frankenmuth Historical Association and Museum (Frankenmuth, Michigan), 1996

[Frankenmuth Historical Association published this booklet in conjunction with its Annual Meeting. The 1996 version of this history is now out of print and has been converted to this format for educational and research purposes. Information obtained from this booklet should include a reference to the author, Teresa Herzog, and to Frankenmuth Historical Assn.]





Marv and his sister Marian (1936)



Marv and his first set of wheels at 3 years old (1935)

Marvin Otto Herzog was born August 9, 1932, on a farm in Frankenmuth, Michigan to Otto and Clara Brenner Herzog. He was the second child of five and the one and only son.

Music played an important role in the Herzog home. Clara played the old-time pump organ in the parlor and Otto strummed the banjo, tuning the four strings to the first words of the song "How Dry I Am." When the tune sounded right, he was ready. The family, together with their friends, enjoyed many evenings singing the old German songs handed down through the generations. Otto and Clara both knew how to speak English, but they spoke mostly German at home. When Marv was in the first grade, all classes were taught in German with the exception of one, an English class. In the second grade, all classes were taught in English with the exception of one, a German class.

Otto belonged to the Frankenmuth Singverein, a local male choir that performed at area functions, church services, and on radio stations in Saginaw and Bay City.



Marv's father Otto Herzog, with his banjo, enjoying the rest of an evening after a practice session with the Singverein group from Frankenmuth (1938)

A highlight of almost every year was putting on a musical play in the school auditorium. The Singverein group held their weekly practice every Tuesday night upstairs at the local Town Hall/Marshall's Office, currently [demolished 1998] the Frankenmuth Ambulance Base on Tuscola Street. When the practice sessions were over, Otto would often take out his banjo, and for the remainder of the evening, the men would sing the songs their forefathers had brought from Germany.

Every year Frankenmuth held a "Kinderfest" on the Fourth of July in St. Lorenz Churchgrove. One year, while the Frankenmuth Community Band was performing an evening concert on the bandstand, Otto was strumming the banjo and singing with his friends from the Singverein behind the bar in the Grove. Most of the adults and a few little boys, including Marv, were behind the bar, listening, laughing, and singing along with the merry-makers. In his boyhood, Marv learned many German songs simply by listening to the Singverein.

Most Saturday nights, the Herzog family would be in the kitchen, listening to the radio tuned to the Grand Ole Opry, live from Nashville, Tennessee, and on Sunday mornings after church, they tuned into WFDF radio station in Flint, Michigan, for the Polka Show.

From those early beginnings, the old German songs from his father, the country music from the Grand Ole Opry, and the polkas and waltzes from WFDF came the style of music that is uniquely "Marv Herzog."



Christmas 1942, Marian, Marv, Hilda and baby Verna

On Marv's ninth birthday, Otto and Clara decided it was time for another musical instrument for their family. A player piano was brought into the front parlor. Marv and his sisters would choose from the many rolls of music, put them on the piano, pump the pedals, and watch and listen to the piano play. Otto enjoyed the piano too, fingering different chords and melodies then singing along with them.

The day arrived when Marian, the eldest child, began to study the piano. Teacher Hahn came to the Herzog home every Saturday for a half-hour lesson. He would listen to Marian's last lesson, teach her some new chords and procedures, give her the new song assignment, and play it for her so she could understand what it should sound like for the following Saturday. Standing behind the parlor door leading to the hall would be Marv, listening and watching. When the lesson was over, Teacher Hahn would leave the room by the main parlor door, go through the kitchen and out to his automobile to depart. As soon as he was gone, Marv would jump on the piano bench and proceed to play the new song the teacher had just demonstrated.

Otto and Clara often heard Marv playing Marian's lesson and decided it was time for their son to start taking lessons also. One particular Saturday, they stopped Teacher Hahn on his way out of the house and inquired about lessons for Marv. While this was being discussed, Marv, assuming the teacher had left, jumped on the bench and played Marian's lesson for the following week. The teacher thought it was Marian playing, burst through the parlor door and was shocked to see Marv sitting at the piano playing a song he had heard only once. Frightened by the sudden action, Marv bolted from the room, certain he was in trouble with his parents and the teacher. However Teacher Hahn merely looked at Otto and Clara and said, "That boy will never sit still for music lessons. He will play everything by ear and not pay attention to notes, or fingering, which is as important as reading notes." So ended the thought of music lessons for Marv.

When Marv was twelve, a neighbor, upon hearing about Marv's ability to play by ear, introduced him to a full-size forty-eight bass piano accordion. He showed Marv where the C, G, and F chords were on the left side then said, "Why don't you take it home and see what you can do with it?" Marv practiced the accordion for an hour every day. He learned each song by trying to remember how it sounded, then practiced it over and over in different keys, until it was committed to memory. To this day, that's how Marv learns new songs.

During the sixth through ninth grades, Marv played the clarinet, also by ear, in the school band and the community band, though he much preferred the accordion. Finally in the ninth grade, he was allowed to play the accordion, with the band accompanying him, during a concert in the auditorium. Marv had learned the song just as he learned all songs, by listening to it, although the music teacher did not know he could not read notes. While Marv played, the teacher conducted the rest of the band. He noticed that Marv was not turning the pages of the song book to correspond with what he was playing, so turned the pages for him, not realizing printed music meant nothing to Marv.

Also while in school, Marv and a classmate, Frank Kern, would play duets on the piano. Frank was taking piano lessons and often commented on Marv's ability to duplicate any song that Frank could play after hearing it only once. They would alternate positions at

the piano, one playing bass chords and the other playing lead, singing and having fun. The duo was asked to perform many times for the meetings of the Rotary Club of Frankenmuth and the Walther League. When the League sponsored its yearly plays, Frank and Marv would entertain on the piano between acts. They even entered a Frankenmuth talent contest and won second place, receiving a "Certificate of Excellence." In a Reese talent contest the duo won first place with a "Certificate of Superior."



The Herzog family, Otto, Clara with Verna, Grandma Anna, Hilda, Marian and Marv (1946)

During the summer and fall of 1946, Marv was becoming more accomplished on the accordion. Otto would strum his banjo and play along with his son. Another classmate, Bill Braeutigam, bought a set of drums, and the three practiced in the front parlor. In October of that year, the G.B.U. Club in Birch Run came to Otto with a dilemma. The band hired to perform for their New Year's Eve Party at Scharrer's Woods had cancelled, and they were in need of a replacement. Members of the club came to the Herzog home, listened to Marv, Otto, and Bill for over an hour, and satisfied that they could play enough music for an evening, hired them for December 31, 1946, the band's first paid performance.

With money in his pocket, Marv started dreaming about owning a newer accordion and booking more jobs, which he did, but he still played the piano when necessary. On April 22, 1947, Marv was hired for his first wedding job and played background piano music for a reception at Zehnder's Hotel. That same year, Arno (Sonny) Rogner was discharged from the army and joined Marv, Otto, and Bill, playing guitar.

As a foursome, they performed for the Conservation Club, the Grey Fox Club, the T.O.O.L. Club, and many weddings, parties, and dances in the Saginaw Valley. When Marv was old enough to drive and own a car, Otto quit the band. They remained a trio throughout Marv's teenage years and were booked almost every weekend.



Marv with his first band, Arno Rogner and Bill Braeutigam (1948)

A special highlight during Marv's teen years took place at the Temple Theater in Saginaw. The Saginaw Quota Club started a talent show called "The Quota Club Showboat," held at the Temple Theater every second Saturday of November. In 1948, Marv and Sonny were asked to perform at this function and played Frankie Yankovic's "Just Because Polka." Numerous repeat appearances followed during the years the Saginaw Quota Club sponsored this event.



**Marv with his band just before Marv's Army days (1953)
Al Rohn, Bill Creller, Bill Braeutigam and Marv**

When Sonny left the band in 1951, Marv and Bill Braeutigam were joined by Al Rohn playing guitar and Bill Creller playing steel guitar and banjo. They played together until January 7, 1953, when Marv was inducted into the United States Army. He served for two years, stationed at Camp Chaffee near Fort Smith, Arkansas. During his basic training, word spread quickly through camp that he could play accordion. Consequently he was asked to perform often at the Non-Commissioned Officer's Club.



Marv performing for "Soldiers on Parade audition (1954)

During Marv's army years, the Armed Services of the United States had a television program, based in New York City, called "Soldiers on Parade." Representatives held talent contests at various camps around the country to determine who would appear on this national television program. Before they were scheduled to arrive at Camp Chaffee, army personnel held a talent contest there, and Marv was in the finals. On the night of the big contest, with the "Soldiers on Parade" officials present, Marv played his songs, accompanied by the Army band, and won. He was on his way to New York City to be on national television. Unfortunately, the only stipulation was that he must still be a soldier when he appeared on the show. Since his two years were almost over, he would have had to re-enlist to be part of the program. After much deliberation he decided not to re-enlist, and in January, 1955, he returned to Frankenmuth.



Marv in uniform (1953)



Herzog family picture, Verna, Clara, Marian, Marv, Otto, and Hilda (Marv was home from the service for Marian's wedding in June, 1953)

Following his army days, Marv and Bill were joined by Harry Maurer on bass fiddle and Jimmy Walters on guitar and banjo. They were soon booked to play for wedding, clubs, and parties. In addition to the band, Marv formed "The Herzog Trio" with his sisters. Marv played accordion, Hilda played guitar, and Verna played the big bass fiddle or the piano. This trio performed at talent shows and weddings and were regularly on a show sponsored by the Michigan Milk Producers Association, on WNEM-TV, Channel 5 in Saginaw, for about a year.



**The band after the service
Bill Braeutigam, Harry Maurer, Don Doyle and Marv (1962)**

During the Fifties, some big changes were taking place in Frankenmuth. The Zehnder family had made a name for themselves in the restaurant business. In 1950, Tiny and Dorothy Zehnder purchased the Fischer Hotel across the street from the Zehnder Hotel and Restaurant that the family owned and operated. Following a trip to Bavaria in Germany, Tiny and Dorothy decided to remodel their restaurant with a Bavarian motif. To celebrate the completion of this remodeling, they held a celebration in their restaurant in 1959, appropriately calling it the Bavarian Festival. Tiny booked Marv and the band to play German music for dancing. It was a huge success and became a yearly event, outgrowing the restaurant, moving to the parking lots and finally to the newly created Heritage Park. All during the moves, Marv and the band continued to be part of the entertainment for dining and dancing, gaining in popularity.



Otto joined Marv on stage at the Bavarian Inn for the Bavarian Festival (1961)



Marv and his first Cordovox (1963)

In 1963, Marv purchased his first Cordovox – a combination accordion and organ with an electronic bass. The new instrument proved to be the catalyst that propelled Marv to greater popularity than he had ever imagined. Tiny Zehnder encouraged Marv to record an album. In March, 1966, Marv, Wally Loesel, Don Doyle, Harry Maurer, Fred Chronowski, and Frankenmuth’s singing group, The Lamplighters, recorded the “Bavarian Festival Album.” Members of The Lamplighters were: Junie and Fran Rupprecht, Lothar and Betty Koch, Fred and Maggie Stroebel, and Roland Gugel with special guests Don Burns and Marv’s sister, Verna VanDevelde. Tiny agreed with Marv that the Bavarian Inn be featured on the cover. This first album was released during the 1966 Bavarian Festival and sales were phenomenal.



**Photo-shoot for Marv’s first album “Bavarian Festival” with
“The Lamplighters” at the Bavarian Inn (1966)**

Marv's second recording was primarily instrumental, and the third featured The Lamplighters again. With the band taking a new direction, Wally Loesel became the lead vocalist and also harmonized with Marv. The albums were sent to radio stations in many states, enabling Marv's music to reach farther from Frankenmuth via the air waves.

Opportunity knocked again, this time in the world of radio broadcasting. Marv was offered the chance to host the Bavarian Hour, simulcast on WSAM-AM and WSAM-FM radio stations in Saginaw. During the years 1966 to 1973, the show grew from just one hour to two hours of Bavarian music followed by two hours of American polka music every Saturday. In 1973, when WSAM-FM became WKCQ-FM, a polka show was added Monday through Friday and polkas received greater coverage than ever before. Marv remained with WKCQ-FM until 1980. In 1982, he joined WKNX-AM when that station moved to Frankenmuth and started an hour-long evening polka show, "The Happy Hour," and a three-hour German music show, "The Bavarian Hours," on Saturday mornings.

With all that exposure, Marv and the band received offers to perform in other areas besides mid-Michigan. Soon their horizon expanded to include Ohio, Pennsylvania, and some other eastern states. A television station in Cleveland, Ohio, WEWS-TV, sponsored a weekly polka show on which Marv and the band were featured for several years. At first the shows were "Live from Cleveland," which made it difficult because of the travel involved for the group, but later their performances were taped and spliced into the live show. WJRT-TV in Flint, Michigan, an ABC affiliate, also carried this program, enabling mid-Michigan people to view Marv and the band on television.

But traveling farther away and more often began to take its toll on both band members and vehicles. Bill Braeutigam, the first drummer, remained in the band over twenty years, but most members stayed only a few. In the last fifty years, there have been forty different band members, all bringing their own special styles, yet blending into the unique world of the Marv Herzog Band.



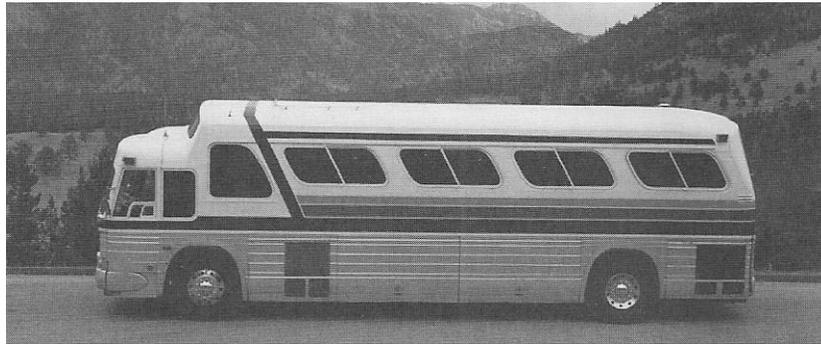
First trailer for band equipment

Band members are: Fred Chronowski, Wally Loesel, Harry Maurer & Jimmy Petro (1970)

The vehicles that transported the band ranged from sedans in the Forties and Fifties, to station wagons, vans, and motor homes pulling trailers in the Sixties and Seventies. A 35-foot Greyhound bus was the vehicle during the Eighties and until 1993, when almost a million miles registered on its odometer. Marv then purchased a newer 40-foot Greyhound bus. Traveling across the United State from Texas and Arizona to Maryland and Pennsylvania became the norm for the band. Marv's style of music had attracted people from almost every state and the large bus allowed the band to travel farther and more comfortably than ever before to dances and festivals all over the nation.



Third motor home with band trailer (1976)



First tour bus (1979)



Present tour bus (1993)

The largest and longest festival Marv and the band played for was the Bavarian Festival in Barnesville, Pennsylvania. Organized by Kermit Dietrich in the early Sixties, it ran for seventeen days over three weekends. At this festival, Marv met Walt Groller and Hank Haller, two band leaders who figured prominently in Ohio festivals during the Seventies. It was common to see over 60 motor coaches a day bringing people from the eastern states to that festival. Trains from Philadelphia were also filled with people longing for good music, delicious food, and camaraderie. Whenever Marv and the band played the 1:00 to 3:00 time slot, two thousand people were gathered in the main ballroom by 11:15 a.m. By noon, another thousand were packed in the walkways. That grand festival could attract over 75,000 people during its seventeen-day run. Marv learned many things about organizing a festival from Kermit Dietrich. The festival ended when Kermit passed away in 1982, marking the end of a great era.



**Marv and the band performing in Germany. Band members are:
Dick Hetzner, Wally Loesel, Marv, and Bob Spletzer.
Not pictured is Ted Lubaczewski (1975)**

When the Sixties gave way to the Seventies, it was an exciting era for Marv. In 1972, he “retired” at the age of 39 from the Star of the West Milling Company in Frankenmuth. He had been employed as a truck driver for twelve years and in the office with retail sales for eight years, all the while playing music on the weekends. During those years, there was a festival in Ohio almost every summer weekend. Marv, along with Walt Groller and Hank Haller, played most of them. The Summerfest in Hamler, Ohio began in 1969. With the exception of the first one, Marv and the band have played there every year.

Marv’s music was popular, he was traveling more, and his albums were selling well. Dick Rummel, his son Bill, and grandson Willy, of the Rummel Photography Studio in Frankenmuth, were responsible for the front covers on all the albums. Dick influenced Marv to begin wearing richly embroidered colored shirts and black lederhosen. These looked very attractive on stage and photographed well for album covers.

Dick also accompanied Marv on several European tours as official photographer. He often remarked that Marv was Frankenmuth's best ambassador throughout the nation and across the Atlantic, for Marv always carried his love for Frankenmuth with him in his heart, inviting everyone he met to visit that German-American community.



**Joe & Bev Filka, the originators of the
"Marv Herzog Polka Boosters
Blue Jacket" Club**

In 1971, while Marv and the band were performing for the International Polka Association in Chicago, twelve Michigan people walked in wearing bright blue nylon windbreakers with "Marv Herzog Polka Booster" emblazoned on the back and a logo sewn on the front. Thus began the Marv Herzog Polka Booster fan club, with Joe and Bev Filka, from Waterford, Michigan, as the organizers of the "Blue Jackets." Nearly twenty-five years later, there are over 2,600 members nationwide and "Blue Jacket" dances are still held in Michigan.



**Largest group of "Blue Jackets" joining
Marv on a three week tour of Europe (1978)**

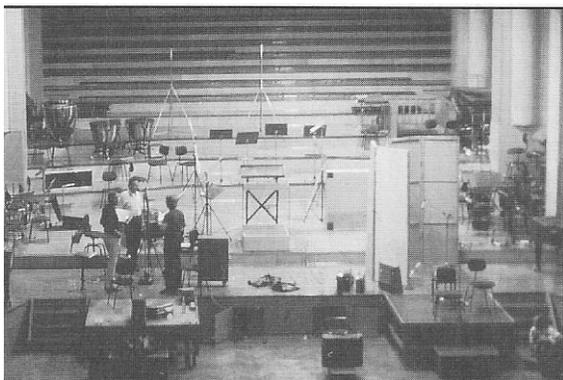
In 1975, Marv began sponsoring tours to Europe, Hawaii, and the Caribbean. Hundreds of "Blue Jackets" eagerly joined him. The largest and longest European tour took place in 1978. Two hundred fifty people joined Marv and the band on a three-week trip to Germany, Austria, and France. Hans Billman, from Gunzenhausen, Germany, booked the band to perform in towns like Gunzenhausen, Dinkelsbuehl, Rosstal, Wurzburg, Ansbach, Rothenburg o.d.T., and the Hofbräuhaus in Munich. That was also the year Marv and the band recorded album number fourteen at the Colosseum Recording Studio in Nuremberg, Germany. His was the only American band ever recorded in the German studio. It was titled, "Fraenkisches aus Frankenmuth USA – Something Old, Something

New,” and the Bavarian Inn (something new) was featured on an album cover for the second time, with a view of the Market Square in Rosstal (something old) next to it.



A warm welcome for the tour group in Ornbau, Germany (1975)

From that recording session, and through the influence of Hans Billman and Willi Hilpert, the Mayor of Gunzenhausen, came an offer from German Nuremberg Television to be part of the television show, “Franken Kronik,” in English “The Culture of the Franconians.” In 1979 Marv and the band were filmed in Rosstal and Gunzenhausen and Marv was interviewed, in German, regarding life in Frankenmuth and the United States. That full day of filming was then separated into fifteen-minute segments and integrated several times a year into the show. Segments from that filming continue to be shown in Germany.

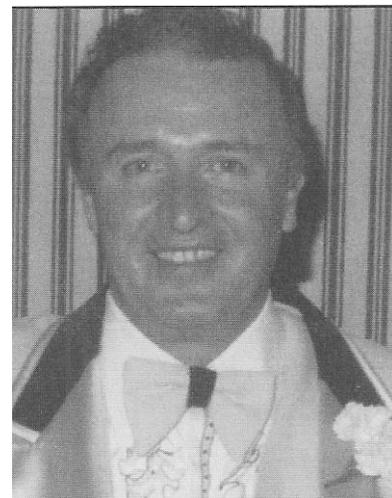


**Recording the album
“Something Old, Something New” at the
Colosseum Recording Studio in
Nuremberg, Germany (1978)**



Filming for German Nuremberg Television (1979)

Marv's music had crossed the Atlantic and was being enjoyed by the Europeans, but his popularity continued to soar in America as well. In 1979, The International Polka Association honored Marv by inducting him into the International Polka Music Hall of Fame. The event was held in Milwaukee, Wisconsin and drew a record number of people from across the nation. In 1985, Marv was inducted into the Michigan Polka Music Hall of Fame. In addition to these honors, Marv has received accolades from many polka organizations, clubs, and festivals for his dedication to polka music.



Marv inducted into the International Polka Association Hall of Fame, ceremony and banquet held in Milwaukee, Wisconsin (1979)

In 1977, Marv and Harold Mitas, another band leader from Frankenmuth, pooled their knowledge and resources and sponsored the Summer Polka Fest, a five-day event that was later expanded to ten days. In 1988, the Summer Music Fest evolved from the Polka Fest, with Marv and Teresa Herzog, and Mark Janson, another band leader from Frankenmuth, as the organizers.



Mark Janson and Teresa and Marv Herzog at the Summer Music Fest, in Frankenmuth



Marv and Myron Floren at the ZDF film site in front of the Bavarian Inn Lodge in Frankenmuth (1995)

Following the 1995 Summer Music Fest, a German Television Company, ZDF (Zweites Deutsches Fernsehen), arrived in Frankenmuth to film the television show “Lustige Musikanten.” They produce ten shows per year from various locations in Europe, with each show featuring one or two European stars. Frankenmuth was the show’s first visit to America and featured over a dozen of the European stars, in addition to Marv and the band, accordion player Myron Floren, the St. Lorenz Lutheran Church Handbell Choir, the Frankenmuth High School Band, and Venner Singing Group. The program was viewed on television by over fifty million people in Europe.

Also in Frankenmuth at that time was German Nuremberg Television, the same company that filmed and interviewed Marv in 1979. This time the interview took place in Marv’s home and on his tour bus so people in Germany could see Marv in America.

In Germany and many places in America, people have come together in friendship because of Marv’s unique style of music. Marv was blessed with an extraordinary ability to hear, learn, and remember songs, coupled with the desire and drive to play those songs on stage and entertain people. And most would agree Marv Herzog does this exceptionally well.



Marv and Teresa Herzog (1995)

The year of 1995 started out like many others. Weekend playing jobs, the Summer Music Fest, and looking forward to fishing season. Then life threw me a curve in July. Pneumonia put me in the hospital where it was discovered that I had also suffered a mild heart attack.

I underwent quadruple bypass surgery July 19. I sustained no heart damage and recovery was remarkable due to the many prayers that were offered for me. I'm grateful to be alive. Many people do not get a second chance in life. I have also discovered there is life after slowdown.

I thank God, and I appreciate my Christian upbringing, my family, my friends, my music, and my fishing. Every day is wonderful and has more meaning.

A handwritten signature in cursive script that reads "Marv Herzog".

PERSONAL FACTS:

Otto 1902 – 1983, Clara 1903 – 1973, Marian 1931 – 1976, Marv 1932 – [2002], Eileen 1934 – 1935, Hilda (Lynn) 1937-, Verna 1941 -.

Marv married Margie Bowman in November, 1955, divorced September, 1978.

Marv married Teresa Doerr Hobson in March, 1982.

Marv has five children: Terri & Ralph Sabatini, Rhonda Herzog, Clint Herzog, Heidi & Paul Lewis, and Lisa & Dave Slivinski; stepson, John Hobson; and grandchildren: Troy Sabatini, Travis Herzog, Devin Lewis, and Aaron & Rachel Slivinski.

RECORDINGS:

1966 Marv Herzog at the Bavarian Festival
 1967 Break Out the Polkas
 1968 Sing and Dance with Marv Herzog
 1969 German American Album
 1970 World of Polkas and Waltzes
 1971 Marv Herzog Presents Wally Loesel
 1972 Oktoberfest
 1972 Schnitzelbank
 1974 One More Polka
 1974 Polka Fun Time
 1975 German American Oktoberfest
 1978 Country
 1978 Schuetzenfest
 1979 Something Old – Something New
 1980 Alpine Holiday
 1980 On Tour
 1981 Memories of My Homeland
 1981 Home for the Holidays
 1981 Christmas Greetings from Frankenmuth
 1983 Marv Herzog Presents Rhonda Herzog
 1984 All About Love
 1984 It's Party Time
 1987 Hall of Fame
 1987 Bavarian Flavored Country
 1991 It's a Small World
 1991 Home on the Range
 1991 International
 1991 Marv Herzog "Live" at Bronner's
 1993 European Favorites
 1993 Requested Hits (30th Commemorative)

YEARS	BAND MEMBERS	INSTRUMENT
1945-1948	Otto Herzog (Frankenmuth, MI) (Father)	Banjo
1945-1965	Ruben "Bill" Braeutigam (Birch Run, MI)	Drums
1947-1951	Arno "Sonny" Rogner (Frankenmuth, MI)	Guitar
1951-1953	Bill Creller (Reese, MI)	Steel Guitar & Banjo
1951-1953	Al Rohn (Reese, MI)	Guitar
1955-1960	Jimmy Walters (Bridgeport, MI)	Guitar & Banjo
1955-1968	Harry Maurer (Saginaw, MI)	Bass
1960-1968	Don Doyle (Bridgeport, MI)	Guitar & Banjo
Substitute	Bill Rauh (Frankenmuth, MI)	Drums
1965-1975	Wally Loesel (Frankenmuth, MI)	Vocalist
1965-1972	Freddie Chronowski (Saginaw, MI)	Drums
1968-1973	Jimmy Petro (Reese, MI)	Guitar
1969-1976	Dick Hetzner (Frankenmuth, MI)	Bass
1972-1975	Mike Larges (Frankenmuth, MI)	Drums
Substitute	Gene Smith (Freeland, MI)	Guitar
1973-1978	Bob Spletzer (Frankenmuth, MI)	Guitar
1975-1978	Ted Lubaczewski (Richville, MI)	Drums
Substitute	Willie Schaeff (Saginaw, MI)	Banjo
1976-1978	Tom Parrett (Oakwood, OH)	Bass
1978-1984	Rhonda Herzog (Frankenmuth, MI) (Daughter)	Guitar, Bass & Banjo
1978-1980 & Substitute	Larry Brown (Frankenmuth, MI)	Guitar & Keyboard

Continued on next page

YEARS	BAND MEMBERS	INSTRUMENT
1978-1980	Rich Stechschulte (Ottawa, OH)	Drums
Substitute	Mark Janson (Frankenmuth, MI)	Drums
Substitute	Brent Schuler (Frankenmuth, MI)	Drums
1979-1982	Dan Witucki (Winthrop, MN)	Concertina
1980-1982	Steve Acott (Windsor, Ontario, Canada)	Drums
1982-1985	Don Cialkoszewski (Toledo, OH)	Accordion, Buttonbox
1982-1989, 1991-1994	Dave Burner (Deshler, OH)	Drums
1984-1986	Dave Bradley (Flint, MI)	Guitar
Substitute	Jeff Hall (Flint, MI)	Guitar
1985-1993	Clint Herzog (Frankenmuth, MI) (Son)	Guitar
1986-1988	Carl Klutts (Brant, MI)	Guitar
1988-1990	Mark Wiesnewski (Saginaw, MI)	Guitar
1989-1990	John Boynton (Saginaw, MI)	Drums
1990-1991	Earl Bott (St. Charles, MI)	Drums
1988-Present	Dave Slivinski (Hemlock, MI) (Son-in-law)	Accordion
Substitute	Ralph Sabatini (Troy, MI) (Son-in-law)	Accordion
1990-Present	Tom Darling (Vassar, MI)	Guitar
1994-1995	Ted Lange (Archbold, OH)	Accordion
1995-Present	Scott Seymour (Delphos, OH)	Drums
1995-Present	Bruce Hesterman (Ridgeville, OH)	Guitar