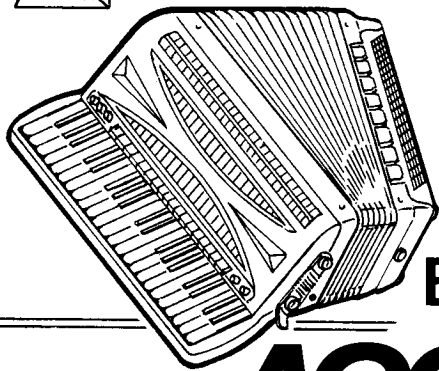


Newsletter of the

SAN FRANCISCO CALIFORNIA U.S.A.



BAY AREA

ACCORDION CLUB



COTATI FESTIVAL, 1994

Coming up quickly is the 1994 edition of the Cotati Accordion Festival, on August 27th and 28th, Saturday and Sunday. For the uninitiated, Cotati is a town of 6,000 about 40 miles north of San Francisco, 6 miles south of Santa Rosa. The main N/S California freeway, 101, cuts right through it.

This is the fourth year for this terrific festival, and it looks like a keeper! Preparations are being handled, as usual, by Clifton Buck-Kauffman, Rebecca Browne, and Eric Kirchman. The Festival hot-line is at Clifton's residence — call 707-664-1302 with any questions. Many other local people are involved, of course. The Festival Committee, which also includes representatives from the City of Cotati, meets every three weeks to handle important details such as security, porta-potties, insurance, parking, etc.

For many reasons, they have found it necessary to charge a small fee this year, namely \$5.00 for one day or \$8.00 for two days. However, note well that a big discount is offered to anyone who arrives at the gate with an accordion. Those accompanying an accordion pay only

cont. on p. 2

AUGUST MEETING HIGHLIGHT!

Our August 1st general meeting will feature bayanist Stas Venglevski from and highly recommended by the Milwaukee Accordion Club. Stas will be in the Bay Area to make a recording, and has agreed to stop by at our meeting to entertain us.

He is from Moldova, formerly part of the Soviet Union, (the same republic as Simon Shtauber, whom Wenzel brought to BAAC last year). He has studied music all his life, most notably under the renowned accordionist, Friedrich Lips at the Russian Academy of Music in Moscow. Now, at the ripe old age of 29, he is living in Milwaukee with his wife, a cellist.

Stas holds a Masters Degree in Music; he enjoys conducting as well as playing. Shirley Barry, from the Milwaukee club calls him talented and personable and declares their Club very fortunate to have him as a member. Stas will anchor the second half of our August program with a wide variety of music from many countries.

Please be there to hear this fine young musician!

July, 1994

MARK YOUR CALENDARS

July 24-29th, Fifth Annual Galla-Rini Accordion Camp, Silver Falls Convention Center, Sublimity, Oregon. Then call John Bonica (of Accordion World) at 503-244-2545 or 503-257-9648.

August 1st, Monday. BAAC General Meeting. 7:00 P.M. Special guest artist, Stanislav (Stas) Venglevski from Milwaukee. Also featuring Jim Firpo, Leon Broussal, Domenic Saso.

August 4 - 7, International Polka Festival and Convention. Ramada Hotel O'Hare, Rosemont, Illinois. IPA's 26th annual Festival. Contact them at (312) 254-7771.

August 10th, Wednesday. BAAC Board Meeting, 7:30 P.M. Guests welcome. Ed Massolo's, 612 Lassen, So. S.F. (415) 589-8409.

August 27, 28th. Cotati Accordion Festival. This year's headliners are Peter Soave, Dick Contino, and Lou Fanucchi.

September 12th, Monday. BAAC General Meeting. Date changed to second Monday because of Labor Day holiday.

October 3rd, Monday. BAAC General Meeting. Special guest artist, Bonnie Birch, from Northwest Accordion Society.

Cotati Festival, August '94, cont.

\$2.00!! Also, if you purchase tickets prior to the event, the charge is discounted one dollar to \$4/day or \$7/both days. Send orders to the Festival Committee at 1039 Madrone, Cotati, 94931.

Since the fee necessitates placement of a fence, parts of the streets adjoining the park will be open only to limited traffic. Arrive early to find the closest parking. The Festival starts a little earlier this year...10:00 AM, and will last until nearly 7 P.M.

There was a request at the July General Meeting for motel information. Here is the same list which we printed last year. Please note that the order of the list is from least expensive to most expensive, according to last year's information:

Golden Penny Inn 6288 Redwood Drive, Rohnert Park, 94928. 707-584-1005. Pool

Good Nite Inn 5040 Redwood Drive, Rohnert Park, 94928. 707-584-8180.

Motel 6 5135 Montero Way, Petaluma 94954 (Penngrove Exit). 707-664-9090.

Best Western Inn 6500 Redwood Drive, Rohnert Park, 94928. 707-584-7435. Pool, jacuzzi, cable, free coffee and rolls.

El Rancho Tropicana Resort Hotel 2200 Santa Rosa Ave, Santa Rosa 95407 (2 mi S of Santa Rosa). 707-542-3655, 800-248-4747.

Quality Inn 5100 Montero Way, Petaluma 94954 (at Penngrove exit 3 mi S. of Cotati). 707-664-1155, 7800-221-2222. Free Continental bkfst., pool/spa/sauna, refrigerators in rooms, ESPN.

Red Lion Hotel. One Red Lion Drive, Rohnert Park 94928. 707-584-lion, 800-541-1111. Spacious grounds, pool, spa, exercise room, golf course, two restaurants. Suites available.

Watch for two terrific young accordionists from New Zealand, in the US for the New Zealand Accordion Orchestra's September East Coast tour. **Campbell Bettridge**, who is 20, won the New Zealand Solo Accordion Championship and the South Pacific Solo Accordion Championship in 1993. He represented New Zealand in '93 at the ATG International USA accordion championship and placed second in the top solo class. Campbell teaches accordion for the Music Education Centre. And he spends lots of time practicing.

And don't miss **Lionel Reekie**, entertainer, singer, and all-round accordionist who uses both acoustic and electronic accordions. Lionel is a tad older, 21 years, so he has had time to perform throughout New Zealand at top tourist hotels, restaurants, and clubs. He has been featured on radio and on TV, and has performed solos on recordings used for primary education in schools. In 1991, Lionel received New Zealand Variety Artist's Rising Star Award, presented by the entertainment industry. He took first place in the AFNA Show Business class in 1990. In 1993, ATG invited him to present seminars and workshops on using midi with accordion. Lionel teaches electronic keyboards and accordion at the Music Education Centres in Auckland.

Here are all the performers you can anticipate, listed in approximate order of appearance:

Saturday, August 27th: Frank di Marco, Da Triks, Campbell Bettridge, Stas Venglevski, Nick Romandy, Atlantic Crossing, Ed Massolo/Frank Panacci, Peter Soave, two young musicians brought by Peter Soave, Steve Balich's Polka Band, Lady-of-Spain-a-thon, The Internationals, Lou Zucca, San Francisco Squeeze, Lou Fanucchi, Zydeco Soleil.

(Second Request: Please ignore this box if you've already renewed your membership)

DUES Time, please

Dear Members: One year has passed since most of you paid your \$20.dues, so we must ask for your renewed membership for the upcoming year '94-95.

We have another request. At its last meeting, the Board decided to make a secondary address list available. We want to be sure, however, that if you do not wish to receive phone calls or mailings from anyone other than Board members as a result of your BAAC membership, you ask us to omit your name and phone number from that list. Therefore, if you do *not* wish that your name be included on such a list, please check the box with that message.

NAME _____ Phone _____

Address _____

City _____ State _____ Zip _____

Please mail your \$20 to: Marian Kelly
31 Aliso Way
Portola Valley, CA 94028

Make check payable to B.A.A.C.

THANK YOU

Please do *not* include my name/phone # on the mailing list which will be distributed to members who request it.



President's Message

by Frank Montoro

Sunday, August 28th:

by Garcia, Al and Claudia Wrona, Die Eurotones, Lionel Reekie, Peter Soave, Stas Wisniach, The Diamond Duo, (Barbara Ann Martindale and Bob Delgado), Ron Borelli/Dave Baioni, Lady-of-Spain-a-thon, Kevin Roach, Bill Roventini, Dick Contino, Peter DiBono, Joe Smiell, and Teefee.

Caution: the above schedule is subject to change.

WHO'S PLAYING???

Jim Mueller

- August 13th & 14th at the Cupertino Art & Wine Festival. Town Center, just off Saratoga/Sunnyvale Rd. 2 blocks past Stevens Creek Blvd.
- October 1st & 2nd at the Vallco Village Oktoberfest. Wolfe and Homestead Rds., Cupertino.

ter Di Bono

- First 3 weekends in August. In Fiddler On The Roof orchestra, Sonoma State University.

I want to thank Marian Kelly for the excellent job she did in taking over as president these past three months. As editor of our newsletter, board member, and talented performer, she continues to be a major contributor to the Club. I plan to work closely with her as well as with the other officers and board members to make this another successful year.

Our first meeting of the '94-'95 year got off to a good start with over 120 members and guests in attendance and, as usual, an entertaining program of accordion music. You might want to know about our plans for the coming year. Here are some:

July 24 — BAAC sponsored concert in cooperation with the Russian Center of San Francisco featuring Viatcheslav Semyonov, bayanist, with the San Francisco Accordion Ensemble.

Aug. 1 — Monthly membership meeting — special guest artist, Stanislaw (Stas) Venglevski, from the Milwaukee Accordion Club.

Aug. 27-28 — Cotati Accordion Festival

Oct. 3 — Monthly membership meeting. Exchange guest artist from the Northwest Accordion Club, Bonnie Birch.

Oct. 23 — Testimonial dinner to honor Gordon and Gloria Piatanesi upon their retirement. El Patio Espagnol (more about this later).

Dec. 5 — Monthly membership meeting..... Christmas party.

Spring, 1995 — BAAC sponsored concert.

May 1 — Monthly membership meeting - Ladies' Night and BAAC Fifth Birthday Celebration.

June 4 — BAAC 5th Annual Picnic - Palo Alto Elks Club picnic grounds.

In addition to these activities, we are really excited about the formation of a second performing group under the direction of Joe Smiell. we are looking for eight or nine accordionists who would commit themselves to practice part music under Joe's directions. This should be a great challenge to some of us and we are fortunate to have a man of such exceptional abilities to lead us.

I welcome your comments and suggestions.

Frank Montoro

July Board Meeting

Synopsis

- Treasurer reported \$ 6075 in checking and savings accounts.
- Plans for the July 24th concert are moving well. We will share the profits with the Russian Center. From that share, we will pay Prof. Semyonov \$350. After BAAC receives \$250, the Ensemble and BAAC will divide any residual profits.
- The testimonial dinner for Gordon Piatanesi will be held Sunday, October 23rd at the Union Espagnol on Alemany Blvd. Cost of the meal will be \$20 p.p. Please save this important date!
- Algis is moving along with the application for non-profit status, which requires a lot of paperwork and a \$150 filing fee.
- Bob Berta is compiling an inventory list. We are missing a microphone stand belonging to Walter Traverso, with his name on the bottom.
- Marian reported that our August 1st meeting will feature Stas Venglevski, a young Russian bayanist currently residing in Milwaukee. The Milwaukee club has recommended him wholeheartedly; we look forward to hearing him play!

Joe Smiell volunteered to organize and lead a new accordion ensemble for players in a mid-range of expertise. For info, call Joe at (510) 832-6938.

- We are unable to entertain at PARCA's Festa Italiana in San Mateo this year as the date conflicts with Prof. Semyonov's concert.

MK

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JULY GENERAL MEETING

by Bob Berta

The July general meeting was held on July 11th because of the July 4th holiday. **Frank Montoro**, our new President, opened his first general membership meeting by noting that BAAC is in its fifth year due to much hard work by our five founders, **Rusty Bartoli, Jim Holliday, Dominic Palmisano, Lou Soper, and Walter Traverso.**

Algis Ratnikas gave the (new) Treasurer's report. We have \$6074 in our combined accounts. **Algis** is working on the Federal application for non-profit status.

Frank announced that Sunday, October 23rd has been chosen as the date of the testimonial dinner for **Gordon Piatanesi.**

Frank asked for a motion from the membership to spend \$295 to purchase a bass accordion from **Gordon** which will be used by any BAAC ensemble, band, or group requesting it. Motion passed.

Marian Kelly told the group details of what is happening at Cotati this year (see accompanying article), then **Frank** asked

for and received a membership vote that we make a donation of \$500 to the Cotati Festival this year.

Marian and Frank reminded the members of our big concert event of the year on Sunday, July 24th.

V i a t c h e s l a v Semyonov is one of the greatest bayanists in the world. You won't receive this newsletter until after the concert, but hopefully you were there and perhaps even intrigued by his bayan. We'll publish a description of a bayan soon.

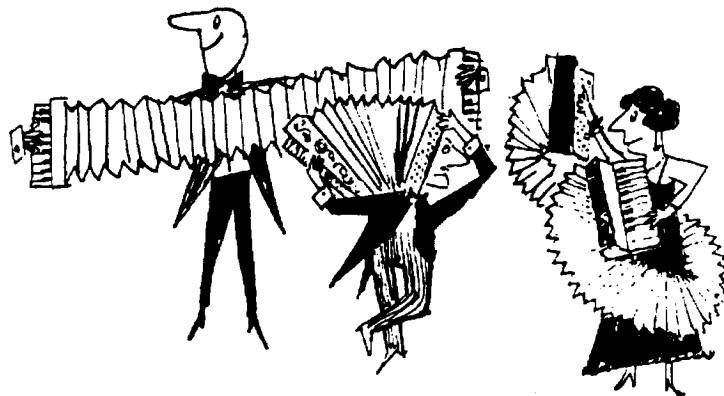
Everybody was ready for some fine music and we had a fine slate of musicians. Unfortunately, one of the musicians was unable to attend, creating a problem. Just a gentle reminder. PLEASE, if you agree to play, it is very important that you actually do play, or give the program committee some warning so they can replace you. Their phone #s are on the back of every newsletter.

First to entertain us was **Renate Bixby.** She brought her button box accordion and played a wonderful selection of Austrian, German, and Slovenian music. It was easy to see how much she enjoys the button box, especially after her recommendation for **Joe Smiell's** September camp.

Curt VanNeck entertained us with his Iorio Accorgan. His selections were a tour of the world, with a Russian Czardas, "Espani Cani", a fox trot medley, and finally a great arrangement of the "Clarinet Polka". **Curt** is a fine entertainer and very easy to listen to.

Emil Ruggiero played next with a medley of fine tunes like "Unforgettable",

"Caravan", "September Song", and "Once In a While" played on his Cordovox. I'm fascinated by all of the varieties of accordions with their different characters. In one night we went from a button box to two



electronic accordions and back to acoustic instruments. When I think of a trumpet or violin, I picture a specific instrument which sounds a particular way. Accordions, though, often sound quite unlike one another. One is electronic sounding as an organ, another can control a synthesizer sound module or play acoustically. But I digress.

After a short break, the meeting resumed with a discussion of the club's plans to work out an artist exchange program with another club. **Bonnie Birch**, from the Northwest club, will be our guest at the October general meeting.

The next two musicians were last minute additions. A large selection of themes from various traditional accordion tunes was provided by **Reno Pucci.** He certainly covered just about every tune I could think of ranging from "Come Back to Sorrento" and "Lovely Hula Hands" to the "Star Spangled Banner". For filling in at the last moment...on a borrowed accordion...he provided some pleasant entertainment. Special thanks to **Reno** for stepping forward and volunteering.

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IT'S EVERYWHERE YOU WANT TO BE

by *Faith Deffner*

There's many an accordionist lurking behind that all-inclusive "keyboards" credit line on the back of a record jacket or the insert of a CD or cassette. The professional market demands versatility; thus, most keyboardists are extraordinary prestidigitators — accordion here and there, a little piano where needed, some organ, wild sounds of the synthesizer, maybe an esoteric dab of harpsichord now and then, or even a novel passage on the melodica. And it's not unusual for a hardworking "keyboards" musician to be an accordionist at the core of it all.

July gen'l meeting, cont.

Now it was my turn. I had rushed home to grab my accordion and had just caught my breath. Since this was a last moment thing, I decided to be really different, use my new accordion rather than my MIDI, and started out with two big band Magnante arrangements, "Stompin' at the Savoy" and "Gayety". Then I played all of the movements of Mozart's "Eine Kleine Nachtmusic". An interesting piece of trivia is that Mozart originally wrote this composition as a "seduction" piece! I will let you know if it works.

Finally the "big gun" for the night came forward to entertain us. **Frank Panacci** treated us to his big Colombo accordion solo, rather than as we are accustomed to hearing him, in fantastic duets with Ed Massolo. Frank has to rank up there as one of the best accordionists anywhere. His technique and musicianship is incredible. The audience thought so too, and requested multiple encores after his outstanding arrangements of "Jealousy", "Granada" and "El Relicario", so **Frank** obliged the cheering crowd with "Trieste Overture" and "Poet & Peasant Overture".

Nobody could top that, so we all went home!

While it is sometimes the *adversity* of an accordion background which stimulates a "keyboarder's" crossover ambitions, it should be noted that it is similarly the *diversity* of an accordion background which makes it possible to realize such ambitions with relative ease.

A substantial amount of the public's music intake is delivered by plastic discs and tapes which cater solely to the auditory. Rarely does the listener take the time or trouble to analyze and identify which instruments produce the individual sounds of each cut.

In much of the currently rampant music, the accordion has acquired the exotism of tokens. It is being used regularly whenever and wherever it contributes to an overall effect. If one listens for it, the accordion is heard rather often and in quite the same manner as are trumpets, flutes, violins, or other thought-to-be-better-established instruments. It is frequently introduced to contribute to, or reinforce, a specific aspect of the performance, but in the popular non-visual mediae, it often is not easily identified or singled out.

The accordion's rhythmic fluidity suggests its affinity for the black blues and church singing that lie beneath the surface of most country music. Its warmth and vibrancy have made it a standby whenever continental or European sounds are sought. Jazz is an absolute forte of the language of accordion. Be it Cajun or Tex-Mex or Zydeco, the accordion has established itself as a basic element of the total expression. Each of these idioms is an intricate segment in the mystical circle of today's music mix, and each affords the accordion a vivid musical role.

There is strong evidence that the accordion's visual prominence is on the

upswing as pop music takes exciting new forms which *Up Beat* magazine described as a trend toward acoustic renaissance, influenced by a group of young musicians "who have welded a mix of musical forms like jazz, bluegrass, rock and country swing into a fusion, a style that has renewed interest in country and jazz masters."

Never a heavy in the unpredictable world of hard rock, the acoustic accordion may have lacked the wild abandon and cutting edge dictated by super electronics. Even so, it scored modest points every step of the way. The newest electronic innovations have added sophisticated MIDI contacts to the keys and buttons of the instrument, enabling it to serve as a command post, issuing musical dictates to expanders, sequencers, synthesizers, drum machines, and an army of electronic devices.

For those who are awed by the many programming intricacies and far-out computer technology, ever-simpler modes such as an on-board expander with brilliant sampled sounds beckon to the accordionist who recognizes that to enhance is not to replace the basic instrument. Simpler electronics allow the acoustic instrument its musical, technique, and expressive priorities. New varieties of amplification systems boasting transducer microphones, which impart unique brilliance and fidelity to the reed voice, welcome the accordionist to 21st century electronics.

In each music form and technological advancement, one finds the accordion appearing over and over again — learning, adapting, modifying — like an omnipotent bit of greenery moving cement blocks when necessary, but always turning to the rays of the sun.

Faith Deffner, Mgr.

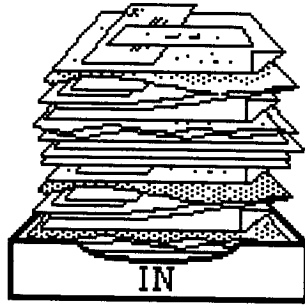
Ernest Deffner Publications

Across the Editor's Desk.....

Monday, July 4th

Greetings from Estonia. The friends I have made in Estonia have been calling me on the phone today giving me congratulations on our Independence Day. How wonderful it is to be an American. These people have been free from Soviet oppression for such a short time, just a few years, that they cherish so much their new found freedom. Everywhere the Blue, White, and Black striped flag flies and they seem to be unabashed to demonstrate their joy. Nowhere was this more evident than in the annual Estonian Song and Dance Festival just concluded yesterday. The first day is the dance festival — 35,000 men and women in their bright native costumes danced on the grass of the soccer stadium while 135,000 watched from the bleachers. Every dance had a meaning — graduation, wedding, etc. It was a kaleidoscope of color and motion. It lasted 3 hours; you know the night is very short now, only 2 or 3 hours, and then only a soft twilight. There was an accordion band of about 50 that played a bit before the dance started.

The song festival lasted 2 days preceded by a 4-hour long parade of all the singers who marched from downtown Tallinn out to the Festival Bowl. It was



a gay and festive time, everybody happy, laughing, and having such a good time. Estonian families are very close, with two families living together, sharing, and learning to live together, as I am. Back to the festival.

Young people, old people, and I walked to the festival, some for miles and miles (not me). Lunches, suppers, extra clothing, anything that might be needed was packed in bags and carried. When you go shopping at the market, you carry a bag to put the milk, bread, potatoes, and cabbage etc. in. But no fruit. It's there, but very expensive — oranges, bananas, apples, grapes, kiwis. so that's what I buy as a treat for the family. Back to the festival again.

Singers, 30,000 strong, men, women, and children take turns singing folk songs

then all together as a finale with their national anthem. All the spectators join in, heads uncovered and really singing loudly and proudly, not just mouthing the words or humming. A truly moving moment for me, and I'm so grateful to my friends for inviting me to share this extraordinary event with them. Paul and Merci, my hosts, have an old German Hohner accordion which needed much repair. So for us, the only accordion repairman in Estonia did it in only 2 days. We have been having a ball — me teaching Merci American folk songs and she teaching me Estonian folk tunes. You know, music crosses all the borders, artificial and otherwise between people. And if language gets in the way, the gate is opened by the magic of music. we can all understand and love it together.

I've come to the end of the page, and still haven't asked you how you are and how BAAC is. How the Russian recital is planned, also the next meeting and Board meeting. I send my very best to everyone in the Club.

Love, Glenn

Ed. Note: Glenn McClelland of San Jose, who will be taking over Rusty's job as Teller, is in Estonia until mid-August.

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MUSICAL MERCHANDISE SINCE 1934

Income Statement

7/1/93-6/30/94

Your Treasurer reports that for the fiscal year just ended (July 1 '93 to June 30 '94), the following revenue and expense was recorded:

REVENUE

Membership Fees	4720
Door Fees	1266
Advertising	495
Donations/Raffles	30
Bar	57
Merchandise	759
Interest Earned	45
Picnic (net)	298
Cotati Booth (net)	306
Galla-Rini Fete (net)	<u>-535</u>
Total	7441

EXPENSE

President	245
Executive Board	131
Newsletter	
Production	2741
Mailing	1087
Guest Artists	850
Donations	100
Administration	91
Cotati	1500
Insurance	778
Miscellaneous	534
Bank Charges	<u>36</u>
Total	9288

Net *Decrease* in available funds, \$1847. Revenue from the Picnic, from the Cotati Booth, and from concerts (we gave none), was considerably less than budgeted. Expenses in general did not vary significantly from budgeted amounts.

IMPRESSIONS

by Eino A. Huhtala

Most accordionists agree that their instrument is one of the most difficult to master because of several factors. First, standing or seated, the weight of the instrument is a serious consideration. Secondly, the manipulation of a radically different keyboard for each hand is challenging. Finally, the complete control of the bellows is necessary so that all the subtleties of changing tones between diminuendo and crescendo, as well as the volume behind pianissimo and fortissimo, are properly expressed.

Coordinated mastery only happens by applying a considerable physical effort. It is like throwing your whole body and soul into it and, in effect, making the accordion part of you. How many of us can do this? Observe how this is done by the many accomplished accordionists we hear at our BAAC functions. That in itself is good reason for being a member.

Another reason is that it gives us an opportunity to meet and become acquainted with some very nice people. Which reminds me of this anecdote:

While at the Cotati Accordion Festival two years ago, my wife and I were introduced to the Italian accordion maker Julio Giulietti, who expressed extreme pleasure at seeing so much interest in the instrument and talked about his manufacturing of them. At one point, I addressed him and stated that, 55 years ago, I had purchased an accordion made by one of his competitors, the Italo-American Accordion Company of Chicago.

He immediately responded "Oh, no, no. No competition, that was family. My sister and brother-in-law went to Chicago to set up a factory there. While they made the accordions, a lady down the street made the bellows for them. The great accordion artist Frosini was there at that time to have his accordion adjusted, and asked what was the name of the factory. They told him they had not named it yet. Mr. Frosini suggested "Why not call it the Italian American Company." Thereupon the Italo-American Accordion Company was named.

Since family is family, may I call my little Italo-American "special" a Giulietti?

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