

The BAAC Page



March 2003



President's Message

Wasn't that a great meeting in February? All the Scholarship awardees were stars and showed us what they learned (a lot!). The **Smiell family**, and **Lou Jacklich** and his students, gave us some real contrast in music styles. Thanks to Herb Meier for being our MC and to **Bob Berta** for writing up the meeting for this newsletter. It was nice to see Arnie Krenn at the meeting, vis-

iting from Victoria, B.C., as well as several people from the South Bay.

For the **March 13** meeting, as you know, we have **Don Nurisso** and his combo, **Reno Di Bono**, Irish accordionist **Lew Milligan** — and, in the second half, **the BAAC Fun Band Dance Party!**

Our special feature for **April** will be **Sev Garcia**, coming all the way from Porterville to entertain us and to give a **workshop** on Saturday, April 12. **Frank Montoro** will also present a special program for us.

We have identified the "mystery player" in the photo kindly sent to us by brand-new BAAC member **Gregg Fautley** of Rohnert Park. The player in the photo is none other than **Angelo Cagnazzo**, a very prominent accordion teacher in the first half of the 20th century. Many of our BAAC members studied under Mr. Cagnazzo, including (but not limited to) Ron Harris, Aldo Argenti, Steve Balich and, yes, Dick Contino! I know there are others. **I want to hear from you**, because we might do an article on this man.

I had the pleasure of seeing BAAC member **Father Joe Baccellieri** on his recent trip to Oakland. He is recovering slowly but surely from his terrible accident of last year. He

borrowed my little red Giulietti to use while here. He hopes to make Galla-Rini Camp this year.

Membership List is available for \$1.00. Pick up at the meeting or call me (510) 531-4836.

What a terrific workshop **Ron Borelli** gave on Saturday, Feb. 22! We had 27 participants! Sev's will also be a great one. By the way, Sev will be playing some Big Band music at **Cotati** next year. I'll certainly look forward to that, in addition to hearing him play both Big Band and jazz at our April meeting.

The **ACE Ensemble** gave a concert at the ALSI meeting in San Diego on February 9. **Tony Galla-Rini** came all the way from Corona to hear us! We were thrilled to have him there, and are so grateful to **Tony's son Ron and daughter-in-law Jan** for driving him down. We had a grand time. **Peter Di Bono's beautiful daughter Misha**, a native San Franciscan now living in San Diego, also came to the concert. Having majored in broadcast journalism in college, Misha now works for KUSI Channel 9 in San Diego and co-anchors a 3-hour morning news/variety show similar to *Mornings on Two* here in SF. *Photos on P. 7.*

I attended the **Accordion Club of the Redwoods** meeting on Monday, Feb. 17 and made my button-chromatic debut! It was great fun and everyone tolerated in good humor my totally elementary efforts. At that time I had the pleasure of meeting **Gregg Fautley** (provider of the "Mystery Player" photo), now a member of both ACR and BAAC. What a delightful guy.

Val

March Meeting . . .
Lew Milligan on Irish accordion,
Reno Di Bono,
Don Nurisso and his Accordion Friends
Fun Band Dance Party!

Next Meeting: Thursday, March 13, 2003 7 PM Moose Lodge Daly City

February Meeting: Some Real Variety

By Bob Berta

The February meeting provided a show case for the talented students of our club teachers. In anticipation of some fantastic playing, both by students and teachers, a large turnout filled the Moose Lodge.

Lou Soper's students were the first up. **Salane Schultz** returned to the BAAC stage with her fine mix of playing and singing. She started with *Minuet* by Bach and then sang and played a spirited version of *Give My Regards To Broadway*. She was joined on stage by *Lea Yancy* who played solo arrangements of *Tango of Roses* and *Moon River*. They then performed a duet of *Santa Lucia* that was very nice. Their teacher, Lou Soper, never missing a chance to jam, joined them in a trio performance of *Down Home Rag*.

Peter DiBono's student, **Julia Farrugia**, took the stage with an air of confidence and performed nice renditions of *Cielito Lindo*, and *Hall of the Mountain King* by Grieg. Like Lou, Peter can't resist jamming and joined Julia in a gorgeous rendition of *Adagio Cantabile* by Beethoven. Before the break, **Joe Smiell** came to the stage and gave a short talk on music history. It seems the early Greeks were less sophisticated



Lou S., Salane, Lea

musically than generally believed. Their "music," which was not really music, was on a very simplistic level.

A short break was taken to partake of the refreshments provided by the **Benedettos**. The first group up after the break featured **Joe Smiell**, his son "**Joe Jr.**" his wife **Sally Ann**. Joe Sr. played his button piano as did Sally Ann. Joe Jr. joined in on Clarinet and also



Joseph, Sally Ann & Joe Smiell



Salane Schultz



Lea Yancy

piano accordion. As always, the Smiells provided a fine performance which included an Austrian Landler. Austrian Landler are a bit slower than the

Swiss Landler, and Joe told us that playing slow can be very difficult. However, that difficulty wasn't in evidence as they played a lovely arrangement. They then continued with a Slovenian Polka and another Landler called *The Mowing Song* (about cutting grass).



Finally the students of **Lou Jacklich** took their turn in the spotlight. **Thor Miao** was first up...I can remember the first time he played for us...and how nervous he was...wow, has he matured as a performer! He played some difficult pieces with ease...the *Hungarian Rhapsody* was well played and a moving *Torno a Sorrento/Finiculi, Finicula* medley was nice too. Lou's second student was **Collette Ogata** who played a duet with Lou on *La Cumparsita* and *Flight of the Angels*. Lou remarked how she insisted on playing *La Cumparsita* in the key she knew it in—F# minor—so Lou had to re-learn it.

Lou then played a few numbers by himself...a neat arrangement of *Rhapsody in Blue* that interspersed snippets of Gershwin compositions. He told us of the couple of times he played *Rhapsody in Blue* professionally...the stage managers told him to never play that one again...evidently it was a bit too heavy for the crowds he was playing for. But he always loved that tune (as do we) and took the opportunity to play it for us. Never missing a chance for a laugh...as he finished it...one of the club members shouted out..."Don't ever play that again!"



Lou J. and Thor

He followed up with a neat arrangement of *Persian Market Place*. During the various movements he would stop and describe what was going on...jugglers, musicians, etc. It made for a very picturesque and musical "trip." The final number he played was one of my favorites, *Claire de Lune*.

Having noted Lou's student **Jeremy Jeans** in the audience, the crowd was expecting something special. When Jeremy plays it is NEVER ordinary. He is a master of stage presence. Jeremy joined Lou on stage in a "virtual" music lesson. The hilarious remarks and banter reminded me of the lessons I took years ago. I could see myself in some of those episodes. Finally they did play some neat arrangements of *Tico Tico*, *Accordion Boogie* and *El Cubanero/Cumana*.



Lou J. and Collete

However, these were not simply played....Lou used the "virtual lesson" as a way of getting Jeremy to try some stunts to amuse and amaze the audience. He started with the old trick of placing a cloth over the keys...but not to be outdone...Lou decided that he should also play with a work glove on. As



Lou J. and Jeremy

Jeremy whizzed through the numbers...Lou decided it was time for the BIG glove. He brought out a huge fuzzy glove that was bright yellow. Even with that, Jeremy was able to blaze through the difficult numbers they were playing. While this was certainly not what you would expect in a concert setting...it was hilarious...the fact that Jeremy was indeed an amazing student was evident.

So the night drew to a close with one of the more interesting meetings in a long time. All of the students proved to the audience that they were outstanding musicians, and we can have confidence that the accordion will have some great players in the years to come.



Lou J. and his Team

Word Has It ...

... that the **South Bay Accordion Jam** has a new home. The group will meet at the **Campbell Community Center**, 1 Campbell Avenue, Campbell, CA (corner of Winchester and Campbell Avenues). Meeting dates for the next two months are **Sunday, March 2 and Sunday, April 6** (first Sunday of the month) from 2:00 p.m. to 5:00 p.m. Room Q-84 (Mary Campbell Room).

... that **Ruthie Bitton**, who lives in the North Bay, is **looking for a group or band (not just accordions) that she could play accordion with**. She enjoys playing all types of music. Call (707) 528-2619.

... that a lot of people we know took accordion lessons from **Angelo Cagnazzo**, and Val wants to hear from you! We'd like to do an article about him.

... that **Ron Borelli** gave a terrific **workshop** on Saturday, February 22. We had 27 people in attendance, all ready to learn about performing, and there was a lot to learn! Every player improved some aspect of their playing, right then and there. Thanks, Ron!

... that many of the photos of BAAC members from a decade ago, being organized by our Historian **Frank Schlotter**, were identified with the help of members at the February meeting. Frank is doing a terrific job of organizing photos and other aspects of BAAC's history, and we thank him heartily.



MUSIC EXPRESSES THAT WHICH CANNOT BE SAID AND ON WHICH IT IS IMPOSSIBLE TO BE SILENT.

Victor Hugo

New Accordion Club in Silicon Valley starts off in grand form, featuring Ed Massolo and Frank Panacci Sunday, April 6 at 2:00 p.m.

Ed and Frank, everybody's favorite accordion duo, will be the featured performers at the **Sunday, April 6** meeting of the newly formed **Silicon Valley Accordion Society**. Ed and Frank have not played together for a little while, so the new group is delighted to have talked them into entertaining us on April 6.

Everyone is welcome! Meetings are held on the first Sunday of each month at 2:00 p.m. and will feature lots of great performers, plenty of food and drink and good accordion conversation.

Many people are already familiar with the meeting place, in back of the Seventh Day Adventist Church, 5265 Carter Avenue, San Jose (near intersection of Kooser and Camden). Admission is \$3.00, under 16 free. The May 4 meeting will feature AbsolutAccord, and in June Jim Hillman and his quintet.

Some Sad News

Paul Pasquali's Mother passed away after suffering a second stroke while in the hospital. At the last meeting we learned of her first stroke, and that she was recovering. Sadly, she suffered a second stroke that took her life. All of us in BAAC send our deepest condolences to Paul.

Mark Your Calendar Now ...

For Sev Garcia's Workshop on How to Memorize

Saturday, April 12 at 10:00 a.m.

Moose Lodge Daly City

Sev, one of our all-time favorite performers and workshop-givers is coming all the way from Porterville to entertain us at our April meeting and to present this workshop. Don't miss it!

Actual Pitch Ranges of the Accordion

by Bob Smith

It is sometimes confusing to know what the pitch is of various reeds in the accordion, both actual and compared to other instruments and the human voice. To add to the confusion, sometimes the actual pitch is different from the written pitch that is indicated on the score or sheet music that we play from. I hope that the associated figure "Pitch Ranges for Accordion, Piano, Voice, etc." will help you to understand what the various ranges are. First of all, note the treble and bass clef on the left side of the figure. "Middle C," or C4, is on the ledger line between the treble and bass clef. The frequency of A4 (the A above middle C) is nominally 440 Hz (or 440 cycles per second). The numbered subscripts indicate which octave the note is in. This method of octave identification is by no means standard, and there are many alternative naming systems!

The staff is augmented by a number of ledger lines above and below the staves. There are enough so that the entire range of a standard piano can be displayed. To the right of the staff, the letter name of the white key that corresponds to each space and line are shown. Attached to the letter name is a subscript corresponding to the octave, as indicated in the previous paragraph. To the right of the letter names of the notes are pitch ranges for various instruments and accordion reed sets. The pitch ranges are indicated by sets of arrows, with the instrument or reed set printed between the arrows.

The first instrument shown is the standard Bass Accordion. The bass accordion was designed to duplicate the pitch range of the string bass, and it does that fairly well. Note that a number of older bass accordions used an older standard where the lowest note was E1 or F1 instead of C1. In case you are ever called upon to play a bass accordion, please note that the proper scoring for a bass accordion is one octave higher than the actual pitch! And please note that the bass clef is usually employed. Since the bass accordion is played with the right hand, it can be confusing when you first start to play. For that reason, sometimes the bass accordion is notated using the treble clef. In that case, the actual pitch is two octaves below the indicated pitch!

The standard 5 bass reed sets of an accordion are shown next on the diagram. The abbreviations are: Ten. = Tenor, Sop. = Soprano, and Cont. = Contralto. Four of the reed sets range from C to B in four different octaves. The Contralto reed set typically covers part of two different octaves, going from F#3 upwards to F4.

To the right of the bass reeds are shown the ranges of three of the standard treble reed set. The 4th standard reed is usually called the "flute," and its nominal pitch is the same or nearly the same as the "clarinet" set. The lowest pitch set is the "bassoon", the next highest is the

"clarinet" or "flute," and the highest is the "piccolo." The usual way of notating the pitch is to show the bassoon one octave higher than the actual pitch, and the piccolo one octave lower than the actual pitch. As a result, the apparent printed range is the same for all of the treble reeds. While looking at the piccolo reeds, you can look at the range of an actual piccolo as shown somewhat to the right on the figure. You can see that it compares quite favorably. Similarly, the range of the clarinet reed compares quite favorably with that of the violin. (There are a variety of clarinets with different ranges, so they were not shown.) Before leaving the accordion, note that when multiple reeds are used, the ear tends to associate the apparent pitch to the lowest pitched reed used. Thus, when using the master switch and playing an apparent middle C, the pitch really sounds an octave lower than middle C.

The range of the piano is shown to the right of the accordion reeds. It is an extremely large range. The only major instrument with a larger range is the full concert organ.

To the right of the piano are shown the ranges of four orchestral instruments: Contrabassoon, String Bass, Violin and Piccolo.

To the far right are the nominal pitch ranges for six different human voices. Some actual voices can go considerably above and/or below the indicated ranges.

RLS

(Refer to chart on page 5) →

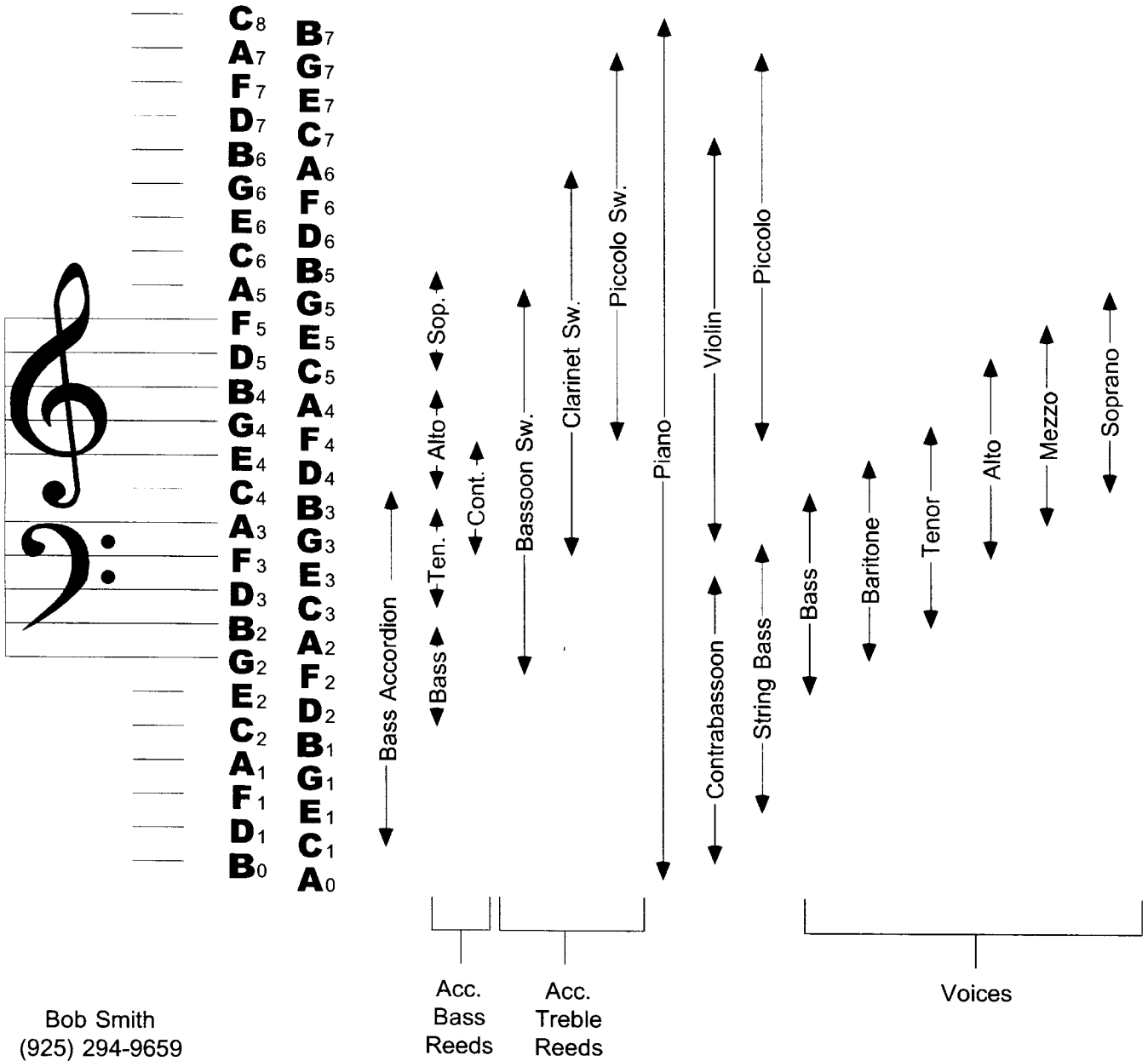
WELCOME NEW MEMBERS

A hearty WELCOME to **Will Collins**, brought to us through **Helen Morgan**, and also to **Grigoriy Krumic** of San Francisco, who plays a beautiful bayan. He has jumped right in by joining the BAAC Ensemble and the Fun Band! We also welcome **Gregg Fautley** of Rohnert Park, who sent us the now-famous photo of accordion teacher Angelo Cagnazzo, **Joe Simoni** of San Mateo (who plays with AbsolutAccord), **Jerry Keifer** of Loomis, and **Nick and Julie Jordan** of San Francisco, **Lyn Farrugia**, who joined at the last meeting, and **Paul Henning**, brought to us by **Dick Schiller**.

WATCH FOR
SPECIAL ARTICLE
ABOUT ART VAN DAMME
COMING
NEXT MONTH!

Pitch Ranges for Accordion, Piano, Voice, etc.

Dr. Bob's Accordion Tuning



Who Is Playing Where

Reno Di Bono and the Blue Moon Trio

play for dancing every second Friday of the month
at Montaville 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

Sunday, March 16 5:00-9:00 p.m.

At Tyrolean Inn, 9600 Highway 9 in Ben Lomond
Phone (831) 336-5188

Friday, March 7 from 7:00 p.m.

Sokol Club, Basque Cultural Center in South SF

For info call Joe (408) 255-1259

Thursday, March 27 2-6 p.m., "Café Vienna" theme

The Villages Retirement Center

Tables can be reserved for friends of the band

For info call Joe (408) 255-1259

Mike Zampiceni plays

on Friday and Saturday nights

At Di Cicco's Italian Restaurant

2509 Bascom Ave., San Jose

For reservations call (408) 377-5850

Also Thursdays at La Gondola, 6:30-9:00 p.m.

242 State St., Los Altos; call (650) 941-7702

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

The Internationals

Saturday, March 15

Teske's Germania, 255 N. First St., San Jose

(408) 292-0291

Joe Smiell's Band

Friday, March 7, 6 p.m. Schroeder's Café SF

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ACE CONCERTS COMING UP

The San Francisco Accordion Chamber Ensemble
Affiliated with the B.A.A.C.

is holding its two annual spring concerts

On Sunday, March 30 at 2:30 p.m.

at Zion Lutheran Church

5201 Park Blvd. in Piedmont

and on Sunday, April 6 at 2:30

Unitarian Universalist Fellowship

2124 Brewster Avenue, Redwood City

The concerts will feature classical, folk and some
standard pieces, arranged for accordion orchestra

by Joe Smiell, and conducted by Joe Smiell

Refreshments will be provided

For info call Val Kieser (510) 531-4836

Or Frank Montoro (650) 574-4757

Ensemble members

Aldo Argenti, Jr, Peter Di Bono, Reno Di Bono,

Mary-Alice Eldon, Lynn S. Ewing, Ron Harris,

Valerie Kieser, Anne Métais, Nora Mazzara, Frank

Montoro, Bob Smith, and Sharon Walters



1957



2003

***Bart Beninco and Myron Floren
Then & Now***

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Polytone MiniBrute S-15, 2-channel, 180w.

with 15" speaker & 2 tweeters,

vinyl leather . . . \$450

Polytone MiniBrute III 100w., single channel

with 15" speaker . . . \$390

Iorio Supernova 2-channel with reverb, 15"

speaker with horn. Orig. \$1500 . . . \$450

All amps have been used little and are in

mint condition. Buy all three for \$1000 or

best offer.

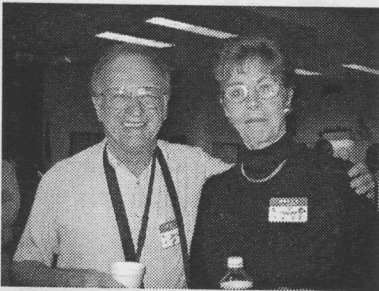
Call Paul Henning (925) 830-2935



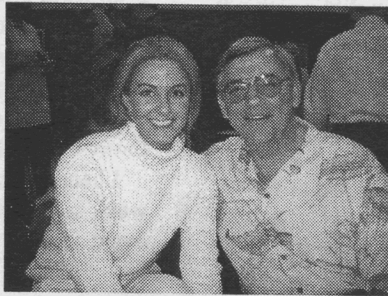
*South Bay contingent at
Our Feb. meeting*



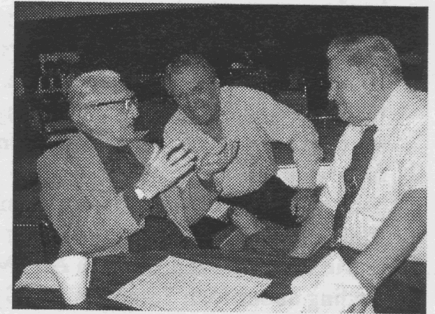
Sundi O'Mara flanked by Maestro Galla-Rini and Myron Floren



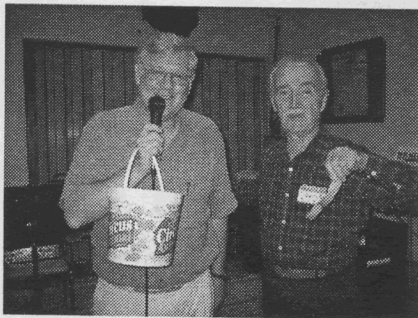
*Arnie Krenn and Norma Parsons
At our Feb. meeting*



*Misha Di Bono and Proud Papa Peter
San Diego 2-9-03*



*Maestro Galla-Rini, Kjell Holmes, Joe Smiell
San Diego 2-9-03*



*Herb Meier and Rusty Bartoli
Ready for the Drawing*

*The kiddies at Lake School in
Oakland try out the keys 2-25-03*



*Ron Borelli Workshop 2-22-03
Ya done good, Jim!*



*ACE Ensemble in San Diego
with Maestro Galla-Rini*



**MUSIC FILLS THE PRESENT MO-
MENT MORE DECISIVELY THAN
ANYTHING ELSE, WHETHER IT
AWAKENS THOUGHT OR SUMMONS
TO ACTION**

Goethe

Who's wowing the girls (photo page 10): Aldo Argenti

Anthony Galla-Rini 99th Birthday Party
...another view
 by BAAC member Sundi O'Mara

I attended the Galla-Rini 99th Birthday Celebration sponsored by the Accordionists and Teachers Guild (ATG), held at the Clarion Bay View Hotel in San Diego.

Some of us arrived on Friday, the day before the party, and the first person I ran into was Anthony Galla-Rini. We gave each other a hug, and then Stella Allison came by and asked us to join others for lunch. They kept adding tables as more people came. I know most of them from the Galla-Rini accordion camps, a great way to start the afternoon. We were free until rehearsal at 7:00 that evening.

I knew half of the orchestra members. I saw and met some I had read about in accordion newsletters, such as Kevin Friedrich and Barbara Ann Martindale. After reading about Joan Sommers and Sylvia Prior in *The Golden Age of the Accordion*, I finally got to meet these lovely and interesting ladies.

Next morning during the second rehearsal, the "birthday boy," Anthony Galla-Rini, acknowledged his former students in the orchestra and talked about their achievements. He gave Stella Allison, who has been attending the Galla-Rini camps since 1993, special recognition. Congratulations, Stella! I also have received some compliments from Mr. Galla-Rini over the years. Compliments are the nicest award.

After rehearsal, a bunch of us walked over to a nearby park where a festival honoring Martin Luther King, Jr. was taking place. The San Diego group "The Polka Dots" played several pieces on a bandstand at the festival. That afternoon I had a chance to walk the streets of the famous Gaslamp Quarter of San Diego.

The birthday party took place on Saturday evening. We enjoyed the music of strolling accordionists such as Bonnie Birch, Randy Martine, Arlene Boddicker and several others during the cocktail hour and dinner. Some big names were present, such as Frank Marocco, Louis Fanucchi and my long-time idol Myron Floren. I was excited when I heard Myron Floren was coming. I said "Wow! Two of my favorite accordionists at the same event!"

Members of Anthony's family were there in force, including his son Ron and wife Jan, grandkids, great-grandkids and other relatives, some from as far as North Carolina. His 6-year-old great-granddaughter McKenzie Galla-Rini sang "God Bless America."

The concert included the Martin Music Accordion Orchestra, Betty Jo Simon, and Mary Tokarski and Julie Cardona of *The K Trio*. Presentations to Anthony Galla-Rini were made by Amy Joe Sawyer, Faithe Deffner, Kevin Friedrich, Joan Sommers, Joseph Petosa, Jr., Dr.

Carmelo Pino on behalf of various organizations. Joan Sommers, together with other ATG members, including Myron Floren, gave Anthony the first ATG International Accordion Hall of Fame award.

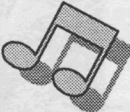
Frank Marocco played some jazz tunes, and then the orchestra members were called to get ready. With Mr. Galla-Rini conducting the 99th Birthday Party Orchestra (over 70 players, including some children), we played the Galla-Rini *Paragon March* (the theme song of the ATG), *A Dream* by Grieg, *March of the Siamese Children* from *The King and I*, and *Ol' Man River* from *Showboat*. And, of course, we played and sang "Happy Birthday" to Anthony.

Joan Sommers and her committee did a wonderful job of putting on a beautiful celebration for the great Anthony Galla-Rini.

I headed home the next day but my camera arrived a week and a half later! Yes, call me a klutz! Attending an event such as this one is like attending a family reunion.
(See photo top of page 7)



*Who's this handsome guy wowing the girls with his accordion??
 (Answer on page 7)*



**"MUSIC," THE ONLY SENSUAL
 PLEASURE WITHOUT VICE**
Samuel Johnson

P L E A S E

*Send us photos of yourself playing accordion in your youth—such as the photo above—
 I promise to return your photos undamaged!
 If you have an anecdote to go with it, that's great!
 Val Kieser, 3437 Crane Way, Oakland, CA 94602
 (510) 531-4836 vtkacc@value.net*



More Church Bulletin Bloopers . . .

* The Peacemaking meeting scheduled for today has been canceled due to a conflict.

* Attend and you will hear an excellent speaker and have a healthy lunch.

* Bertha Belch, a missionary from Africa, will be speaking tonight at Calvary Methodist. Come hear Bertha Belch all the way from Africa.

* The Rector will preach his farewell Message, after which the choir will sing "Break Forth into Joy."

Your Executive Board Met . . .

. . . On Tuesday, February 11. Including the donation in December earmarked for the ACE ensemble, we have a total in all our accounts of \$14, 103.85, of which \$4,610.94 is Checking and can be expected to decline during the membership year. We had 200 paid memberships as of the date of the board meeting (several more have come in since then). We discussed upcoming workshops (Ron Borelli, Sev Garcia, Peter Di Bono, Joe Smiell), and also Frank Schlotter's work as Historian (he is doing a great job), and the Newsletter. The **next board meeting** will be held on Tuesday, March 11 at 7 p.m. at Ed Massolo's home in South San Francisco. Any member is welcome to come to board meetings, but it is a good idea to call Val (510) 531-4836 to tell us you are coming and what subject(s) you would like to bring up, as well as get directions if needed.

**PROTECT YOUR ACCORDION
IN YOUR AUTO!**

Having just heard from Bob Foppiano that his Concerto digital accordion was stolen from his truck in Manteca on Sunday, Feb. 23, I thought I'd tell you what I do to protect my stuff when it's in my Ford Explorer, and it would apply to any car as well. I carry a lot of accordions on trips to conventions, concerts, etc. for people who are flying to the same event.

We all know that a determined thief can get anything, no matter what you do; however, most thefts are grab-and-run, and here's what I do to discourage them.

First, **tinted glass**, standard on most SUV's but available for any car (except for the front windows). If the thief can't easily see what you have, he is less likely to try to grab it. Besides that, I **run a chain through the handles of accordion cases**. I keep the chain attached at all times to a dairy milk-carton con-

tainer that I keep in the back of my car (to hold emergency supplies). It has lots of holes, which makes it easy to attach a chain, bungee cord or similar item. I have both **a snap and a bell** attached to the chain, so that anyone playing with it will cause the bell to make noise. If I have to leave the accordions for any length of time, I **padlock** the chain.

In other areas of the car I keep very long, **dark-colored shoelaces** looped through several places in the car that you can run a string through (seat anchors, seat belt anchors, etc.). I'm sure your cars have places where you can attach such a string. Then I tie the shoelaces through the handles of whatever I leave in the car—it could be a tote bag, purse or whatever. A thief doesn't know about the strings and can't see them, so grab-and-run becomes very difficult. Sometimes I even forget about the strings and wonder why I can't get my bag out of the car!

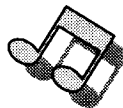
I also use **bungee cords** to attach accordion cases to each other or to other items in the car. If I carry an accordion behind the front seat, in addition to securing as noted above, I **slide the front seat back** so that it holds snug against the accordion.

A **dark or multi-colored towel or blanket** tossed over your stuff also conceals just what is under there.

This leads me to another suggestion, having to do with **driving with your accordion in extreme heat**, such as across the desert to Phoenix in summer, which I have done several times. At any sport supply store you can get a "**space blanket**" which looks like tin foil but is made of coated plastic and provides great insulation against both heat and cold. I cover my accordions with blankets and then put the space blanket on top, and it has worked like a charm, even in 110 degree mid-afternoon heat. The space blanket seems to protect the accordion from becoming dangerously overheated while you go into a restaurant for lunch in, say, the town of Indio in July. An added benefit of the space blanket is that it makes noise when disturbed. If you have an SUV, van or station wagon (no trunk), the reflection of light on the space blanket can be bothersome to the driver, in which case you can toss another towel or something on top. (By the way, these space blankets are for *people* as well, for emergencies, and you can even get them in the shape of a sack for sleeping—and they fold up into a tiny package.)

I hope these tips are helpful. We are all vulnerable; let's just not make it easy for the "grab-&-run" thief!

Val



**MUSIC IS THE MEDICINE
OF THE MIND**

John A. Logan

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 second Thursday of the month
1517 – 5th St., 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 first 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

Meets 2:00 p.m. on the first Sunday of the month
Seventh Day Adventist Church
5265 Carter Ave., near Camden & Kooser

BAAC Ensemble Practice

Second and Fourth Wednesdays at 7:00 p.m.
Moose Lodge
7535 Mission St., Colma/Daly City
For information call Frank (650) 574-4757

BAAC "Fun Band" Practice

First and Third Wednesday 7:00 p.m.
Moose Lodge
7535 Mission St., Colma/Daly City
For information call Frank (510) 339-1163

* * * * *

Accordion Teacher Listings

San Francisco/North Peninsula

Peter Di Bono
Theory/Technique/Performance
(415) 753-1502

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

Bart Beninco
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
Beginner to Advanced
BA and MA in music
(408) 734-1565
(Newly returned to the South Bay)

Coming Events

March 6-9, 2003

National Accordion Convention

Plano, Texas

Norman Seaton nns5522-@dcccd.edu
11240 Drummond Drive, Dallas, TX 75228-1950
www.accordions.com/taa

Sunday, March 30 2:30 p.m.

SF Accordion Chamber Ensemble Spring Concert
Zion Lutheran Church, 5201 Park Blvd., Piedmont

Sunday, April 6

SF Accordion Chamber Ensemble Spring Concert
Unitarian Universalist Fellowship
2124 Brewster Ave., Redwood City

June 1-5, 2003

Silver Falls Accordion Camp, Sublimity, Oregon

Call Geoff Levear (503) 452-4517

gleavear@aol.com

June 17-21, 2003

**Leavenworth International
Accordion Celebration**

Leavenworth, WA

Info: Leavenworth Chamber of Commerce
P.O. Box 327, Leavenworth, WA 98826
(509) 548-5807; email info@leavenworth.org

June 22-25, 2003

**Las Vegas International Accordion Convention
Starring Myron Floren, Dick Contino, Art Van
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the first time together on one stage!**

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Kenny Kotwitz, Don Lipovac, Gina Branelli and
much, much more!

Call (800) 472-1695 or (801) 486-1695

Or visit www.accordionstars.com

E-mail Vegas@accordioninfo.com

June 25-29, 2003

ATG Competition and Festival

Info: Joan C. Sommers, 2312 W. 71 Terrace
Prairie Village, KS (913) 722-5625

E-mail: sommersJ@umkc.edu

July 9-13, 2003

**American Accordionists' Association
AAA Festival**

Marriott Hotel, Philadelphia International Airport
Info: AAA, 580 Kearny Ave., Kearny, NJ 07032
(201) 991-2233; FAX (201) 991-1944;

e-mail isoleyreed@aol.com

Or see Val who has the form

July 7-13, 2003

**Kimberley International Old Time Accordion
Championships (KIOTAC), Kimberley, B.C.**

Info: KIOTAC, Box 473, Kimberley, B.C., VIA 3B9,
Canada (250) 427-4547 or (800) 4-KIOTAC

KIOTAC@monarch.net

July 27-Aug. 1, 2003

14th Annual Galla-Rini Accordion Camp

Held at the University of San Diego campus
Info: see Val, or call Kjell Holmes (858) 453-5486

BAAC Officers

President: Valerie T. Kieser
(510) 531-4836 vtacc@value.net

Vice President: Frank Schlotter
(510) 339-1163

Treasurer: Bob Pisani
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Secretary: Richard Schiller
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Directors

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James Firpo (415) 648-3674

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Joe Smiell (510) 832-6938

BAAC MEMBERSHIP

\$25 per year for individual;

\$30 per year for a family

Mail check to B.A.A.C.

P.O. Box 318175

San Francisco, CA 94131-8175

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 \$10. The cost for ads placed by non-members will be twice the above-quoted prices



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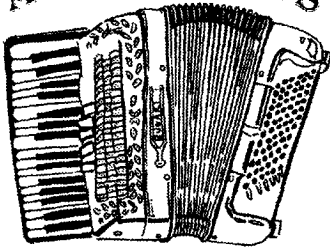
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MAP

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PRESENTS AT 7PM

Stas Venglevski/John Simkus

TWO CONCERTS ONLY



APRIL 17, STOCKTON MOOSE LODGE
9035 DAVIS RD (209) 478-3284

APRIL 19, SAN FRANCISCO MOOSE LODGE
7535 MISSION ST, Daly City/Colma

Contact: Lou Soper at 1771 Spruce, Berkeley, CA. 94709 LouHSoper@aol.com (510) 841-6745

M A P

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