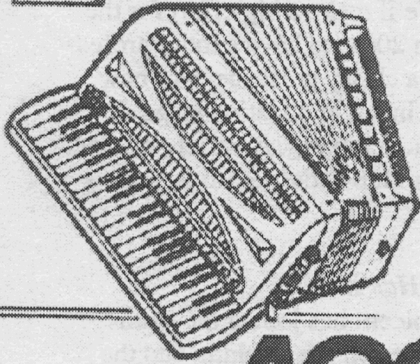


Newsletter of the

SAN FRANCISCO



ACCORDION CLUB

FEBRUARY 2004



President's Message

February 2004

The New Year is off to a fine start, thanks to our January meeting. The comments were very positive, as everyone had a wonderful time. The prospects for the rest 2004 are equally promising.

February will feature Monterey's favorite accordionist, Mr. **Mike Marotta**. He is joined by his son, **Mike Jr**, an accomplished accordionist, and their rhythm section, "The Passionate Paisanos." If The Marottas don't put a smile on your face, and get your toes tapping, you better check yourself in for an oil change, maybe an overhaul too ☺.

Also on the bill for February is **Frank Lima**, you may know him as "**Julio Morgani**." Not only is Frank, uh, Julio, a wonderfully entertaining performer and accomplished accordionist, he has created some of the most imaginative costumes you will ever see. Put a reminder note on your calendar, **Thursday, February 12, 7:00 pm**, San Francisco Accordion Club. This is definitely a "don't miss" evening.

Speaking of "don't miss," I hope you were there in January. We had **Bob Berta**, **Chuck Henry**, **Ed Massolo** and **Frank Panacci** for the first half of the pro-

gram, and **The George Cerutti Trio** for the second half.

Sadly, **Bob Berta**, past President, and all around good guy, is retiring to Michigan, and **Chuck Henry** is going to Florida. The entire Club joins me in saying "thank you" to Bob Berta for your tireless enthusiasm, and hard work in making our Club one of the best in the world. We will miss you both and look forward to seeing you from time to time. **Ed Massolo** and **Frank Panacci** then worked their magic, bringing broad smiles to everyone at the meeting. Ed confided that they didn't have time to work anything up because of short notice, but from what I heard, they didn't need any time. They were just spectacular. The look on Ed's face was an essay on concentrated effort.

Just before the break, **Frances Benedetto** presented a birthday cake to **Lou Soper** (80), one of the founders of our Club. Yours truly led the gathered throng in a spirited (some of the worst singing I've ever heard) rendition of "Happy Birthday To You" while Frank Panacci accompanied. Lou was very touched, and struggled to keep the tears back.

During the break we all sampled the buffet put out by **Dominic** and **Frances** (zucchini salad recipe??), while **Evelyn Baulch** put the arm on enough people to collect a sizable sum for our Scholarship Fund and the drawing. The lucky winner was our own resident genius, **Joe Smiell**, who donated his winnings back to the Scholar-

**NEXT MEETING: THURSDAY 12 FEBRUARY
7:00 P.M. MOOSE LODGE DALY CITY**

*Featuring the two great performers
Mike Marotta and The Great Morgani (Frank Lima) and more!!*

ship Fund. Thank you Joe, and thanks to everyone who participates in the drawing for this worthwhile effort. I also thank **John and Sheila Gullmes** for their very generous donation to The Fund.

The **George Cerutti Trio** then dazzled everybody for the second half of the program. You read about George in last month's newsletter, and I don't possess the writing skill to appropriately describe the substantial talent and musical wizardry of this man. I can assure you, however, he is one of the finest musicians who has ever played the accordion. George was backed up by two of San Francisco's jazz giants, **Bill Nawrocki** on drums, and **Mario Suraci** on bass. We got a special treat when **Dave Lario**, after considerable pleading, came up from the audience and sang "Up A Lazy River" while playing the bass. What a night!!!

In closing, I wish to thank each and every member who participates in our Club. Whether you are active in the production of a meeting or a concert, or are in the audience at our functions, I thank you. While on the subject of thanks, a special one to **Lynn Ewing** who took over and did wonderful job as emcee for the December meeting while I was out working.

Don Nurisso, a top-flight San Francisco jazz accordionist, has taken on the task of scheduling entertainment for our monthly meetings. I hope you answer "yes" when he calls to ask you to come and play at one of our meetings. Better yet, call Don yourself, and volunteer your talents, (650) 359-3549.

I look forward to seeing you at the Club on February 12. Play your accordion every day, and remember...

REAL MUSIC IS LIVE!!!

Peter Di Bono

Ad Policy

A member may place one four-line ad for one month free of charge; after that the charge is \$5.00 per issue; a business-card-size ad will cost \$5.00 per issue or \$50.00 per year; a quarter-page ad will cost \$10.00; a half-page ad will cost \$20.00; and a full-page ad will cost \$35.00. A flyer advertising an event may be included in one issue for \$20. The cost for ads placed by non-members will be twice the above-quoted prices.



IT IS CRUEL THAT MUSIC SHOULD BE SO BEAUTIFUL. IT HAS THE BEAUTY OF LONELINESS AND OF PAIN: OF STRENGTH AND FREEDOM. THE BEAUTY OF DISAPPOINTMENT AND NEVER-SATISFIED LOVE. THE CRUEL BEAUTY OF NATURE, AND EVERLASTING BEAUTY OF MONOTONY.

Benjamin Britten

Your Executive Board . . .

. . . met on Tuesday, January 6. The picnic will be at Nature Friends Park in Oakland on the second weekend in July, either the 10th or the 11th, to be confirmed by Joe Smiell. We'll make a big effort for the Columbus Day parade in 2004, to have a more professional-looking float and a classy presence. Our new web address is currently in the application stage. It will be www.SFACCordionclub.org. A variety of other topics were discussed for club activities, to be followed up in future meetings.

Word Has It . . .

. . . That **Mike Zampiceni** has joined the team at **Boaz Accordions**. He is on the teaching and the sales staff and is there on Sunday, Wednesday and Thursday. Be sure to look for him, and if you're lucky, hear him play!

. . . That **Tom Cordoni** is looking for players and attendees for his **Accordion Celebration at Putnam Plaza in Petaluma on Saturday, June 26**. If you wish to play that day between 11:00 a.m. and 5:00 p.m., give Tom a call at (707) 762-2231. I hear there will be groups playing at Walnut Park in Petaluma that same day, between 2:00 and 5:00 p.m. You will recall that Tom headed the successful campaign to get the accordion declared the official instrument of Petaluma, as it is for San Francisco.

. . . That your editor (yours truly) completely lost her voice at the Galla-Rini centennial celebration. Frustrating indeed, to be unable to converse with my many, many accordion friends from all over the world, whom I get to see so seldom. I did manage a few steps of the Charleston with my new hips, to the lively playing of **Arlene Boddicker**.

. . . That the **ACE Ensemble** and the **SFAC Fun Band** are hard at work on their respective music for the coming spring and summer season. Both groups are making great strides under the direction of **Joe Smiell** and **Sharon Walters Greyhosky**. The **SFAC Ensemble** (also working under Joe's direction) is back at work too, and will play at the March meeting.

Fingering Thirds on the Accordion

By Robert L. Smith

The “piano” accordion has a right-hand keyboard that is quite similar to the piano. As a consequence, most fingering that is taught is based on fingering used for the piano. But the accordion is actually much closer to the organ than the piano, in that the sounds generated are essentially continuous and a result of an air pressure or vacuum. A piano is a percussion instrument in which the strings are struck by a hammer. The sound of a string on a piano quickly dies away. That difference shows up especially in “legato” passages where successive notes are to be played with essentially no break between them, just a smooth progression from one note to the next. Over the centuries, organists have developed methods for truly smooth legato playing. Pianists must strike the keys, with the speed of hitting the keys giving the strength of the note. For the organ, the strength of the note is pre-determined by the air pressure. For the accordion, the pressure on the bellows determines the strength of the sound.

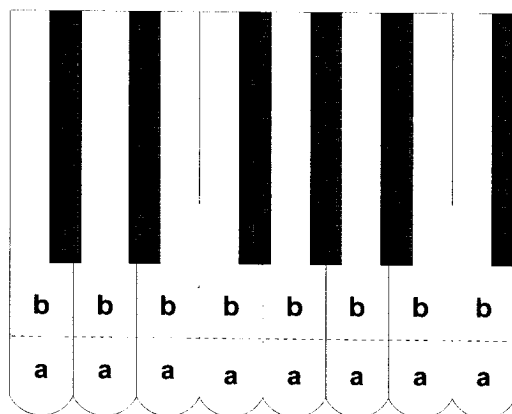
The difference between piano fingering and organ fingering shows up most noticeably when one plays a sequence of “thirds” in legato. A “third” is a pair of notes played at once in which one note is three or four semitones higher than the other. The most common form is played on a normal major scale, and the sequence consists of having, say, the lower note of the pair moving up or down on the scale, and the higher note being two notes higher in the major scale. The “standard” fingering for piano is shown below.



Standard piano fingering for thirds on a major scale

The problem comes between the third pair of notes (the E and G, with fingering 5+3) and the fourth pair (the F and A with fingering 3+1). With this sequence, the best that one can do is to “cheat,” by smoothly moving the thumb to the F, then moving the third finger to the A as quickly as possible. When playing rapidly, only the listener with a discriminating ear can tell that the sequence is not truly legato. An alternative sequence has been de-

veloped by classical organists, and once learned, is easier to play (in my opinion). To make it easier to understand the method, look at the keyboard layout below.



Partial keyboard showing “a” and “b” parts of the keys

The white keys can be thought of as having two parts: the “a” part, closest to the edge of the keyboard, and the “b” part being closest to the black keys. In the fingering shown below, the “a” or the “b” is added to the finger number to clarify where the finger is to be placed. For most scales the middle finger (3) is NOT used! The alternative organ fingering for one octave of the C major scale is shown below:



Organ fingering for thirds on a C major scale

The method begins with fingers 1 and 5 on the “a” portion of the C and E keys. Smoothly moved to the “b” part of the D and F keys with the 2nd and 4th fingers. Progress upward by going back to the “b” position with fingers 1 and 5 to the E and G keys. With a little bit of practice you may find this fingering to be an improvement over the standard fingering you have learned. I find that I use this method even when playing non-legato or even staccato passages. If you are playing in a key with “sharps,” it is usually advisable to start the scale of third using fingers 2 and 4 instead of 1 and 3.

In my book, *Fingering for the Accordion*, the method shown above is extended to cover all keys, in major, minor and chromatic scales. The book includes
(Continued on next page)

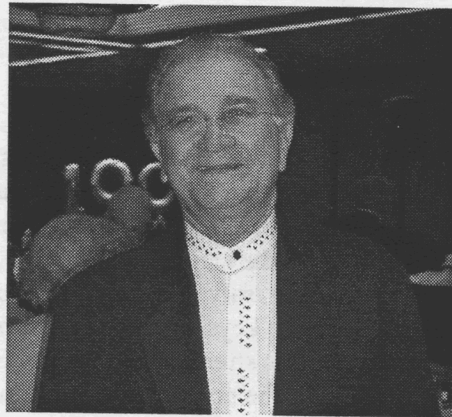
fingering for both the simple case of one-octave scales as well as multiple octave scales. Alternative fingering is shown for a variety of scales in both the left and right hand. *RLS*

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Photos from the Galla-Rini Centennial



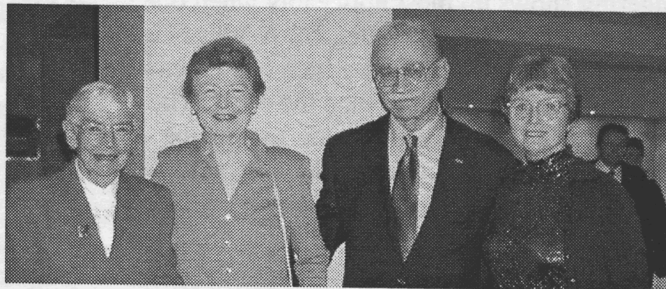
Happy Birthday Maestro Galla-Rini!!



Frank Marocco



Ernst Angst



Gwyn Lister, Sharon and Gus Greyhosky, Barbara Corsiglia



Pres. Peter Di Bono, Val Kieser, Gus & Sharon



Dick Schiller and Vic Corsiglia

Art Van Damme Concert

Art Van Damme performed in Lodi a few weeks ago, and I attended with Don Nurisso and Ron Sfarzo. Lodi is about 125 miles from San Francisco in the direction of Stockton. The performance was at 7:30 and it was on a Friday night. It took over three hours to get there, and it was worth every grueling, bumper-to-bumper minute.

Art had his quintet, that same great sound we've heard through the years, and it didn't fail to captivate the audience. The Van Damme magic was present in every piece he performed. His exquisite arrangements were perfectly executed, and his phrasing and articulation – well, they were flawless. Watching him articulate his bellows gave me a sore arm. I don't know how he does it - his left arm must be made of steel. I have heard him in person on three other occasions, and it always amazes me to hear him play at those legendary tempos. Watching while he played "Look Down That Lonesome Road," at that screaming tempo, took my breath away; and his "Laura," well, it doesn't get much better than that. My favorite, though, is his recording of "At Sundown," which was the theme song for the Don Sherwood Radio Show. I used to hear that on my way to high school, I won't tell you how long ago that was, but I can still hear it. If anyone has a recording of "Sundown," I would love to get a copy (hint, hint, hint).

If you get the opportunity to hear Art in person, don't pass it up, and look around, I'll be there. PDB
(See photo on page 9)

(See page 10 for impressions from Don Nurisso)

Carl Fortina

Last month Vince Cirelli hosted a small gathering at his shop in honor of Hollywood accordionist Carl Fortina. Carl is heard on almost every movie soundtrack, TV and radio ad, TV show, recording (*Arrivederci Roma*), that was produced in Hollywood until the mid-1990's, and features the accordion. His credits are so extensive that it would require ten pages to list them. Carl now oversees the hiring of musicians for Paramount Pictures.

Carl said that he doesn't play too frequently anymore, but agreed to play a few tunes for us. Well, he played a too-small, two-reed accordion with back straps that didn't fit, and made it sound like a symphony orchestra. He played two tunes from a movie soundtrack he wrote and arranged, and a third tune that featured ten million notes, each perfectly executed, with which I am not familiar. He is a native San Franciscan, and talked a little about about his teacher, John Pezzolo.

I had to leave early, but was there when Carl said he would be happy to come to San Francisco to play for our Club. That visit is planned for the fall of this year.

PDB

A Masterful Performance!

When I saw **George Cerutti** enter Moose Hall with bassist **Mario Suraci** and drummer **Bill Nawrocki** dressed in black suits and ties, It was obvious the respect that they had for our S.F. Accordion Club along with the immense talent that they were about to present. As Peter DiBono put it, "These three artists are the best that San Francisco has to offer!" And so George and friends put on a dazzling display of light jazz and accordion classics: *Orpheus, Czardas, These Foolish Things, Green Dolphin Street, Cavaquinho, Jealousy, Silk Stockings, It Had to be You, Weaver of Dreams, Wave* bossa nova, *Can't Get Started*, and finishing with



George Cerutti

a speedy *Undecided*. Although George Cerutti plays mainly piano now, his prowess in the 50's as a top flight accordionist was clearly in evidence tonight as his fingers flowed effortlessly up and down the keyboard. Bassist Mario Suraci added with wonderful counter melodies to George's solos, and then launching into mind bending creations of his own that brought bursts of applause from the audience. Also drummer Bill Nawrocki's smooth-as-silk brush work and accents fit like a glove, giving the trio a great tight sound. A blast from the past to be sure, San Francisco accordion history at its finest! RS



Bill Nawrocki, George Cerutti, Mario Suraci

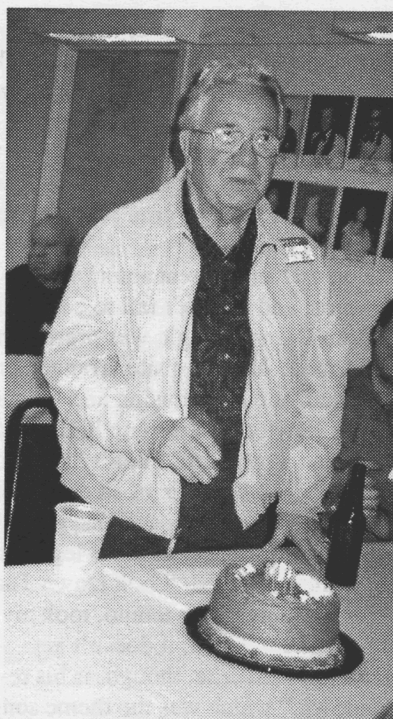
More Pix from the January Meeting . . .



Lou Casalnuovo, Dave Lario, Reno Di Bono



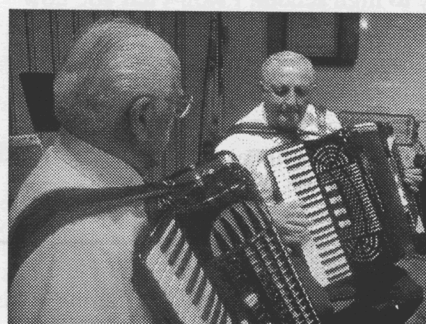
*We'll sure miss you, Bob Berta!
Do come back and visit us often!*



Happy Big 8-0, Lou Soper!



Mark Zhagel, Grigoriy Krumik, Ron Borelli, Bruce Metras



Eddie Massolo and Frank Panacci

The Galla-Rini 100th Birthday Celebration!

Hundreds of accordions and friends gathered at the Radisson Hotel at the Los Angeles airport to celebrate the centennial birthday of Anthony Galla-Rini, a man who has given so very much to our accordion world. MC for the celebration, which was organized by Sylvia Prior, was none other than Myron Floren. It was a very humbling experience to be in the presence of the greatest icon in accordion history. The immense accomplishments of Anthony Galla-Rini through the years have shaped our ac-



cordion to what it is today. The Maestro made a defining place in the music world for the concert accordion with his writing and arranging and teaching students of the immense possibilities of accordion playing. His redesign of the bass system that allows a performer to do octave runs with the stradella bass using switches, is without question an incredible advance in accordion technology. Anthony once told me that, years ago, he was under a lot of pressure to switch to the free bass system. One person who had been pressuring him approached him after a concert in New York and exclaimed, "Tony, I'm so glad

Galla-Rini Celebration (Continued from previous page)

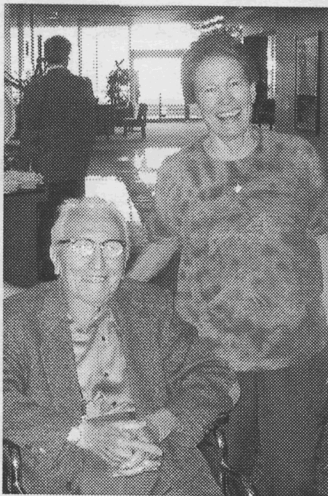
to hear that you have finally switched to the free bass!" Anthony chuckled to me, "I was playing the stradella as always!" So lightning fast was his execution on the left hand that he stood alone in the mastery of this instrument.



Myron Floren and Sylvia Prior

To see the picture of Galla-Rini in his prime (see previous page) exemplifies the giant that this man was in our accordion world — accomplished, handsome and having an immense pride that shows that Anthony Galla-Rini was second to none.

And so on this evening, although the body has retreated to some extent, the Maestro brought to this celebration his incredible acumen, his musical insights and wit to share with an accordion orchestra of approximately 80 players that included artists and champions from around the world who



The Maestro and Val

had gathered to honor him. Conducting from his wheel chair, we performed his arrangements of *Fanfare* from "Thus Spoke Zarathustra", *Paragon March* by Anthony Galla-Rini (who is this guy Souza anyway?), and *Climb Ev'ry Mountain* by Rogers and Hammerstein. We concluded with a surprise for the Maestro of his favorite arrangement of *God Bless America*, and what a glorious sound it was! The last

two pieces were an emotional experience for many of us, as I'm sure we realized that we were in the presence of greatness, a moment to be cherished and never to be forgotten!

A special surprise for the Maestro—and all of us—was the arrival of Jörgen Sundeqvist from Sweden, whom many of us know from Galla-Rini camps of several years ago. Of the various artists who played to honor the Maestro, another welcome surprise (to me) was the performance of youth accordion ensemble from the Martin School of Music of Los Angeles under the direction of Randy Martin. These beautiful young people, play-

ing the Galla-Rini arrangements of *Rhapsody in Blue* and the *Mississippi Suite-4th Movement*, were absolutely stunning in their execution and articulation of these pieces, and to me, the highlight of the night. Joe Smiell would have been proud to hear such an exemplary performance that showed that there are indeed young artists moving in to carry on our wonderful accordion tradition.



How does one express the gratitude we feel to the Maestro for what he has given to all of us? I don't think it can be adequately done, but I think he knows down deep how we feel. God bless you **Maestro Anthony Galla-Rini.**

RS



*Happy accordion companions:
Anthony Galla-Rini, Guido Deiro, Oakley Yale and Sydney Dawson*




*Anthony's 70th birthday Party 1974
Art Van Damme, Himself, and Myron Floren*

Above photos from the evening's printed program

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 TAKE A MUSIC BATH ONCE OR TWICE
 A WEEK FOR A FEW SEASONS. YOU
 WILL FIND IT IS TO THE SOUL WHAT A
 WATER BATH IS TO THE BODY.
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Stella Allison,
 Val K., Frank
 Schlotter, Anne
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Joan Sommers,
 Don Pandori,
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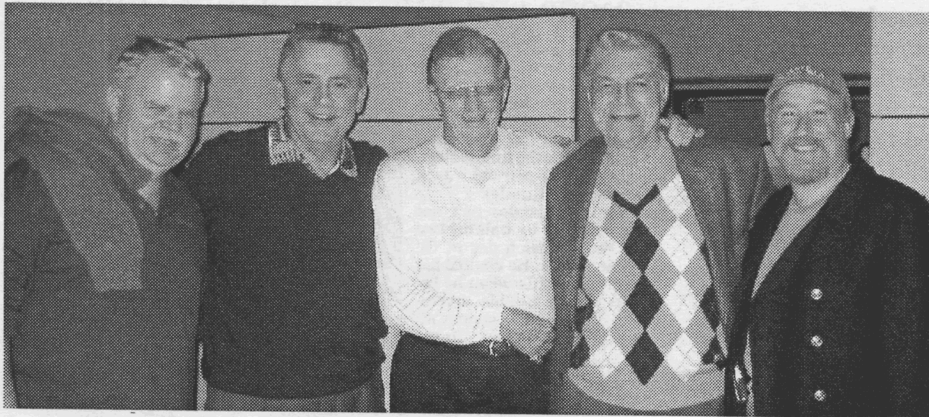
Peter Di Bono
 And Janet Todd



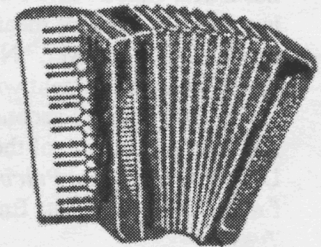
Maestro Galla-Rini
 And Jorgen Sundeqvist



Bonnie Birch and her
 guitarist at the
 Reception before the
 dinner



*Photo from Van Damme Concert:
Don Nurisso, Peter Di Bono, Art Van Damme, Carl Fortina, Ron Sfarzo*



***A Note from Val: a really great visit
in Santa Barbara***

As I drove down to the Galla-Rini Centennial Celebration I stopped in Santa Barbara for a visit with **Heinz Trilck** of the Accordion International Music Society of Santa Barbara (the accordion club down there) and his lady friend Carmen. Heinz treated Carmen and me to an absolutely wonderful lunch at a lovely beachfront restaurant that has a park adjacent to it. After lunch Heinz and I jammed with our accordions for a half-hour (it went by like just a couple of minutes!) before I had to depart once again and continue south. Thanks Heinz, for a terrific visit and jam session! (I think we covered about half the old German tunes that our respective grandparents once sang!) See photo below . . .

Val



Heinz and Val

Upcoming Events

March 11-13

Texas Accordion Convention

Contact Norman Seaton (972) 270-3791
NNS5522@dcccd.edu; www.accordions.com/taa

May 28-30

Fontana Button Box Jamboree

Email vidergar@hotmail.com or
Call (909) 422-1994

June 6-10

Rose City Accordion Club Silver Falls Camp

Call Geoff Levear (503) 452-4517

June 15-20

Leavenworth Accordion Celebration

Contact Leavenworth Chamber of Commerce
P.O. Box 327, Leavenworth, WA 98826
(509) 548-5807 info@leavenworth.org
www.leavenworth.org

June 13-16

Las Vegas International Accordion Convention

(800) 472-1695 www.AccordionStars.com

SCHOLARSHIP FUND:

Since January 1 . . .

. . . Your Editor has received word of the following very generous people having made tax-deductible donations to the Scholarship Fund:

Janet Landauer

Clyde Forsman

John and Sheila Gullmes

If your name was left out, please let Val know (510) 531-4836. You are entitled not only to be part of the list, but also to a letter of thanks that you can use for tax-deduction purposes.

Val

Barbara Ann Martindale . . .

. . . of Vancouver, B.C., was among the many virtuoso players who attended the Galla-Rini Centennial Celebration. Many of you remember her from her performance at Cotati a few years back. Barbara Ann has a trio, called "Trio Punchinello," whose mission is to bring a sense of theater to chamber music. To quote from their flyer, "Nothing is off limits as they continue to experiment with costumes, anecdotal stories and colorful secondary instruments." The name is a derivation of the Italian Commedia Dell'Arte character *Pulcinella*, which in turn was further corrupted in its English form as *Punch & Judy*.



**More Tips for Accordion Health
From Boaz Accordions**

* **KEEP YOUR ACCORDION OFF THE FLOOR** with a portable accordion stand at home or at a performance.

* **WHEN SHIPPING** your accordion, document its condition, insure for full value and pack securely. Usually the bass mechanism needs to be blocked off. If you're not sure how to pack it, consult a repairperson. If it is injured in shipping, get a pro estimate for repair or replacement.

* **AIRLINE BAGGAGE HANDLING** is bad for accordions. If you travel, consider investing in smaller instrument you can carry on. Protect larger instruments with a good flight case.

* **REFRESH THE WAX** if your accordion is more than 40 years old. It has probably become dry and crumbly and reeds are in danger of falling out. Take it in for a professional job. (Note: Remelting the wax with a soldering iron or similar tool *does not work*. It will dry the wax out even *more*.)

* **MICROPHONES** can be installed in any accordion. Connected to an amp or P.A., you won't have to play as hard to be heard. If you want more freedom of movement, get a wireless setup.

Impressions of Van Damme Concert by Don Nurisso

Peter Di Bono, Ron Sfarzo, and I attended the recent concert in Lodi, where Art Van Damme played with his famous quintet. The vibes player, Jon Erickson, is a fine local musician, playing at Nick's in Pacifica.

It was quite a performance, as Art still plays as fast and as clean as ever. We also were treated to seeing Carl Fortina from Hollywood, where he interfaces with Frank Marocco, writing and conducting orchestras for Hollywood films. Carl is a fine accordionist from San Francisco.

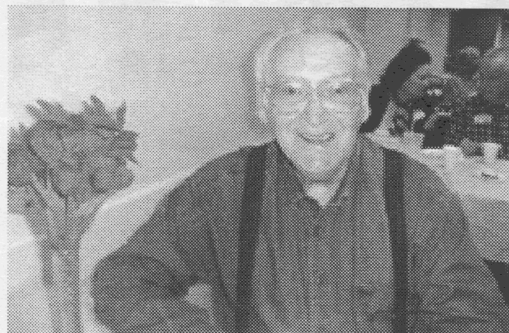
Art was very gracious in announcing our presence coming from San Francisco. Where were the rest of you? I am still amazed at the gracious manner with which Art treats everyone—a real gentleman.

DN

An Accidental Omission . . .

In the writeup last month on George Cirutti, I inadvertently left out the name of our very own **Lou Casalnuovo** in the list of fine players in the San Francisco area. Lou played with some of the leading jazz players such as Eddie Duran, Pratt Brothers Quartet, Sam Farano, and a regular at George's Log Cabin on Bayshore Blvd. Lou was and is a fine swing jazz artist with a unique rhythmic chord technique in backing up the soloists.

RS



Come and join in ...

Bay Area Accordion Club

Meets 7 p.m. the second Thursday of the month
Moose Lodge, 7535 Mission St. Daly City/Colma
For information call Val (510) 531-4836

Website: www.baaccordionclub.org

East Bay Accordion Circle

Meets the THIRD TUESDAY of the month
beginning July 15

(Please note that this is a change)

This means that the BAAC meetings and the EBAC meet-
ings no longer conflict—so let's support
our East Bay club!

1540 Scenic Ave., Berkeley. Bring your accordion!

For information call (510) 548-2822

Accordion Club of the Redwoods

Meets 7:30 p.m. the third Monday of the month

Hermann Sons Hall, 860 Western, Petaluma

For information call Harry (707) 838-2859

Golden State Accordion Club

Meets 7 PM the second Tuesday of the month

At Pietro's #2, 679 Merchant St. in *Vacaville*

And 7 PM the fourth Wednesday

at Shepherders Inn, 11275 Folsom Blvd.

in *Rancho Cordova*

For information call (707) 864-2359

Northern California Accordion Society

Meets 7 PM the third Thursday of the month

Polish American Community Hall

327 Main Street, Roseville

Info: Call Vince Cukar (916) 791-3041

Good Time Accordion Club

Meets 7 p.m. the second Wednesday
of the month

Community Center

1055 Escalon Avenue, Escalon

For information call (209) 545-3603

South Bay Accordion Jam

Third Sunday of the month 2:00 p.m.

Theatre Room of Sunny View Manor,

22445 Cupertino Road

(Off N. Foothill Blvd.) in Cupertino

Silicon Valley Accordion Society

Meets on the first Sunday of the Month

NEW MEETING PLACE BEGINNING OCTOBER 5!

2:00 p.m. at Harry's Hofbrau Restaurant

390 Saratoga Ave., San Jose

(between 280 and Stevens Creek Blvd.)

For Info Phone (408) 270-5003

Website: www.SVASociety.com

BAAC Ensemble Practice

Second and Fourth Wednesdays at 7:00 p.m.

Moose Lodge

7535 Mission St., Colma/Daly City

Call first!: Frank Montoro (650) 574-4757

BAAC "Fun Band" Practice

First and Third Wednesday 7:00 p.m.

Moose Lodge

7535 Mission St., Colma/Daly City

Call first!: Frank Schlotter (510) 339-1163

Reno Di Bono and the Blue Moon Trio

play for dancing every second Friday
of the month

at Montavalle in Scotts Valley, CA

8:00 p.m. to 11:00 p.m.

For info call Reno (408) 252-3808

Joe Domitrowich and the

Alpiners USA

Every Sunday evening beginning Nov. 16

5 to 9 p.m. at Tyrolean Inn

9600 Highway 9 in Ben Lomond

(831) 336-5188

For info call Joe (408) 255-1259

The Internationals Teske's Germania,

255 N. First St., San Jose

call (408) 292-0291

Who Is Playing Where

Steve Balich and his Band

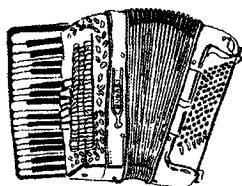
Feb. 13, 18, 25

Santa Rosa Senior Center, Finley Hall, 1-4 PM

Feb. 14 I.C.F. Dinner Dance,

St. Francis Calbrini Church, San Jose 9-12 PM

Feb. 15 Little Switzerland, El Verano, 5-9 PM



Mike Zampiceni plays

on Saturday nights

At Di Cicco's Italian Restaurant

2509 Bascom Ave., San Jose

And on Friday nights at

Bellagio, 33 S. Central Ave. in

Campbell (408) 370-7705.

For reservations call (408) 377-5850

William DeMichelis plays on

Friday and Saturday nights

At the Elbe German and European
restaurant

117 University Avenue, Palo Alto

Call (650) 321-3319

or visit www.elbe-restaurant.com

San Francisco/North Peninsula

Peter Di Bono

Theory/Technique/Performance

(415) 753-1502

Dominic Palmisano

(415) 587-4423

accordion@comcast.net

Lou Soper

Every Tuesday 3:00-6:30 p.m.

Moose Club, Colma/Daly City

(510) 841-6745

Sharon Walters

All levels (415) 621-8284

North Bay

Steve Albini

Marin/Sonoma

Private (415) 897-4131

Accordion Teacher Listings

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Accordion and Piano

Petaluma (707) 769-8744

Marjorie Konrad

Button Box, Piano Accordion

& Chromatic

Santa Rosa (707) 539-5308

East Bay

Valarie Morris

Group & Private; Theory, Technique,

Composition; all levels/ages

(510) 222-8442

Lou Jacklich

Private Lessons; Technique,

Arranging & Chords

(510) 317-9510

Peninsula & South Bay

Lynn Ewing

All levels/ages

(650) 365-1700

Marian Kelly

Lessons structured to your

Individual need

(650) 854-1896

Ron Borelli

Theory, Technique, and Performance

(650) 574-5707

Mike Zampiceni

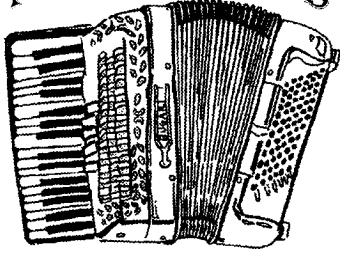
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**(Additional teacher listings avail-
able at www.boazaccordions.com)**

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