

September, 2018

Sunday, September 16, 2018

♪ ♪ SFAC Accordions Live! ♪ ♪

Lou Jacklich and Friends

Chetcuti Community Room — Millbrae, CA

2:00 pm - 5:00 pm



Performing original arrangements A must see and hear concert!

The SFAC's September program brings to the fore accordion maestro and living legend Lou Jacklich, who will be joined by some of his current, very talented students. After decades of playing the accordion, Lou is actively reinventing himself as a jazz accordionist, for which his beloved Ernie Felice Sonola accordion, with 3-treble switches, is perfectly suited. With extraordinary tonal quality, precision, technique, creativity and harmony, Lou pushes the limits of accordion music to places inaccessible to most. Lou makes time to practice 4 hours daily, 2 hours in the morning and evening. He admits to sometimes over practicing!

Having taken up the accordion as a teen growing up in the depression-era Bay Area, and having begun giving lessons at the tender age of 16, he studied counterpoint, music theory, conducting, and the psychology of music at San Francisco

State College (now San Francisco State University). Lou became a star and West Coast pioneer of the electronic accordion in the 50s and 60s with his Meliodora accordion and Lovell organ attachment. He was recognized nationally in the March 1960 issue of *Accordion and Guitar World*.

What makes Lou unique as a performer is his versatility in using many techniques so that his tunes don't all have just one characteristic sound. He thoughtfully hones his arrangements to individually interpret the best attributes of the music. His playing style includes drama, sophistication, humor and highly skilled technique. This is also how he teaches. He brings out the best abilities in each student, working with their individual needs and interests to achieve their musical goals.

In addition to performing jazz on the Sonola accordion for us in September, he will have the room spinning with classical solo arrangements performed on his customized Bugari, which includes 140 bass buttons and chin switches (for transition speed). It was recently gone over and tuned-up by master accordion technician Professor Valdet Jakubovic.

At this month's musical program Lou will be reprising some of the crowd-pleasing tunes from his Capitol Records album "Lou Jacklich Plays"; this album features 12 unique arrangements highlighting his extraordinary versatility. Samples of his unique tunes on the electronic accordion may be found at: www.musicforaccordion.com/eTracks/inform/jacklich/index.htm.

continued on page 2.

Lou Jacklich—September 16, 2018

Lou is preparing the following tunes for our September listening enjoyment (as time will permit):

- ◆ *Tea for Two* [Listen for the melody on top, then on the bottom, and then the middle.]
- ◆ *It Had to be You*
- ◆ *Misty*
- ◆ *All of Me* [Featuring a bass line instead of bass chord combination]
- ◆ *On the Trail* [Arranged for his gig at lodges in Yosemite]
- ◆ *Dance of the Hours* [His own arrangement may leave you mesmerized]
- ◆ *St. Louis Blues* [Sultry rendition that will steam up the room]
- ◆ *On the Sunny Side of the Street*
- ◆ *What Is This Thing Called Love/Caravan* medley
- ◆ *Granada* [Textbook triple bellows shake!]
- ◆ *Mood Indigo* [5-part harmony ending with a "freeze" technique]

With so much history and experience to convey as a teacher, performer, band leader, composer, and publisher, Lou is the consummate accordionist and has been recognized with many lifetime achievement awards for his dedication, talents and accomplishments.

Lou's top students will be performing as well (see photos), playing the tunes and arrangements that they learned under his tutelage. Although it can be said that Lou is their teacher, he is more precisely their mentor. A subtle but important difference distinguishes mentors and teachers: a teacher has greater knowledge than a student, whereas a mentor has greater perspective.

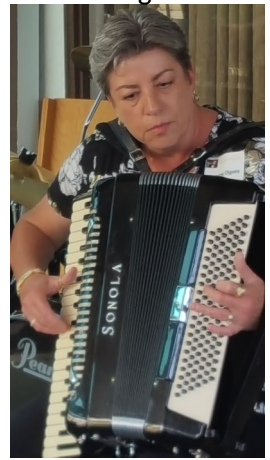
Lou Jacklich's star continues to shine brightly as an accordionist's accordionist, and this meeting will be a "must see and hear" event for accordion lovers as well as jazz enthusiasts, one for the ages!



Thor Miao



Colette Ogata



Kaisu Lankinen



Connor Nachand



Scott Anderson



Jane Tripi



Pamela Tom



Steve Marshall



Remembering Frank Montoro

by Lynn Ewing

We are very saddened to let you know that our dear friend, Frank Montoro, passed away at the age of 94 on August 15. Friends and family are invited to a memorial on Saturday, September 15 at 2pm at the UU Fellowship of Redwood City, 2124 Brewster Avenue.

Frank Montoro is the reason I became a member of the San Francisco Accordion Club in 1995. At that time Frank was the membership chair for the club. We met through his daughter, who said "You play the accordion? You must meet my father!" I came to my first meeting on his invitation, and I've been coming ever since! Frank was a devoted member of the club, and served in many different capacities to further our organization. It was so important to him that it is even mentioned in his obituary (www.legacy.com/obituaries/sfgate/obituary.aspx?n=frank-montoro&pid=190039732&fhid=2400).

Frank had a long career in the field of education, and went from teaching to being a principal. He met his first wife, Bunny, singing in the choir and led a number of choral groups as an educator. But in this tribute, I want to spend a little time on his amazing accordion career. Frank was born in California, the son of Spanish immigrants, and the youngest of 12 children. He started playing the accordion at age 13, and very soon after, his wonderful ear led him to playing gigs. He served in the U.S. Coast Guard during World War II; after he returned, a friend suggested he consider attending college on the GI Bill. Frank, the son of a janitor and agricultural worker whose family worked in the Hawaii cane fields before moving to California, had never even considered such a thing, but he took a leap of faith and entered into higher education. He supported himself during college with his accordion, playing gigs around the area, and doing quite well for himself.

When the revitalized accordion club was founded in 1990, he was a charter member. Very soon, he started writing "Musical Reviews" for the newsletter, which you will find if you go back into the archives of the club newsletter to September 1990. In addition, Frank began a series of "Profiles" of members of the club. This was an important way for members of this brand-new enterprise to get to know each other, and it continued for several years. Frank made so many contributions to our club, including mailing out the newsletter and, importantly, served as our club President for several years. Frank was, I think, the most well-organized man I ever knew, and left everything in impeccable order for me to take over as president.

Back in 1990, the club had a Wednesday night band, conducted by Joe Smiell, Sr. Frank made this group a priority, and attended regularly. Around the same time, a small group began playing in the daytime on the Peninsula and eventually formed the Accordion Chamber Ensemble, which continued for many years under Joe Senior's direction. Early in the process, Joe suggested that we invite Frank to become a member, and remarked that "we would be crazy to not have him!" For years and years, Frank and I sat next to each other in the ensemble, and he was always the best prepared member of the group. His hot Spanish temper occasionally led to some fireworks, but Frank had a big heart and things were always resolved.

After retiring as a principal, Frank began playing many gigs again, and he was a consummate professional. With his Midi accordion, he always had the right tune for the occasion. He had an absolutely huge repertoire, and the SFAC has been the beneficiary of that collection of music. Very little of it was accordion music - Frank just needed a melody line, and from there he improvised beautiful arrangements of the pieces. I was always in awe of Frank's musicianship, and he was a true inspiration. He was also an inspiration in other ways - he lived a very healthy, disciplined, and moderate life, taking walks every day and eating a healthy diet. He was a dedicated volunteer and leader in several other organizations, besides the Accordion Club, most notably the Unitarian Universalist Fellowship of Redwood City.

We will miss Frank so much, and extend our deepest sympathy to his family.



The SFAC at the Cotati Accordion Festival

by Robert Cooperstein



Dozens of our members routinely attend the Cotati Accordion Festival (CAF) every year, and this year we wanted to more fully integrate the SFAC into the festival, to make a contribution to the vibrancy of the local accordion scene beyond merely attending as individuals. We immediately thought of having a booth, which would make the SFAC visible, but we did have budgetary concerns. With the club holding a collection of accordion-themed figurines (with thanks to the family of Wint Mather) as well as lots of sheet music, we thought we might finance the booth by accepting donations in return for the figurines and sheet music. Our plan went very well, thanks to the club members who so generously donated their treasures and to the festival-goers who happily gave a new home to so many of these items.

Having spent weeks and even months planning our booth, we could not have predicted how much fun we would have, taking turns hanging out in our little "clubhouse," chatting up our club with passersby and working together to handle all the little chores that came up. A very serendipitous change in our plans just made things better. Although we had reserved a booth at the back of La Plaza Park, located near the accordion vendors, the CAF staff intercepted us just as we had begun setting up to offer us a spot among the food vendors, because one vendor had cancelled at the last minute. We thought it over carefully, for at least 3 seconds, and then jumped at the opportunity to be closer to the stages. This made it possible to not only run our booth but to easily see and hear the events taking place on the two stages – that would have been way more challenging from the back of the park!



Tables, chairs, and all of our supplies were brought in by carloads, Robert had taken care of having a banner made and Elaine came up with a way to suspend it from the back of the 10'x10' canopy that became the weekend home of the SFAC. Rosemary brought the most beautiful tablecloths ever made to adorn the long portable tables that displayed our sheet music and figurines.



Among the many SFAC members hanging out and helping in various ways were Steve Marshall, Steve Mobia, Colette & Casey Ogata, Rosemary Busher, Lynn Ewing, Lou Jacklich, Ken Schwartz, Pam Lister,

Mike Zampiceni, Xavier de la Prade, and Allan Schwartz. About the only thing that misfired was Robert finding a way to poke himself in the eye with a soda straw (don't ask ...), a mishap from which it took a full day to recover. Although we would not classify it as a mishap, our loca-



The SFAC at Cotati 2018 (continued)

tion right next door to the fabulous souvlaki vendor kept our mouths watering for the better part of 2 days! Our own Mike Zampiceni played an inspired set on the main stage, and Lynn Ewing was *The Lady of Spain* (see photos) during the sing-a-long. Many of us found our way to Volpi's Restaurant in Petaluma on Saturday, where Mr. Volpi himself held court and played his accordion in the backroom prohibition-era bar.

We are very grateful to the many people that made it both possible and rewarding for the SFAC to host this booth. First

and foremost, we thank the CAF staff for putting on one of the finest and certainly most inimitable accordion festivals in the world. Also, we thank the festivalgoers who spent time at our booth, discussing all things accordion, music, and more; those who supported us with donations for the sheet music and figurines, and especially the 3 new members who joined our club! (see page 6).



Before we got home on Sunday we were already thinking about next year's CAF. With 2018 under our belts, we already know how we can do even better in 2019. The CAF, for those of us who go every year, does not seem to end on Sunday so much as take a long intermission before starting up again. We can already hear the strains of the Golden State Accordion Club getting things underway, as they do every year...

All of SFAC's Cotati fans are encouraged to join in the fun of planning and staffing another great booth next year!



SFAC 2018-2019 Membership Year to begin in October

Renewal forms for continuing membership in the SFAC will be mailed this month. We do hope every current member of the SFAC will continue to support the Club into future years. If you renew promptly, it will spare our hard-working directors the avoidable work of sending renewal reminders. Members who have already renewed will receive confirmations in the near future. We are proud of our musical programs, this newsletter, scholarships and other ways the SFAC continues to support the accordion culture in the Bay Area and beyond. We hope you agree!

Join or renew with PayPal or credit card at: www.sfaccordionclub.com/membership.html, or mail a check payable to "SFAC" to Elaine Cooperstein, 539 Elsie Avenue, San Leandro, CA 94577

- \$35 per year for individual or household
- \$5 discount for online newsletter option

WELCOME NEW MEMBERS!

Our 3 newest club members joined during the Cotati Accordion Festival, where they found their way to our booth. **Joe Annuzzi**, from Redwood City, likes to play classical and European-Ethnic music. **Nancy Breckenridge**, from San Francisco, enjoys oldies and standards. **Eric**, of Santa Cruz, also enjoys oldies and standards, in addition to musette. We hope to see our newest members at a musical program soon!



New member Joe Annuzzi proudly displays his accordion collection to neighbor Rosemary Busher

SFAC members' public performances:

◆ Mike Zampiceni

Sunday evenings, 6:30-9pm
O Sole Mio Restaurant
352 Broadway, Millbrae
www.osolemiorestaurant.com

◆ Alpiners USA (Joe Domitrowich)

Extensive Oktoberfest Schedule!
September-October 2018
See www.alpinersusa.com

◆ Pamela Tom

7pm, Saturday, October 5
Covell Gardens, Alvarado Avenue, Davis, CA
German Classical Polka Pops solo concert

◆ Garf's Uncle (Adam Dohner on piano & accordion)

7pm, Friday, October 12
Freewheel Brewing Company, Redwood City
www.freewheelbrewing.com

SFAC Scholarships

Scholarships are **now** available for accordion students studying with teachers who are SFAC members in good standing. Preference is given to students who demonstrate dedication to pursuing the study of the accordion. Contact **Mike Zampiceni** for a scholarship application.

eclecticguy@comcast.net
408-569-2579

ACCORDION HAPPENINGS

Las Vegas International Accordion Convention October 15-18, 2018 — Las Vegas, Nevada

Starring: Cory Pesaturo, Grayson Masefield, Gordon Kohl, Kim & Dan Christian, Stas Venglevski, and more!
Professor Joan Sommers Directs "The Las Vegas International Accordion Orchestra!" See details at www.accordionstars.com

Accordion Orchestra Retreat 2019

January 17-20, 2019 — Houston, Texas

Music Director: Stas Venglevski, *Guest Artist:* Mischa Litvin
Retreat designed for serious ensemble accordionists.

For information, contact Megumi at meghada33@gmail.com

How Many Accordions Are Enough?

Joe Domitrowich — Accordion Memoirs — Part 2b

For most of my accordion life, my Excelsiola was in fact my main accordion, the one that I played 99% of the time. While during the 1970s and 80s, I had skipped the generation of proprietary analog electronic accordions because I left the accordion world behind and was passionately engrossed in training dogs for sport, only occasionally playing the accordion - I re-entered the accordion world in the midi age. (Yes, I was middle-aged, too!). In fact, I was inspired to resume playing when, in the 1980s, I heard Bay Area accordionist, Stas Wisniach, who played exquisitely and had a knack for entertaining his audience while playing otherwise technically sophisticated arrangements. Sometime thereafter, I bought my first midi accordion, and the world changed!

With the midi accordion, my horizons were opened to music that I had never attempted on an acoustic accordion. Expanding in part on my earlier preliminary experimentation with free bass on *Orange Blossom Special*, I discovered that the assignment of various instrument sample sounds to the left hand – bass and chords independently – added new dimensions to what I could accomplish even with Stradella bass, so long as I unleashed myself of the traditional bass-chord-chord style. I discovered the accordion had now become more powerful – it always was more portable – than even an electronic organ, complete with bass foot pedals. My choice was the Concerto digital and acoustic accordion invented by Paul Pasquali of *Accordions International*; it is still my favorite accordion today. While it is not my only midi accordion, it has some very nice features, and I highly recommend it.

In my earlier years as a performing accordionist, playing mostly in polka bands, I found myself playing the same type of music, just faster and more energetically over time. I once destroyed the bellows of a Pan Accordion I borrowed from a friend when, during a back bend while playing, the buckle on my lederhosen got caught in the bellows. (Of course, I paid for the new bellows.) And, later in California, I played as a soloist in restaurants where I really enjoyed playing for Italian-Americans because of their love for music.

Still, as an accordionist with awareness of the likes of artists like Art Van Damme and Stas Wisniach, I had always become disappointed at the standard prejudicial reaction when I told someone I played the accordion. Invariably, they immediately assigned to the instrument and, by association, to me, the stereotype of polkas. Could it be they were unaware of the classical and jazz artists who I knew of that played the accordion? (I write facetiously, of course.) But – and most importantly - my intellectual curiosity of alternate styles of music now had an outlet that I could explore without limits, and without the need to learn a new instrument. The challenge of learning new genres of music became impossible to resist.

After my entrée into digital accordions, I became interested in reedless midi accordions, because of their ultra-light weight and their versatility. In fact, I own the final new – and now obsolete - Millennium sold by *Petosa Accordions*, and it's both free bass and wireless at that! And, in recent years, I found that people occasionally gave me an accordion just because they thought I could do more with it rather than having it sit idle in a closet. (When I find a good fit for these, I pass them along to deserving and aspiring accordionists. I have a 12-bass starter accordion I am happy to loan for a couple months at a time to kids who want to try their hand at their first accordion lessons.) So, while in earlier years my acquisition of accordions evolved more casually, it would soon increase exponentially.

But wait... I almost forgot. In the interest of full transparency, I briefly owned a Hohner which I bought in 1972 when I literally knocked on the door of the factory while touring Europe in my VW van. I played that accordion for a year and a half while working in Munich, Germany when I frequently visited relatives in Austria while my Excelsiola sat in a closet back in the US. Instead I took the Hohner to work at Siemens during Fasching (Germany's Karneval celebration) and my boss played his trombone out the third-floor window! (While the Siemens employee handbook had a no-alcohol rule, in Bavaria the hallway on every floor had a beer vending machine. After lunch in the cafeteria, my co-workers and I sometimes had a half liter bottle open while sitting at our desk in the "Lab" working on the latest semiconductor chip design. And, during Fasching, I admit we drank more than one.)

Continued on page 8

Joe Domitrowich (continued from page 7)

I learned an awful lot of Bavarian and Austrian hits of the time on that Hohner. And, I sold it in Germany just before I returned to the US, so it was a brief and fleeting affair, and I don't count it in my accordion tally. In fact, it's only as I write this article that my perception has crystallized and has become more closely aligned with that of my wife, Nanette, who sometimes remarks – lovingly, of course – about how many accordions I have. In fact, she says I should disclose the tally in writing this, but despite my high regard for transparency, I'm not sure I want to know! So, I'll remain in denial, and I'll leave it to the reader to tally, while leaving him or her to wonder whether I mentioned every accordion in my collection. (Hint: I did not!) Few of us want to have a collection of accordions. To those who have stayed with me through my self-indulgent digression reminiscing about my accordion escapades, I thank you.

Editors note: Joe's memoir began in our May 2018 newsletter and will be continued in segments in upcoming issues as space permits.

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Thanks to our Donors!

Sincere Thanks to those who generously donate to the Club. We would like to thank the following regular and lifetime members who enclosed a donation during the past renewal campaign (October 2017- September 2018 membership year):

Chris & Tor Arild, Evelyn Baulch, Dave Braun, Ray Celentano, George Chavez, the Coopersteins, William DeMichelis, Aldo Didero, Lynn and Gail Ewing, Ed Gorzynski Jr., Dominic Granelli, Johan & Marla Gullmes, Ron & Mary Jo Harris, Lou Jacklich, Bruce Kirschner MD, Gwyn Lister, the Lucchesis, Michael A. Marotta Jr., Deeana McLemore, James Monfredini, Frank Montoro, Anna Nicora, Colette Ogata, Kay Patterson, Joe Petosa, Yakov Puhachevsky, Diana Purucker, Vincent Rinaldi, Leslie Robertson, Alexander Roitman, Ed Salvador, Michael Sanossian, Don & Mary Savant, Allan & Judy Schwartz, Kenneth Schwartz, Richard & Leslie Selfridge, Lucy Smiell, Bill & Gloria Tapogna, Pamela Tom, Jane & Frank Tripi, Mr. & Mrs. Hilbert Werner, Barbara Winter, and Mike Zampiceni.

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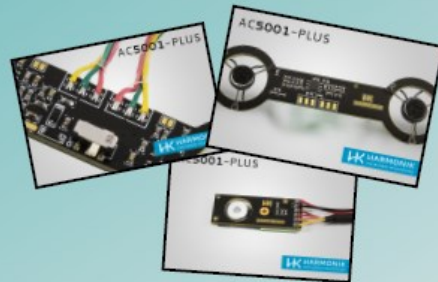
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HELP WANTED

Elaine Cooperstein has been doing our newsletter layout since February 2016. As much as she enjoys it, her growing responsibilities at work require her to give up – or at least share - this position as soon as possible. If you have any experience with moving things around in MS Word or PowerPoint, MS Publisher is easy to learn. The task requires minimal writing, and involves laying out content written and collected by other volunteers. For more information, contact elainedc@sbcglobal.net or 510-921-9323.

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Event Reviews:

We are seeking a few members to assist with the monthly event summaries. This is a great opportunity to express your creative writing skills while assisting your club! Please contact Ken Schwartz at Kenneth.E.Schwartz@gmail.com

Bay Area Accordion Clubs

Accordion Club of the Redwoods

3rd Monday at 7:30 pm. — \$3 admission
Hermann Sons Hall, 860 Western, Petaluma
Contact: Tony Mustaro, President (707) 318-0474
dcdacapo@gmail.com

Golden State Accordion Club (GSAC)

gsaccordionclub.netfirms.com
Contact: Jean Stevens, President (916) 872-8081
accordionriffs@gmail.com

GSAC Napa Valley Chapter (formerly Vacaville)
2nd Thursday at 6:00 pm.
The Runway Restaurant
2044 Airport Road, Napa

GSAC Humboldt Chapter
3rd Tuesday at 7pm.
Humboldt Swiss Club
5403 Tompkins Hill Road, Loleta

GSAC Sacramento Chapter
4th Wednesday at 6:30 pm
Elks Lodge No. 6
6446 Riverside Blvd., Sacramento

Good Time Accordion Club (GTAC)

2nd Wednesday at 7 pm. Escalon Community Center
1055 Escalon Ave, Escalon
Contact: Ed Sciarini (209) 545-3603

Northern California Accordion Society (NCAS)

1st Wednesday at 6:30 pm. Lutheran Church Hall,
6365 Douglas Blvd, off Hwy 80, Granite Bay
Contact: Jim Shoemaker (916) 443-0974

Silicon Valley Accordion Society (SVAS)

1st Sunday at 1pm. Harry's Hofbrau,
390 Saratoga Avenue (corner of Kiely), San Jose
www.svasociety.org
\$5 for members, no charge under 16



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Members may place one small ad (business-card size) free of charge for one month, once a year. Additional ads are \$10 per issue or \$100 per year.

Monthly ad prices **for members:**

1/4-page: \$25; 1/2-page: \$50; Full-page: \$100.

Non-member rates are double.

Performers Around the Bay

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PETER DI BONO *San Francisco* www.peterdibono.com

RENO DI BONO *South Bay* - ourhike@aol.com
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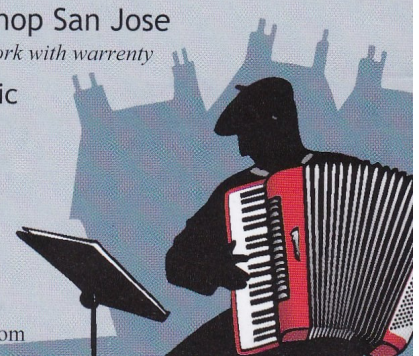
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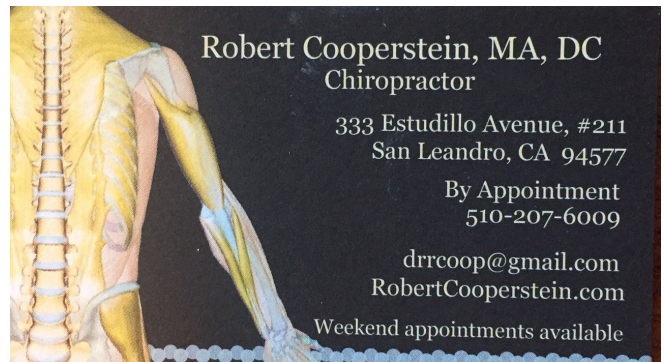
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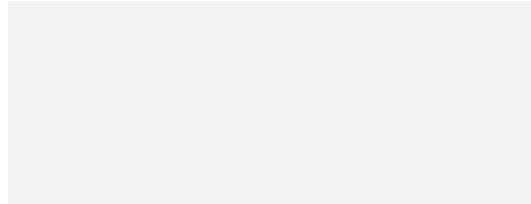
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3rd Sundays—Musical meetings in Millbrae

SFAC Sunday Music Program

Accordions Live!

Sunday, September 16

Come for fun and great music!!

2pm—5pm

Lou Jacklich & Friends

A Special Celebration

SFAC Jam to close (All are encouraged to participate!)

\$10 general public/\$8 SFAC members (Under 13 free)

**Chetcuti Community Room
Civic Center Plaza/Library Plaza
450 Poplar Avenue, Millbrae, CA**

Plenty of free parking in Library lot
Accessible location
Close to public transit



Please renew your membership!

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Join or renew with PayPal or credit card at:
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