

The World's First
 Accordion Club
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San Francisco Accordion Club

AUGUST 2012

NEWSLETTER

NO CLUB MEETING IN AUGUST!

**Attend the 22nd Annual
 COTATI ACCORDION FESTIVAL
 August 18 & 19, a multi-cultural,
 multi-generational musical extravaganza.
 Featuring the legendary Dick Contino!**

In this issue:

**AAAFestival • Elections
 The Great Morgani
 Festa Colonial Italiana
 Bay Area Launch of
 Squeeze This!**

SATURDAY—AUGUST 18, 2012

- 9:45-10:15 The Golden State Accordion Club Band
 10:20-10:50 Steve Albini (Sponsored by Roland)
 10:55-11:25 SPECIAL GUEST
 11:30-12:10 The Sansa and Shiri Show
 12:05-2:40 Big Lou's Dance Party
 12:45-1:00 The Great Morgani
 1:05-1:45 Chervona
 1:50-2:15 Lady of Spain-A-Ring
 (Audience Participation)
- 2:15-2:55 Alicia Baker (Sponsored by Roland)
 3:00-3:40 Dick Contino
 3:45-4:00 The Great Morgani
 4:05-4:45 Copper Box
 4:50-5:10 Amber Lee Baker
 5:15-5:55 BlackEyed Dempseys
 6:00-6:15 THAT Damned Band
 6:20-7:20 Polkacide
- 12:00-5:00 Cajun/Zydeco Dance Party
 Friar Tucks, 8201 Redwood Hwy.
 Dance Lessons 12:00-1:00 by Ted Sherrod
 Mark St. Mary 1:00-5:00
- 9:30-5:00 Polka Dance Party
 Both Days in the Polka Tent on site
- 9:30-11:00 Jim Gilman
 11:00-12:00 Chuck Berger
 1:00-5:00 Steve Balich Sr. Polka Band
- 5:05-6:30 Zydeco Dance Party
 in the Polka Tent on site
 The Wild Cathoulas

SUNDAY—AUGUST 19, 2012

- 9:45-10:15 The Golden State Accordion Club Band
 10:20-10:50 Future Accordion Stars
 10:55-11:25 KAZAMOZe
 11:30-12:10 Peter Robuffo
 12:15-12:45 The Accordion Babes Showcase
 12:50-1:05 The Great Morgani BIO
 1:10-1:45 the Mag Maggies BIO
 1:50-2:15 Lady of Spain-A-Ring
 (Audience Participation)
 Tatiana Semichastnay (Roland)
- 2:20-2:55 Dick Contino
 3:00-3:40 The Great Morgani
 3:45-4:00 Santiago Jimenez & Chris Rybak (Roland)
 4:05-4:45 Alicia Baker (Sponsored by Roland)
 4:50-5:10 Circus Finelli
 5:15-5:55 The Sansa and Shiri Show
 6:00-6:15 Gator Beat
 6:20-7:20
- 12:00-5:00 Cajun/Zydeco Dance Party
 Friar Tucks, 8201 Redwood Hwy.
 Dance Lessons 12:00-1:00
 by Ted Sherrod
 MotorDude Zydeco 1:00-5:00
- 9:30-5:00 Polka Dance Party
 Both Days in the Polka Tent on site
- 9:30-11:00 Jim Gilman
 11:00-12:00 Chuck Berger
 1:00-5:00 Steve Balich Sr. Polka Band
- 5:00-6:30 Zydeco Dance Party
 in the Polka Tent on site
 The Wild Cathoulas

AAA Festival 2012

I had the good fortune of attending the AAA Festival in Baltimore for the very first time, and it was terrific! AAA was the original national accordion organization, founded in 1938 by some of the most famous accordianists in history. AAA festivals include competitions, workshops, performances and vendors, as well as a festival orchestra. The festival orchestra, under the direction of virtuoso bayanist Stas Venglevski, was the inspiration for my attendance this year. The orchestra had 45 accordianists, and performed 2 movements of the Opale Concerto composed by famed French Accordionist Richard Galliano, and featuring solos by Mary Tokarski, (whom we had the pleasure of hearing at our club a few years ago and at Cotati last year.) We also played "Birch Trees" by Tchaikovsky, "Tango Invention" by Th. Ott based on a Bach composition, and a traditional Finnish polka!

Workshops that I particularly enjoyed included **Accordion in Film** with clips from everyone from James Stewart to Frank Marocco presented by Dr. Robert McMahan, **Jazz Licks and II-V-I Practices**, a method to access jazz progressions in a simple and understandable way, presented by Gabe Hall-Rodrigues, (who we heard in January with Ocotrillo) and a workshop called **Opening Doors** presented by Mary Katherine Archuleta, who directs a program called **Dreams fulfilled through Music**. This program is a pioneer in the development of creative teaching for people with all types of disabilities, and features the accordion as the primary instrument. We were able to hear their accordion orchestra, called **The Alamo Angels** perform at the awards concert, and they were impressive.

The evening and lunch time performances were really exciting as well. A particular highlight for me was hearing young virtuoso **Vladimir Mollov** perform with his wife **Annie** on violin. We also had an opportunity to hear from a number of orchestras, including the **Potomac Ensemble**, directed by long distance SFAC member Joan Grauman, **the Connecticut Accordion Orchestra**, the **Youth Jazz Ensemble**, under the direction of Don Gerundo, and the **Youth Festival Orchestra** directed by Mary Tokarksi, as well as the Alamo Angels mentioned above.



Stas Venglevski

I truly enjoyed all the performers, who were many and varied but my personal favorites were: **Stas Venglevski**, who gave another breathtaking performance on Friday evening accompanied by **Emily Geller** on Bulgarian drum. The finale of the festival consisted of the **Army Strolling Strings** under the direction of accordionist and AAA Governing Board member, **Sergeant Major Manny Bobenrieth**. The violinists spread themselves throughout the audience, so you are "up close and personal" with one or more of them, and the cello, harp, string bass, percussion, and accordion remain at the front, combining their sound to create something truly amazing. The Strolling Strings perform often in the white house, and have played to every president since Ronald Reagan.

I would encourage everyone to join the AAA, and for more details about this year's festival, you can visit their website at www.ameraccord.com/. Next year the festival will be in New York City!

Lynn Ewing

In last month's newsletter we left out the paragraph recounting the performance by Don Nurisso and Ron Borelli. Their performance was one of the highlights of the June meeting. We apologize to both and include here a description of their performance.

Don and Ron play jazz accordion together. Their duos require coordination and the occasional communication: "bridge, slow, to you, now G, ..." and is fun to watch as well as to listen. They began with a beautiful rendition of *Non ti scordar di me* (Don't forget me), after which they introduced a medley of popular songs including *Has Anybody Seen My Girl*, *Tangerine*, *Blue Moon*. Their final piece was *Girl from Ipanema*. It ended a great afternoon at our club meeting.



Ron Borelli & Don Nurisso

July Meeting—Recap

In July the welcome music was played by Dave Perry. Dave plays in the Accordion Chamber Ensemble (ACE) and Absolut Accord.

Gus Greyhosky was our MC. Gus started the meeting by thanking Dave, and Vinny Rinaldi, who works as our "sound man".

Gus introduced Bruce Metras and recalled the now infamous event when Bruce repaired Frank Marocco's accordion after it suffered a fall.

Bruce played a great selection of pieces, including several arrangements by Frank Marocco. He began with *When Sonny gets Blue*, *At Last*, *Cry Me a River*, *When You Wish Upon a Star*. These were all big chord pieces, and Bruce's hands were flying at times. He ended with a Frank Marocco composition written for Frank's daughter.



Bruce Metras

Big Lou (aka Linda Seekins, Accordion Princess) has retired from the US Geological Survey – Gus was visibly tempted by the opportunity for an earthquake joke, but instead recalled some of the many accordion activities of Lou. She started her set by explaining that she would play a travelogue, beginning with Mexico and El Chango Negro. She moved on to a Polish polka, after explaining that Polish polkas are an invention of the US Midwest. They are virtually unknown in Poland. This one, *Lover Oh Lover*, involved a strong syncopated beat on the bass. It was very effective, and Lou used it in several of her pieces. Next was a piece that Lou introduced as a serious challenge. Asking for some allowance if there were mistakes, she launched into *Flambee Montalbanaise*, a musette waltz from the peak of the musette period, late 1940s. Visibly happy it had gone so well, Lou carried on with *Happy Wanderer*, an Oktoberfest piece, and orchestrated audience participation in the "Val-deri, Val-dera," chorus. Then Lou spoke about Liechtenstein, famous for postage stamps and a manufacturing center for false teeth, reputations which persist today – all this to introduce the famous *Liechtensteiner Polka*. In her finale, Lou returned to her favorite country, Mexico, with *Atontonilco* followed by a rousing applause.



Linda Seekins aka Big Lou

Next up was **Tom Torriglia**. Fact: San Francisco chose the accordion as its official instrument in 1985, thanks to Tom's initiative and good fortune. Apparently, the final short list of three "official instruments" included: a cable car bell, a foghorn and the accordion. The accordion won. Mayor Agnos announced that he didn't like this result, and would veto it. However, he forgot, the 10 day window to veto the decision expired, the rest, as they say, is history.

Tom announced that he was going to treat us to a food set, beginning with *Salsiccia* (Italian for sausage). He spiced up the music with his own set of anecdotes. There is a Hyundai commercial which mentions **National Accordion Awareness Month** during which it shows some accordions in a store. On **YouTube** one can view the video of Tom singing one of his band's favorites, *Bello Ciao*. He then played the *Minestrone Song* with his finale of *Cannoli: I'm in love with the Queen of Cannoli*. There was a standing ovation for Tom and the meeting continued . . .

Tangonero played during the second half of the meeting. Gus noted that Alex Roitman was now playing the bandoneon in place of a piano accordion, and this would be the second public appearance using the bandoneon. Alex began with a solo tango waltz: *From The Soul*. It set the mood and made a clear introduction to the tango pieces that would follow. The members of the quartet were: Jacob Johnson, double bass, Zac Selissen, guitar, and Michele Walther on violin. They played 14 tangos altogether. Some were mournful, some were upbeat, but they all carried very strong emotion, with clear links to the titles: *Love Sick*, *Romance*, *Bad Company*, and *Absinthe* by Astor Piazzolla. This last piece had a false ending that fooled the audience.

At times, each of the instruments carried the melody, although the violin and the bandoneon predominated. *Tears and Smiles*, *Cry of the Bandoneon*, and *Angel* were other titles they played. With no introduction, the group launched into a memorable *El Choclo*. Their final piece was a very rhythmic *Death of an Angel* to a standing ovation for a superb performance. We are lucky that our club has the opportunity and can feature outstanding groups like **Tangonero**.



Tangonero



Tom Torriglia

Next JAM session

will be held before the Sept. meeting, from 1:00 to 1:45 p.m..

Anyone who plays accordion is invited to come and join in the fun. All you need to bring is an accordion and a music stand.

We encourage performers of all levels to participate and if you don't play accordion, please come anyway and be our audience.

NEW MEMBER

The Club welcomes new member Kay Patterson from Fair Oaks. Kay plays the accordion and you can find her entertaining at the Nichelini family Winery in Napa County!

ACCORDION EVENTS

13th annual Las Vegas International Accordion Convention, September 24-27 at the Gold Coast, Las Vegas, Nevada.
www.accordionstars.com

PLAY FOR US!

We are always grateful and accepting of anyone who wishes to play for us as warm up before the meeting starts, during the break, or in the first part of the program.. Share your talent and hone your performance skills! Call Domenic Palmisano, 415-587-4423, or email him at accord47@gmail.com to sign up.

President's Message

I encourage you to make regular visits to www.accordionusa.com. This website is updated monthly and gives detailed information about all kinds of national accordion events and accordion news of all sorts. It is an online site with plenty of room for pictures and details. It is edited by Rita Davidson, who is a reporter extraordinaire, as well as being a terrific accordionist. Check it out!

SFAC General Elections • September 16

Please Vote!

Elections for the Executive Board will take place at the beginning of our monthly meeting on Sunday, Sept. 18. At present, the nominating committee has received the following nominations:

President—Lynn Ewing;

VP - TBD, Secretary—Mike Zampiceni,

Treasurer—Maryanne Romanowski;

Directors: Don Nurisso, Don Savant,

Scott Williamson, Jean Moshofsky Butler,

Vinny Rinaldi.

Additional nominations will be accepted from the floor at the meeting, prior to taking the vote.

Please show your support for the club and the nominees by coming out to vote—we have some great entertainment lined up to make it all worthwhile.

OCTOBERFEST BAND NEEDED

The Corte Madera Oktoberfest is on Saturday, October 13th at the Piccolo Pavilion in Old Corte Madera Square. The sponsor of this event, the Corte Madera Community Foundation, is looking for an Oktoberfest type band to play for this event. If anyone is interested please contact Gwyn Lister @ Phone: (415) 891-3071 or email: gwynethacc@gmail.com.

Gwyn Lister

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The Great Morgani

Santa Cruz, CA—Frank Lima, better known to many as The Great Morgani, gave up a lucrative career as a stockbroker in order to pursue something just a little different—street performing. Today, Lima, 69, can often be seen standing on the sidewalks of Santa Cruz covered from head to toe in elaborate costumes composed of shiny fabric, colored foil, cotton balls, plastic discs, and virtually any type of material, object, or decoration one could imagine.



Masterfully playing the accordion atop a portable foot-tall wooden box, The Great Morgani makes a lasting impression on all who have the chance to witness his grand performances. As a child, Frank Lima never seemed like the type to become a street musician. Although he showed signs of creativity, his shyness often held him back from pursuing arts. Once he graduated from high school, he opted to take business classes and got a job at a stock brokerage. After 13 years as a clerk there, he was finally promoted to be a partner of the firm, but five years later, Frank says he realized he was ready to leave the company.

“I’ve never liked math, and all of a sudden, I was doing bookkeeping. It was tiring,” he remembers. “I’d just bought a new home, was playing the accordion at nightclubs on weekends, and I was dating. I was financially independent, and I was responsible for myself. So I retired at the ripe old age of 35.” For the next 18 years, Frank took advantage of his retirement. “I traveled, I remodeled my house, he recounts. “After a while, you start looking for purpose.” Inspiration finally struck when he came across a IncredibleFeatures.com, a newspaper article on street performing and thought, “I can do this!”

Frank’s decision to become a street musician shocked his friends and family members. ‘But Frank, you’re not

homeless!’ his late mother cried when she was first informed of Frank’s new career path. However, she soon warmed up to the idea, and is now often quoted as proudly proclaiming, “I’m Morgani’s mother!” It wasn’t long before Frank started winning the approval of the Santa Cruz community as well.

A Santa Cruz native, Frank started playing the accordion at age 9, when a door-to-door salesman convinced his mother to buy him an entry-level accordion and sign him up for music lessons. Sixty years and 42 accordions later, the melodeon instrument continues to be a central part of Frank’s daily life, particularly when he is busy wowing crowds as the mysterious Morgani. With over 1,200 songs stored in his memory, it’s no wonder that The Great Morgani is a Santa Cruz favorite.

Lima still remembers what he wore during his first performance in Downtown Santa Cruz, 15 years ago--woolly pants, red suspenders, army boots, an Oktoberfest-like hat, and an old green 1933 accordion. He was nervous and reserved—a far cry from the flamboyant act The Great Morgani puts on today.

His stage name “The Great Morgani” evolved from the name which was etched into the green accordion Frank used during his first performance—‘J. Morgan.’ the name of its original owner.”

Frank explains. “I didn’t want people to think my name was J. Morgan, and ‘Frank Lima’ doesn’t have enough flair. So I decided ‘J.’ would become ‘Julio,’ and ‘Morgan’ became the Italian-sounding ‘Morgani.’”

Finally, at the urging of a concert promoter who liked his performance, Frank came to be known as *The Great Morgani*. As the traveling musician performed more often, he began to add some pizzazz to his outfits, gradually adding gloves, masks, body suits, wigs, hats, and accordion decorations. Frank designs and sews each and every one of his colorful costumes himself. He uses a 1942 Singer sewing machine that’s exactly as old as he is, and, as Frank adds, “is probably in better shape.” The sewing machine was his father’s gift to Frank’s mother for her first Mother’s Day—the day Frank was born. Since then, it has helped create 130 of Frank’s outrageous outfits. Most of The Great Morgani’s costumes are made of stretchy Lycra fabric, which Frank states is both a blessing and a curse to wear. Thank God for the stretchiness, but sometimes my body expands faster than Lycra!’ He claims his costume ideas come to him randomly throughout the day. ‘I’ll walk by something and think, ‘I wonder if I could... How could I incorporate that into a costume...?’

The outrageous outfits tend to draw mixed reactions from people. ‘People love to come up and take photos. I love interacting with people—especially little kids, since I haven’t been around kids much in my life. But I do have to be careful of those kids who are afraid of

Santa Claus or of clowns. Some of them can't even process what I am. Even some adults are scared of me!" he laughs. Frank, whose reserved personality contrasts sharply with the grandiosity that characterizes The Great Morgani, says he feels much less inhibited by his own introverted nature when he wears his imaginative costumes.

"Out there, nobody knows who I am. I'm probably the oldest person out there, but nobody can tell because I have my face covered. Sometimes when I'm performing, I talk people's ears off so much that they start telling me, 'Stop talking and start playing!'" he laughs.

Yet it's clear that Frank is a completely separate person from the wild persona he puts on when he performs. "You'd think my house would be colorful like my costumes, but my entire apartment is actually all beige. I have beige carpet, beige walls, a beige couch... I just like beige!" For Frank, The Great Morgani is a fun way to express his creative, outgoing side without being limited by the boundaries of what most people consider normal.

Throughout the years, The Great Morgani has become a beloved fixture of Santa Cruz, a beach town south of the San Francisco Bay known for its alternative, artistic atmosphere and its sense of humor—'Keep Santa Cruz Weird!' the bumper stickers of many a Santa Cruz local read. Having been featured in the local paper several times, Frank says the overwhelming support from the community has been the main driving force behind his memorable career as a street performer. There is even an "I Love The Great Morgani!" fan page on Facebook set up in Frank's honor. "I have a great following here. I'm very lucky to have this community supporting me. People come up to me and tell me I make them smile.

"That's what I'm really here for. I'm doing my part to keep Santa Cruz weird, but I'm trying to keep it weird in a good way, not a bad way—with creativity and fun." Frank regularly performs at birthday parties, anniversaries, festivals, farmer's markets, and even high-end corporate events all across California. He recently authored a book about his experience as a street performer, entitled *The Great Morgani: The Creative Madness of a Middle-Aged Stockbroker Turned Street Musician*.

Story by Brooke DiResta for Incredible Features



Celebrate the Bay Area Launch of **Squeeze This!**

A Cultural History of the Accordion

(University of Illinois Press), the first comprehensive history of the accordion in America.

August 16 grand entrance into SF with the official Squeeze This! San Francisco Launch Party at Accordion Apocalypse at 7:00 pm

August 17 Squeeze This! Launch Party Round II at Smythe's Accordions in Oakland, featuring Andre Thierry & Zydeco Magic.

August 18-19 booksignings at the Cotati Souvenir Tent, 1:30-3:00 pm Saturday and Sunday. Everything you wanted to know about piano accordions in America--but were afraid to ask



No other instrument has witnessed such a dramatic rise to popularity--and precipitous decline--as the accordion. *Squeeze This!* is the first history of the piano accordion and the first book-length study of the accordion as a uniquely American musical and cultural phenomenon.

Ethnomusicologist and accordion enthusiast **Marion Jacobson** traces the changing idea of the accordion in the United States and its cultural significance over the course of the twentieth century. From the introduction of elaborately decorated European models imported onto the American vaudeville stage and the instrument's celebration by ethnic musical communities and mainstream audiences alike, to the accordion-infused pop parodies by "Weird Al" Yankovic, Jacobson considers the accordion's contradictory status as both an "outsider" instrument and as a major force in popular music in the twentieth century.

Drawing on interviews and archival investigations with instrument builders and retailers, artists and audiences, professionals and amateurs, *Squeeze This!* explores the piano accordion's role as an instrument of community identity and its varied musical and cultural environments. Jacobson concentrates on six key moments of transition: the Americanization of the piano accordion, originally produced and marketed by sales-savvy Italian immigrants; the transformation of the accordion in the 1920s from an exotic, expensive vaudeville instrument to a mass-marketable product; the emergence of the accordion craze in the 1930s and 1940s, when a highly organized "accordion industrial complex" cultivated a white, middle-class market; the peak of its popularity in the 1950s, exemplified by Lawrence Welk and Dick Contino; the instrument's marginalization in the 1960s and a brief, ill-fated effort to promote the accordion to teen rock 'n' roll musicians; and the revival beginning in the 1980s of the accordion as a "world music instrument" and a key component of cabaret and burlesque revivals and pop groups such as alternative experimenters They Might Be Giants and polka rockers Brave Combo.

Loaded with dozens of images of gorgeous instruments and enthusiastic performers and fans, *Squeeze This! A Cultural History of the Accordion in America* represents the accordion in a wide range of popular and traditional musical styles, revealing the richness and diversity of accordion culture in America.

Publication of this book is supported by a grant from the Andrew W. Mellon Foundation

Marion Jacobson holds a Ph.D. in music and ethnomusicology from New York University. An accordionist herself, she has performed with klezmer bands and accordion bands, and in old-timey jam sessions, but her favorite spot for gigs is the New York City subway.



The 2012 Festa Coloniale Italiana

The San Francisco Italian Athletic Club Foundation welcomes the Bay Area to North Beach for the 2012 Festa Coloniale Italiana, an annual Italian festival that celebrates the rich Italian and Italian-American heritage that has existed in San Francisco for generations. This free event continues to be San Francisco's only Italian festival. In addition, we are celebrating **Ferragosto**, a traditional mid-summer Italian holiday.

Along Stockton St., between Union and Filbert sts., there will be continuous live Italian music including:

The Bella Ciao band: www.ladyofspain.com/bellaciao.html

Due Zighi Baci: www.EuroCafeMusic.com
Sunday 7 accordion band.

Members of the San Jose and San Francisco accordion clubs

Musica degli Borelli. Italian-music trio with a splash of jazz

The Rico Dancers will be putting on a dance show and world champion pizza-toss expert Tony Gemignani will astound the crowd with his pizza tossing.

There will be plenty of beer and wine, and the most mouth-watering food this side of Siena including sausage and peppers, pasta, deep-fried calamari, meatball sandwiches and cannoli. Vendors will be selling Italian-related products. Inside, the club's main ballroom will be transformed into an Italian piazza complete with a fountain.

The third-floor Parkview room, which overlooks the festa and Washington Square park, is being transformed into a wine-tasting venue featuring some of the Bay Area's finest wineries including Mondavi.

The Festa Coloniale Italiana is a family-fun event that is free and open to the public. The Festa runs from 11:00 a.m.-6:00 p.m. and for additional information, please contact Tom Torriglia at either 415 440 0800 or at festa@sfiac.com.

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The San Francisco Italian Athletic Club, which has been located at 1630 Stockton St. since 1936, may be reached at 415, 781-0165.

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11:00 a.m.-6:00 p.m.
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www.sfiacfesta.com/

Nearby Club Meetings

Accordion Club of the Redwoods

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\$3 admission donation Contact: Tony Mustaro—
President (707) 318-0474; dcdacapo@gmail.com

Golden State Accordion Club (GSAC)

President/CEO: Carole Enneking (707) 864-2359
gsaccordionclub.netfirms.com

The Vacaville Chapter meets monthly on the second
Thursday, 6:30 p.m. at Pietro's No. 2 at 679 Merchant
Street, Vacaville, CA 95688
707 448-4588

The Humboldt Chapter meets monthly on the third
Tuesday, 7 p.m. at Humboldt Swiss Club, 5403 Tomp-
kins Hill Road, Loleta.

The Sacramento Chapter meets monthly on the fourth
Wednesday, 7 p.m. at the Old Spaghetti Factory, 12401
Folsom Blvd., Rancho Cordova. Contact for all three
Chapters: Carole Enneking (707) 864-2359

Good Time Accordion Club (GTAC)

meets monthly on the second Wednesday, 7 p.m. at Es-
calon Community Center, 1055 Escalon Ave, Escalon.
Contact: (209) 545-3603

Northern California Accordion Society (NCAS)
meets monthly on the first Wednesday, 6:30 p.m. at
Lutheran Church Hall, 6365 Douglas, Blvd, off Hwy
80, Granite Bay, CA. Contact: Jerry Keifer (916) 652-
0836

Silicon Valley Accordion Club (SVAC)

meets 1st Sun. of each month at Harry's Hofbrau, 390
Saratoga Avenue, San Jose, corner of Kiely.
1 p.m. \$5, under 16 - no charge.

Accordion Instruction

Bart Beninco (707) 769-8744
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Lynn Ewing (650) 453-3391
Skyler Fell (415) 596-5952
Lou Jacklich (510) 317-9510
Marjorie Konrad (707) 539-5308
Marian Kelly (650) 854-1896
Vincent Rinaldi (415) 824-7609
Big Lou (Linda Seekins) (415) 468 5986
Joe Simoni (650) 867-1122
Sharon Walters-Greyhosky (650) 731-6010
Richard Yaus (650) 832-1740
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SFAC Newsletter Ad Policy

Members may place one small ad (business-
card-size) for one month free of charge in a
given year; after that the charge is \$10 per
issue or \$100 per year.

Monthly ad prices for members:

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ing an event may be included in one issue
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THE ACCORDION APOCALYPSE REPAIR SHOP

San Francisco



415-596-5952
www.accordionapocalypse.com

Club & Musical Meeting • next meeting Sept. 16 @ 2 p.m.

No meeting in August! — Instead go to the Cotati Accordion Festival. More info at www.cotatifest.com/

**Join us on (almost every!) third sunday of the month
at the Oyster Point Yacht Club, 911 Marina Blvd, South San Francisco**

DIRECTIONS:

From 101 traveling either North or South, take the Oyster Point exit. Turn right onto Marina Blvd. (be careful not to turn right onto Gull Drive, just before Marina Blvd.) Continue past the gate house to the sign Oyster Point Yacht Club. There is plenty of parking and ramp access.

Visit us online @ www.sfaccordionclub.com

P A R K I N G N O T I C E

The new Ferry Terminal is now operational, and parking behind the yacht club is again possible.

**PLEASE DO NOT PARK IN THE
Commodore's designated space!**

SFAC Membership is

\$30.00 per year for individual or family.
Meeting admission is \$6 per member & \$8 per guest. For membership renewal, please send a check to: S.F.A.C., c/o Randall Hicks, 21071 Gary Drive, #212, Castro Valley, CA 94546.
NEW MEMBERS, please include your name and address along with your check, as well as a phone number and email address, if you wish.

**Newsletter of the
San Francisco Accordion Club**

P.O. Box 318175

San Francisco, CA 94131-8175

www.sfaccordionclub.com



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