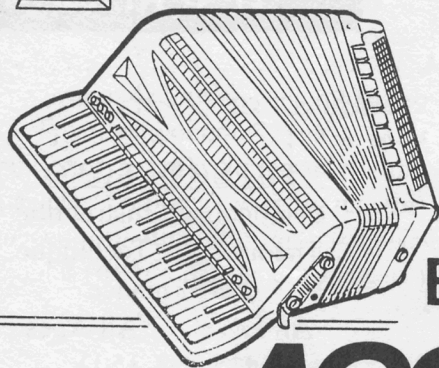


Newsletter of the

SAN FRANCISCO CALIFORNIA USA



BAY AREA

ACCORDION CLUB

JANUARY, 1996

January General Meeting

by Denny Huff

What a delightful meeting! I don't know if the Program Committee especially tried to kick off the New Year with a bang, but they did accomplish just that. We saw several new faces and some intermediate level accordionists — both of which were especially refreshing.

Ellen Karel was first up. I remember when she joined the club and I made her badge not long ago. She also just began to play not long ago — about a year. She started with an Hungarian folk song by Bela Bartok and continued with the theme *Cinema Paradiso*. She's already learned that to play more than three songs at a meeting you have to call it a medley, and she appropriately ended with a Medley of French songs, which were quite good. I recognized the melodies and envisioned the moon striking the Sacre Coeur as I unsuccessfully tried to recall the names of the tunes. I probably weigh as much as Ellen's entire family, but I have to admit she has 10 times the courage I have. With only a year's experience she played to the world's toughest accordion audience and was a rousing success!!!..... We'll give an "assist" to her instructor, **Peter Di Bono**.

Ted Varga was on next, this time playing the button box, not his usual piano accordion. He mentioned that in his musical career he has gone from the piano to the piano accordion to the button box in search of smaller instruments. Next step is the harmonica, which he alluded to, but which we didn't believe was as easy to play as the Stierische Akkordeon. **Ted** began with the *Styrman's Waltz*, a Norwegian. *cont. on p. 4*



Ken Chambers

MARK YOUR CALENDARS

February 5th, Monday. BAAC General Meeting featuring Nora Mazzara, Jan Schellenberger, Larry Martin, Mike Zampecini, Frank Panacci, and a new duet of Sev Garcia and Bart Beninco. Donworth Hall, 22nd & Eucalyptus, S.F., just north of Stonestown Shopping Center. 7PM.

February 7th, Wed. BAAC Board Meeting, 7:30 PM at Ed Massolo's, 612 Lassen, So. S.F. Guests welcome. Call Ed at (415) 589-8409 for directions.

February 10, Sat. World Button Accordion Assoc. annual party, Raymond's Bar B Q, Dallas, TX. Call 214-238-8756

February 12th, Monday 7:00 PM. BAAC Fun Band Practice, House of Parties. Call Domenic, (415) 587-7557.

February 14th, Wednesday 7:00 PM. BAAC Accordion Practice, House of Parties. Call Joe, 510-832-6938.

March 8 - 10, 1996. Texas Accordion Association Convention in Fort Worth. Call Norman Seaton at (214) 270-3791.

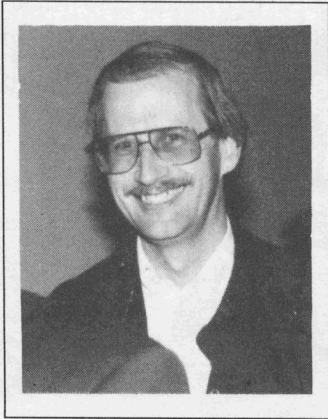
July 14, Sunday. BAAC Picnic. Swiss Park in Newark.

August 18th, Sunday. BAAC Inauguration and Honors Dinner. Plan to attend!

August 24th and 25th. Cotati Accordion Festival. To be held at the same location, the Cotati Plaza.

PRESIDENT'S MESSAGE

by *Bob Berta*



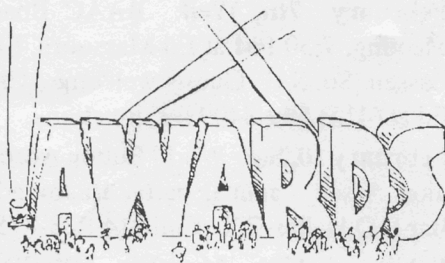
The BAAC charter lists as one of the club's goals the promotion of the accordion to youth. The idea is to pass on the love for the accordion to the generations that will follow us.

While we have done a token job of this in the past by performing at a few schools that requested performances, we need to do more. With this goal in mind the BAAC board elected to award two young artists with a certificate of merit and a music scholarship award in the amount of \$100 each. Both Kelly Koehn and Jan Schellenberger have performed for the club numerous times with marked and rapid improvements in their skills over the years. The two awards were made at the January meeting along with a promise to

do the same for other students who likewise impress the board in years to come. Proud teachers John Molinari (Kelly) and Peter DiBono (Jan) had the opportunity to bask in the glory their students received and the adulation for a job well done.

So all of you teachers out there....help your youngsters work up a few numbers for entertaining the members. And you young artists...we are waiting for you to show us what you can do.

Remember...1996 is The Year of the Accordion. You can count on our club to take advantage of this and do some PR work to further this concept. If you have any ideas the board members would welcome them.



by *Val Kieser*

Two of our young and very gifted BAAC members, Kelly Koehn and Jan Schellenberger, had an unexpected surprise at the January 8th meeting: Each was presented with a special plaque and a scholarship check for \$100 in recognition of his/her outstanding ability, skill and progress with the accordion. The

delighted youngsters and their very proud teachers, John Molinari and Peter DiBono, were ecstatic as they beamed at the cheering audience, most of whom had been following the progress of these young students for years. This presentation was a true manifestation of the purpose and spirit of BAAC, and everyone present could feel the enthusiasm and excitement in the air. Heartiest congratulations to these deserving students and to their fine teachers.



TEACHERS

San Francisco

PETER DI BONO

Personalized Instruction
Theory Technique
Performance
All Levels All Ages
415-753-1502

North Bay

BART BENINCO

Accordion and Piano
Beginner to Advanced
Petaluma
707-769-8744

South Bay

Lou Jacklich

Private Lessons
Transpose Arrange Chord
50 Yrs. Experience
(510) 317-9510
San Lorenzo

CELEBRATE THE ACCORDION!!!

1996 IS THE YEAR OF THE ACCORDION!!

January Board Meeting

Synopsis

- Bank balances were unavailable because of the absence of our esteemed Treasurer.
- Mary-Alice will try to reschedule potential guest artist Ken Olendorf for March. Keep listening!
- We are still awaiting finalization of Jim Boggio's plans for a Cajun workshop in the Spring.
- Bob Berta displayed the plaques which will be presented to students Kelly Koehn and Jan Schellenberger along with \$100 each at the January meeting.
- We will invite Stas Venglevski to play as a guest at our September meeting and will try to coordinate with Cotati to arrange that he perform at the Festival as well.
- Mary-Alice suggested that the Club establish an endowment fund to promote advanced study of music, with the accordion as the primary instrument. BAAC would prime the fund with \$500, after which members would be encouraged to make additional tax-deductible contributions. The idea will be submitted to the general membership at the January meeting for a vote.
- We had an extensive discussion of how BAAC should "Celebrate the Accordion" during the Year of the Accordion, 1996.
- Marian has put together a questionnaire which she will send, along with a letter and a copy of our bylaws, to members who have joined BAAC in the past year. Purposes are severalfold, but the responses will help us get to know these new members, to better understand what they would like as BAAC members, and how they might contribute to the success of our Club. The Board, using these responses, will hopefully be better able to set priorities and goals for our ever-growing Club.
- Henceforth, we will use Marian's home address as BAAC's business address on new mailings. No decision has been made yet to print new stationery and letterhead, so some mail will still go to Harrison Street in San Francisco.

MK

New Zealand Visit

by *Arnie Krenn*

Visited with Maurice Jones, the manager of Accordion House in Auckland, New Zealand last October. Accordion House has an interesting history as described in the booklet "History of the Accordion in New Zealand" which Bob Berta has on file.

The accordion really took hold in New Zealand in the 50's as a result of the effort and enthusiasm of Maurice's father. Alf Jones together with Arnie Hartman together provided the impetus to teach new students proper accordion techniques. Maurice noted his sadness seeing the decline of the accordion in America at the same time that it was blossoming in New Zealand. He feels that sound teaching methods are the key to New Zealand's success.

Accordion House presently has 1200 students, 60% of whom take accordion lessons! They boast 8 accordion bands, the premier one being the Air New Zealand Accordion Band. This group of 25 young accordionists does a major tour every two years alternating between North America and Europe, with sponsorship by Air New Zealand. Their 2-hour concerts, all played without music, range from classical to folk.

Maurice believes that accordion students associate with a different class of friends and are less likely to get into trouble. He adds that parent involvement also helps make better students.

Maurice, as a new BAAC member, assured me that any of their members who happened to be in the Bay Area would contact us so that they could, hopefully, perform for us.

Julio Giuliatti

It is with much sadness that we announce the passing of master accordion maker and BAAC member and friend, Julio Giuliatti two weeks ago. Although Julio's residence and business have been located in Westfield, MA for many years, he maintained his West Coast ties developed in the fifties by his association with John Molinari. During his last visit, Julio attended the Cotati Festival in 1992 and was seen by many doing the Chicken Dance to the music of Those Darn Accordions! After that Festival, he generously gave (on a long-term loan) a bass accordion, a cello accordion, and a violin accordion to the Bay Area Accordion Ensemble. Most members of that ensemble already played a Giuliatti accordion with great enthusiasm.

We are in receipt of a letter of condolence which Tony Galla-Rini has sent to Julio's wife, Anita. Parts of it are quoted below:

It is with much sadness to learn that your beloved husband Julio has passed away. He made an indelible mark for himself as a genuine person and an outstanding pioneer of the accordion.

From the very outset he dedicated himself to the advancement of the accordion, so much so, that one cannot think of the word "accordion" without thinking of the name Giuliatti. He carries on with the tradition established by his father, Luigi Giuliatti.

There was a personal bond between us since he was a first cousin of my first wife, Dina Petromilli.

Please accept the condolences of Dolly and myself along with the Galla-Rini and Borzage families. You have our deep affection as his devoted wife, having given him your quiet, loyal and unwavering support.

Sincerely,

Anthony Galla-Rini

We will publish additional biographical information about Julio in the next newsletter. MK

January General Meeting, cont. from p.1

gian tune, and then played a hombo. I'm not sure what that is, but it's ethnic and



Ellen Karel

sounded good to me. **Ted** finished up with a Mexican number. During his performance he definitely encouraged us to take a relaxed and unstressed approach to our playing by noting that he's occasionally seen an overexerting player *expire* during a performance!?!? We're not *that* tough an audience.

Continuing in the probably unplanned ethnic theme, our resident Dutchman **Curt Van Neck** stepped up next. He started with a tango which his father had



Curt Van Neck

told him was more or less the measure of an accordion player. You weren't a real accordionist until you could play this song, which **Curt** said he still had trouble with. But we couldn't notice any — it sounded great! A medley of French musette numbers followed. Not wanting to slight other members of the European Community, **Curt** then played several Central European polkas. Specifically they were German and Polish songs, but my experience has always been that the same songs show up in several adjoining countries with only the language of the words changed. (The Beer Barrel Polka is a good example.) **Curt** has played for us before and it was nice to see him on the stage again.



Steven Shen

We stuck with the ethnic theme, but went to the opposite side of the globe for our next artist, **Steven Shen**. **Steven** really loves the accordion and you can see him at most accordion festivals with his trusty instrument, playing for interested listeners. We listened to *Espana Cani*, a Spanish number which made us think we were all at the bull fights! His next song was a Chinese folk and love song, which he sang in Chinese. (He has a very powerful

voice, by the way, if you've never heard him sing.) The song tells of a shrine in Inner Mongolia and of two lovers associated with it. As if singing (very well) in Chinese weren't enough, **Steven** sang his next number in Italian! *La Espagnola*. He's an excellent player with a wide repertoire.

Just prior to the break, **Jim Boggio** had a few comments on upcoming events. It sounds like there will be a Cajun Workshop — time to be announced. And **Jim** will be at the Academy of Sciences in Golden Gate Park this Sunday doing a lecture and show on theAccordion! Finally, **Jim** has begun an accordion business in Cotati, called appropriately enough, Cotati Accordions.

After the break, we had the chance to see two of our younger performers on the stage, sans accordions. President **Bob Berta** called **Jan Schellenberger** and **Kelly Koehn** up front to present them with a certificate of achievement and appreciation from the club... along with a check for \$100 each! It was joked that the money would quickly pass to their instructors, **Peter Di Bono** and **John Molinari** who were on stage with them. But in all seriousness, it was a pleasure to lend assistance and support to the future of the accordion by recognizing **Jan** and **Kelly**. We have all seen them grow in ability and maturity over the past several years. (In **Jan's** case he's also grown in size — it seems like about half a foot in the past several months!)

The first player after the break was **Bill Dickey**, a faithful BAAC member who's also been playing the accordion for a relatively short period. He demonstrated the same courage which **Ellen** had earlier and entertained us with several favorite songs. He played *Chiapanecas* and *Varisounana*, which are familiar tunes to anyone who has worked with the Palmer Hughes lesson series, and he played them well. But *Tini Kling*, which he saved for last, was his most interesting number.

January General Meeting, cont.

It's usually played with several dancers jumping between bamboo sticks which



Bob Berta, Kelly Koehn, John Molinari, Peter DiBono, Jan Schallenberger

He did say that he had just moved to a small town near Sacramento. Anyway, he began with *Two Guitars* and the *Flea Market Baron*. He sang his next two numbers in an animated voice of his which always has a good effect. He did his versions of *In the Mood* and *Sweet Georgia Brown*. There aren't many people whom I see playing the accordion who enjoy it as much or do it as uniquely and effortlessly as **Rick**. Thanks for another great show!

are "clapped" together by four additional Participants in the dance. **Master of Ceremonies Domenic Saso** volunteered to dance the next time **Bill** played! Great job **Bill** (and **Ellen!**), and thanks for paving the way for other newer players.

Rick Bez is always worth the price of admission himself, and he was in great form as usual. However, it was the first time I've ever seen him playing seated — maybe he had a busy holiday season.



Rick Bez

I thought that after three years in the accordion world, I had heard most all of the better Bay Area players. WRONG! Our featured player, **Ken Chambers**, got up on the stage and quietly blew our accordion straps right off us. Where has he been? He even printed and distributed a programon parchment paper no less. As I sometimes have to dig around to find the names or spellings of songs, I particularly liked this polished touch. It set the correct stage for **Ken's** very accomplished playing.

We've heard one of his numbers before, **Veikko Ahvenainen's** arrangement of *Beautiful Dreamer*. And **Veikko** would have been very pleased to have heard **Ken** play it. (As a matter of fact he probably has, since **Ken** mentioned that they were friends.) **Ken** dedicated the number to **Julio Giulietti**, who just passed away and whom **Ken** also knew. His program continued with *Cathedral in Ruins* by Vaclav Trojan and Chopin's *Valse in C Sharp Minor*. These were multi-faced numbers calling for a full range of musical ability and instrumental technique — no problem

for **Ken!** He received a well deserved standing ovation, and we managed to coax him back onto the stage for an encore number. He played *Dizzy Fingers* which infused us all with enough pep to handle the ride home. Thanks, **Ken!!** You were a class act from start to finish. Don't be a stranger!

We saw two strong faces of the accordion at January's meeting. **Ken** showed us that the accordion is "good for more than just ethnic music" and the other performers showed us that it is great for ethnic music.



Bill Dickey

If you would like to join the San Francisco Bay Area Accordion Club, please send a check for \$20 payable to BAAC to our Financial Secretary, Frank Montoro, 1448 Tarrytown San Mateo, CA. 94402. You will receive newsletters through June '96. We welcome all interested persons!

ARE ACCORDIONS MADE OF PLASTIC?

by Bob Berta and Vince Cirelli

Many people assume that an accordion is made of plastic. This is due to the black (sometimes other colors) finish of the case, plastic buttons and key tops.

In reality an accordion is an exercise in fine woodwork. The entire box and keyboard and much of the internal structure and reed blocks are made of wood. Most of this work is laborious handwork. While one type of wood could be used for the entire accordion this would not be optimum. The wood types vary with the intended purposes and desired tones while maintaining a balance between function and weight. Selection of woods is also a factor in preventing unwanted warping, cracking, etc. due to humidity changes.

The combination of different types of woods and elaborate joining techniques would not be attractive if simply varnished over when done. While there are examples of accordions with elaborate wood veneers to present a consistent wood finish, most accordions use the traditional method of stretching a very thin layer of acetate over the bare wood. This is an interesting process. The sheets of acetate plastic are softened in an acetone/water mixture and gently stretched tightly over the wood to create a smooth finish. While the finished product looks like solid plastic it is really only a plastic skin of a few thousands of an inch thick. This smooth plastic coating provides a finish that avoids sharp edges which would wear clothing out, won't pull threads from your clothing and provides a measure of humidity and perspiration protection.

While most accordions today tend to be finished in basic black the plastic covering can be in many different colors. Besides the plain black finish, another treatment that was used in years past and is still seen occasionally was a simulated mother of pearl. Some have taken to calling this unique finish M.O.T.S....Mother Of Toilet Seat! Some accordions have additional ornamentation cut into the finish utilizing various rhinestones and other pieces of plastic.

The interior of the accordion also is mostly made of wood. The reed blocks, treble piano key structure and a few other parts are wood. The treble keys will have a plastic layer over the wood base for durability and smooth touch.

Often we take the accordion for granted not recognizing the incredible artistry that goes into making it. A 120 bass, 4/5 set of reeds, tone chamber accordion can have 5,000 individual pieces of material in it! Each treble key has 12 individual components alone. Note that the average new automobile has fewer total parts than an accordion. It is no wonder that to make a fine accordion is a project that takes a year, involves many skilled artists and each one is a unique work of art!

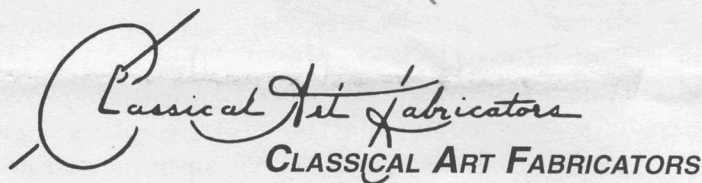
Across the Editor's Desk.....

We've received a **New Member's** Questionnaire (see Board summary) back from Alice Aman of Colorado Springs. Here is what she told us:

We are Young Musicians of America (YMA) Music. We've been in Colorado Springs and Denver since 1961. We still have an active accordion and keyboard school with many young people ages 5 to 25. We are interested in performing for some of the accordion clubs. We could have a Massed Band of all of your players and all of us. Would be fun!!

I have taught for 45 years, and am the President of the Rocky Mountain Accordion Society which holds a contest in Denver every year; this August will be our 48th. If anyone would be interested in coming here, all of us Accordion People would like to have you! In 1998 for our 50th anniversary, I would like a huge gathering of accordionists in Denver. If you have any ideas, please write me. Thank you!

Alice Aman
1426 N. Chelton Rd.
Colorado Springs, CO 80909
(719) 597-7668



Classical Art Fabricators is your one stop shop for the finest in soft, musical instrument cases. Our cases carry an unconditional, lifetime guarantee against any rips, tears or breaks.

All cases are waterproof and completely padded with industrial red velvet and are form fitted to your instrument. They have large, full size pockets and extra long red velvet aprons.

The cases come in seven colors and five styles. Each case is built and designed to your make and model of instrument for exact fit. They may be hand lettered with your name or whatever markings are desired at no additional cost.

Endorsed by Bell Accordion, Gary Seibert, Joe Bajuk, Frankie Spetich, Joe Smiell and many others.



Classical Art Fabricators
N 11537 Vanderhagen Road
Ironwood, Mi 49938
(906) 932-3748



You've just bought a great new game. The adrenaline pumps as you rip open the wrapping, anticipating the ultimate multi-media experience. And then you remember, your computer speakers suck!



You're still putting up with those speakers you got for free with your computer. Those wimpy things that make the explosions in your new game sound like bubblegum popping. The ones that make the laser cannon sound like a bug zapper. C'mon—you need a set of Yamaha YST computer speakers. Speakers that will deliver every sonic boom, kick, grunt, and blast from your computer game with heart-stopping realism.

Yamaha makes speakers that are the reference standard for professional recording studios. And speakers that provide great sound every day at major live events. That high-end quality is now available for your computer in the award-winning YST speakers. They start at just \$50* before rebate. So stop missing out on half the fun of your games—get Yamaha YST multimedia speakers today.

INSTANT REBATE
Save Up To \$18
See Store for Details.

YAMAHA



Anybody recognize this guy???

<-----

If you need a hint, check out the tatoos! If you still can't guess, OK to phone your favorite Board Person. Other editorial comment is being withheld.

ANNOUNCEMENT

George Meier has written to BAAC saying that he is selling The Accordion Exchange in Rocklin effective 12/31/95 due to health reasons. He wishes all of us a Happy Holiday season.

We're sorry to hear your news, George. We all wish you the very best in the future. Keep in touch!

FOR SALE
 Accordion, IORIO H Series
 Computerized organ/synthesizer.
 Also 200" amp, model R-10;
 rhythm unit; & Iorio accorgon
 generator. Total Cost \$6714.
 Must sell.
 \$1500.
 Roy Awbrey, (209) 223-3230

**CELEBRATE THE
 ACCORDION!
 1996
 IS THE YEAR
 OF THE
 ACCORDION !!!**

**Contact Phone #s for
 Officers and Board Members:**

Pres: Bob Berta	(415) 756-8309
V.P. Joe Smiell	(510) 832-6938
Treas. Algis Ratnikas	(415) 587-9910
Record.Sect. Val Kieser	(510) 531-4836
Finan. Sect.Frank Montoro	(415) 574-4757
Mary-Alice Eldon	(415) 366-7819
Marian Kelly	(415) 854-1896
Frank Panacci	(415) 731-1039
Frank Schlotter	(510) 339-8657
Bob Smith	(415) 856-9321

AD POLICY

MEMBERS PAY \$5/ISSUE FOR SMALL ADS, \$10 FOR BUSINESS CARD SIZE ADS. (Ask about other sizes.)
NON-MEMBERS PAY TWICE THE MEMBERS' RATE.
SEND COPY AND CHECK TO
31 ALISO, PORTOLA VALLEY, 94028

The *Bay Area Accordion Club Newsletter* is published monthly .

Editor Marian Kelly
Editorial Assistant Denny Huff
Contributing Writers. Denny Huff, Bob Berta,
Val Kieser
Photography Kathy Greenfield
Distribution Glenn McClelland

Send all newsletter-related communications to:

Marian Kelly
31 Aliso Way
Portola Valley, CA 94028

Deadline for each issue is the *second* Monday of the month.



petosa accordions
CUSTOMCRAFTED - Since 1922

313 N.E. 45th St. Seattle, WA 98105
(206) 632-2700

Accordions
International



Paul Pasquall

Accordions International
2330 South Main Street
Salt Lake City, UT 84115

Tel/FAX (801) 485-5840

discovery printing! (415) 967-3777 Sunnyvale, CA

**SAN FRANCISCO
BAY AREA ACCORDION CLUB**
31 ALISO WAY
PORTOLA VALLEY, CA 94028
415-974-9210



NEXT MEETING: MONDAY
February 5, 1996
7:00 PM

Donworth Hall
22nd & Eucalyptus
SAN FRANCISCO

**IF YOU WOULD LIKE TO PLAY AT A
MEETING, CALL MARY-ALICE AT
415-366-7819**

Conductor
Bob Berta

Co-Conductor
Joe Smiell

Banker
Algis Ratnikas

Teller
Frank Montoro

Scribe
Val Kieser