

Membership: 158

THE BAY AREA ACCORDION CLUB

Bay Area Accordion Club

March Issue

Editor: Dominic Palmisano

1991

At first it looked like the storm was going to keep everyone home. Wrong! We had 72 people walk through the door. Some of the familiar faces were Lee & Walter Woodall, Lucio Del Fonte, Evelyn Baulch and Hans Frei, Joe Giannini, Joseph Terzian and Peter, Celine and Tony DiBono...

The meeting began with Domenic Saso chairing the entertainment. It was a pleasure to watch him conduct the meeting. Domenic has a very relaxed style and a fine sense of humor...

Glen Cohen opened the evening with "The Star Spangle Banner," which touched all of us as we stood and sang with Glen...

A short pause for business...The Performance Fund was increased by a \$135.00 contribution from Bill Demichelis of San Jose. His gesture is another example of why our club is experiencing such great success. We are truly a band of people who love the accordion. Our interest is to advance our instrument. Bill wants to continue to support our club through his playing. We salute you brother!

Up next...Dan Cooper brought back a nostalgic moment when Arthur Tracy was a popular street musician in our town. He played two haunting melodies from the past: "I'd Love To Get You On A Slow Boat To China" (1948) and "Exactly Like You" (1943)...Algis Ratnikas followed with two Slavic tunes played in his usual

romantic style. It's always a pleasure to hear Algis perform...Ted Varga came next. He delighted the crowd with two Greek Songs: "Miserlu" and "Thessoloniki." Here is a guy who wants to call the club the "San Francisco Bay Area Accordion Club." Why not?...


Back to business...Our librarian, Don Rowlands, who has donated his time taking care of the tedious task of organizing our library, asked to be relieved of his duties due to health reasons. We all thank him for taking on such a major project and wish him a speedy recovery (Don, you're the best!)...

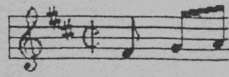
By-Laws...We are in the final stages of composing and adopting the formal document that will legalize our non-profit status with Uncle Sam. Also, and most important, we will have a set of regulations that will ensure the longevity of our club. The organization has reached the level where it is impossible to operate with just a few people in control. The work of Glen Cohen, Reno Pucci and Frank Montoro has been instrumental in establishing the necessary By-Laws and procedures to guarantee the future stability of BAAC. Also, the Nominating Committee was selected to prepare for the up-coming elections in May...

After the break, Lou Jacklich, entertained the club with "Fiddler On The Roof" and then accompanied Ed Hennessey, who sang a medley of Italian songs. What a duet! Also, Ed told two jokes that charmed the audience...

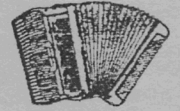
Another donation...I've come to know about many accordion people, but in my opinion, the title of Mr. Accordion goes to Clyde Forsman who gives from the heart in everything he does. When Carol Benetti donated several accordions in need of TLC, Clyde, with his expert repair skills, was able to fix a 12 bass beginner's model. This sold for \$60.00 and the money was donated to our general fund. People like Clyde and Carol make our club special and prosperous. Their efforts are the backbone of the accordion society in the Bay Area...

The Picnic...Walter Traverso presented the current status of what is needed to make this future event successful. Simply, he needs 7 people to contribute a small amount of time for our June 16th, Father's Day - BAAC To The Future - First Year Anniversary Picnic celebration of our club. If you are interested in participating, please call Walter (585-0144). Also, Walter is asking for door prize donations (white elephants) that may be laying around your house...

At the close...Encore Lou Jacklich. This guy is superb! You don't have to travel to far away places to hear what this master musician can do. Playing a medley of Italian songs, he dazzled us by using every imaginable trick in making the accordion sing. You had to be there to witness this magnificent player. There are great players who can bore you after 5 minutes. Without a doubt, Lou does not fall in that category... 



A PROFILE OF LOU JACKLICH



After the meeting...a large group got together at our favorite spot, Lyon's in Westlake. The night manager, Victor Simon, takes excellent care of us by setting up a private room for our gathering. It's really enjoyable to sit around talking with people who love the accordion. Some of the regulars are George Poli, Ted Varga, Kitty Piiwaa, Steve Cannata, Wenzel and Sylvia Rasmussen, Al Enos, Barb Hartley, Ray Ciardella, Nancy Martesich, Joan Traverso and a long list of other members. On this night, Tom Cordoni brought his beautiful Continental Accordion and serenaded our group with a fine medly of Irish and Italian tunes. At the next meeting, come join us, it's really a good time!..

Very few Bay Area professional accordionists have made their living solely as full time musicians. With the loss of the popularity of the accordion, even the most skilled musicians have had to find employment in other fields while limiting their music to a part time status. Lou Jacklich is that exception. Ever since his graduation from high school in 1946, Lou has done nothing else but play or teach accordion. He has had an amazing career and really deserves credit for his achievement.

After attending San Francisco State University in 1946-47, he studied music at the Candell Conservatory of Music in Oakland. The school stressed the knowledge of harmony and arranging. With so many skilled musicians on hand, orchestras were always available to try out arrangements written by the students. Lou even became a part of the faculty for a year while developing his general music skills.

Lou auditioned with Horace Heidt in San Francisco at about the same time Dick Contino was doing the same thing. The agents liked what they heard and promised Lou stardom if he could come up with \$50,000. Deciding that was not the way to go, Lou turned down the offer. Apparently Contino came up with the fifty grand because the rest is history. Oh yes, they also wanted Lou to change his name to Jacolini. That was too much and Lou went on his way.

He organized a four piece combo, and under contract to MCA, toured the country playing all sorts of jobs. Being the creative guy he is, Lou even tried his hand at singing while accompanying himself on the accordion. After hearing his best efforts, his agent gave him this advice, "Don't sing!"

His combo took him to every major town in the U.S. Four years of traveling was enough for Lou and he decided to come back to his San Lorenzo home to try teaching. Again success was his and he quickly built up his business with a load of 60 students. When the Korean War broke out, he decided to join the Navy where his musical talent was instantly recognized. Instead of the usual "boot camp," he was made leader of a dance band, as well as four accordion ensembles. He served two years plus six more in the Naval reserve.

Upon returning to civilian life in 1953, Lou started the Jacklich School of Music in Castro Valley. With eight teachers and 360 students, he found little time to play himself and he felt his technique was suffering. In the mid-sixties, he spent the next four or five years practicing. He had a friend build him one of the earliest models of an electronic accordion which was called a Lovel. This period of heavy practice culminated in producing an act consisting of 20 to 30 minutes of highly appealing accordion music combined with a backup band. Agents saw a good thing and began booking him all over the country. Never knowing how big or small his backup band would be, he wrote arrangements to accommodate every changing condition.

For the past 20 years Lou has demonstrated his versatility in solo, combo and orchestral renditions of concert, ethnic and jazz pieces. His wife's costume store provides apparel for the ethnic music appearances. He is soon to perform at Gumps with twelve of Danny Dale's violins.

Finally, his most notable achievement has nothing to do with music. He is a happily married man, with a fine home in San Lorenzo, three children, six grandchildren and two great grandchildren- all this in just 62 years...

Frank Montoro

A SPECIAL THANKS

Frank Montoro has been a blessing to our club. His efforts have been instrumental to the continuing success of BAAC...

Mary Casey has captured some of the most precious moments, at our meetings, with her photography. Her photos are very special to us. We're fortunate to have her as a member. The same goes for Ed Zaro who handles the video portion of our meetings. Ed is also a great guy!

RESPONSIBILITY CLAUSE

All activities sponsored by the Bay Area Accordion Club are for the pleasure of the members and guests who choose to participate. However, the Bay Area Accordion Club does not assume the responsibility for the well-being or safety of any member or guest who participates in its activities. Members and guests participate at their own risk and should not expect to hold the Bay Area Accordion Club responsible in any way.

IF YOU FIND MISTAKES, PLEASE CONSIDER THAT THEY ARE THERE FOR A PURPOSE. WE PUBLISH SOMETHING FOR EVERYONE, AND SOME PEOPLE ARE ALWAYS LOOKING FOR MISTAKES!!!



ACCORDION TERMINOLOGY

REEDS/SWITCHES

Most of the "standard" and "ladies" size accordions will be 4/5 reeds. Meaning, the right side (treble) will have 4 sets of reeds and the left (bass) side will have 5 sets of reeds. There are also such combinations as 4/4 and 3/4. A 16-inch accordion will typically be a 2/3, although other combinations can be obtained.

More reeds generally means more sound and more versatility. Take for instance, an accordion which has 3 reeds on the treble. You will have a low, middle and a high reed for each note. The optimum number of switches for this accordion would be seven which would allow you to play every possible combination of those 3 sets of reeds

TUNING

Tuning of the accordion is very important to the type of music you play. Musette tuning is preferred for most polka, French, Irish, or "continental" music. Musette tuning is sometimes referred to as a "wet" or "vibrato" tuning, which is slightly tremolo effect that adds warmth and expressiveness to the music.

Straight tuning is common for classical gospel and country-western. Straight tuning is also referred to as a "dry" or "American" tuning...



THE SCHOOL PROGRAM KICKOFF



The Club's goal of introducing the accordion to young children, through performances at schools, was finally put into action by two of our finest musicians, Joe Smiell and Lou Soper. The setting of their first program was the Treasure Island Elementary School on Tuesday, February 12, 1991. Playing before an audience of 270 students, grades four and five, Lou began the program by singing and accompanying himself with a tune requested by one of the teachers, "I Left My Heart In San Francisco." He showed the children his 12 bass accordion and played several simple songs to show how beginners learn to play the instrument. After a brief interlude of community singing, he concluded his part of the program with his fine rendition of "Somewhere Over The Rainbow" from the Wizard Of Oz.

Joe followed by playing a melody dating back some 300 years to demonstrate the origin and development of the accordion. Then, Joe played an original number using a chromatic accordion. He also brought with him an old Swedish accordion and took it apart to show the construction of the instrument. He concluded by playing a collection of Polish classical and folk melodies as only Joe can play.

Following a short question and answer period, the students were invited to an up close observation of the instruments. Throughout the performance, the students were polite and attentive and happy to be entertained by such fine performers.

Members...Consider approaching the schools in your area and donate your time and talent to promote the accordion. We think you'll find an appreciative response...

Reporter: **Frank Montoro**



FOR THE TIME BEING, WE MUSIC EXPERTS PREFER TO BE SOMEWHAT SKEPTICAL



(ASSOCIATED PRESS, HILLSIDE, ILL.)



Some artists here are pouring their hearts into soulful renditions of Chopin's "Waltz in C Sharp Minor" or and jazzy interpretations of "New York, New York." But they aren't pounding pianos or plucking guitars. Their instrument is the accordion.

"A lot of people love accordion music, but they're sort of closeted," said Jimmy Dee, of the Chicago Accordion Club.

Dee said he hopes the accordion's popularity is on the upswing with the younger generation even though about two-thirds of club's members are over 40.

When we're gone, we don't want to leave the instrument out in the cold," said Dee, who has played for 53 years. "We're waiting for a revival." Joe Petosa, who manufactures electric accordion that can function similar to synthesizers widely used in pop bands, merely says, "I think the instrument's on its way back."

THE BAAC Classified

For Sale

IORIO "G" Model
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asking: \$2000
Roy Helsing
415-994-1074

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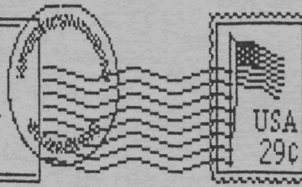
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Letters to the Editor



February 7, 1991

Dear BAAC,

I want to thank you for the hospitality extended towards me by the entire Bay Area Accordion Club. I'm looking forward to my next visit up there.

Today, I spoke with Tony Galla-Rini and told him of my trip and passed on messages from people in the club who have studied with him or know him. Of course he remembered those who had me relay messages to him. I know he is looking forward to visiting the BAAC organization. He is the "KING" of the accordion.

Best wishes to the club, you have a good thing going. All of you are a tribute to the accordion.

At your request, I have some tapes on the way. If any members come to San Diego, please let me know. It will be a honor to visit with you... **Louis Fanucci**

February 16, 1991

Dear BAAC,

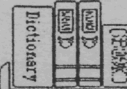
In talking to Colombo & Sons, I understand that Lou Fanucci played for the club, did a fantastic job and was well received. I think more accordion artist should be presented to the public. It is important that people are exposed to the great masters and the versatility of our instrument.

Keep up the good work. From what I see and read from your newsletter, the members should be proud of their organization. I'm very proud to be a member.

Ciao,

John Barsuglia

Sacramento Music Conservatory



For Your Information

The Club has purchased "The Golden Age of the Accordion" written by charter member, Ron Flynn. Also, we have purchased (honorary member) Anthony Galla-Rini's Workshop & Concert Video package. Both selections will be available to our members on a sign up basis. Please contact the club librarian, Don Rowlands (415-792-1632) for the details. Sheet music and other literature is also available...

BAAC TEE-SHIRTS

Currently On Order...

Committees

ENTERTAINMENT

Joe Smiell
415-832-6938
Domenic Saso
415-587-7557

BY-LAWS

Reno Pucci
Glenn Cohen
Frank Montoro

PICNIC

Walter Traverso
415-585-0144
Tom Torriglia
415-346-5862

SET-UP

Rusty Bartoli
Tony Addiego
James Firpo
Walter Traverso

BEVERAGE

Albert Enos & Wenzel Rasmussen

next meeting: April 1st.

First Monday of the Month

HOUSE OF PARTIES

22 HILLCREST DR.

DALY CITY

7:00 PM

[Free Municipal Parking 1/2 block west]

Rae Lembi (Sec) **Officers** Lou Soper (Pres)
415-553-8510 415-487-2883

Josephine Hornbrook (Trea)
415-591-3009

Mary Casey **Staff** Ed Zaro
(photographer) (video technician)
Walter Traverso (PR)

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415-585-0144

Dominic Palmisano (Editor)
178 Alta Vista, Daly City, CA 94014
415-587-4495

A special appreciation to my mother.
Without her support, this newsletter
would not have materialized...

