

BAAC PAGE

Dedicated to the accordion through fun, service & education

November 2001: Off To A Good Start

By Robert K. Berta



Ron Borelli

Frank Schlotter

Bob Pisani

Lou Soper

Val Kieser

Vince Cirelli

Jim Firpo

Lou Casalnuovo

An intimate affair—that could have been a sub-theme for our November General meeting. Rather than the huge room we normally use, we met in the smaller El Greco room. In a way it was great and gave us a nice alternative—well, it was a warmer experience with the setting allowing us to get up close and personal with our performers.

Down to business: first—the outgoing BAAC board was introduced and then, the new board came forward to introduce themselves. Applause was offered in thanks for the outgoing officers' hard work—and there was another round to show our high expectations and deep appreciation for the promise of great things to come from the new board. [Missing from the picture, but not from Val's introduction was Dick Schiller, our new Secretary.]

Yours truly was MC for the night, and I welcomed everyone and announced that the print of our official club portrait was available for viewing and you can place orders for your very own copy. The picture was taken two months ago and it came out so well that *this could be the start of something big*, if not a yearly tradition. If you are interested in a copy for yourself (or as a wonderful gift) you'll find an order form elsewhere in this month's newsletter.



Turning to evening's entertainers: first, Jim Firpo performed an excellent selection, starting with *Marina* and moving on to, *Song of the Canary*, *Vienna—City of My Dreams* and *The Sharpshooters*

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March. It seems to me that Jim is always having a lot of fun playing for us and so how can we do anything other than enjoy ourselves right along with him, especially when he offers up such fine renditions. I thought the smaller room was a solid compliment to Jim's playing. We were better able to appreciate all the nuances—his nice technique and warm feeling. Thanks, Jim.

Bob Smith took the floor next. Everyone enjoys Bob's excellent playing, naturally—but we get an extra benefit with Bob when he offers one of his delightful historical perspectives on music. He has a knack for finding obscure facts and tunes and making the material come alive. This time Bob's subject was a rediscovered Irving Berlin Christmas tune, which he discussed, then played. The piece was written in 1916 (Irving was born in Russia in 1888 and lived to be 101) and it had been lost until two years ago. The tune was named *Santa Claus* and was a syncopated, Scott Joplin-like piece. [If anyone is interested, the music it is available from Kymric Smythe, see his ad on the back cover]. Next, Bob performed



The Anacreonic Song.

This was the music from an old British drinking song that became (with minor changes) our national anthem. Bob both played and sang it and it was interesting to hear this piece and think about how many different uses music can serve. The notes that once celebrated wine, women and song are today put to use stirring our

(Over)

December's Meeting 12/5 = Moose Lodge, 7PM, Daly City!

deepest feelings about war, honor and patriotism. Bob's final selection was another Irving Berlin tune, *God Bless America*. While we all recognize this tune—most of us don't know it was originally written for a musical called *Yip, Yip, Yap, Yank* and apparently it wasn't the somber evocative hymn we know today. Irving must have realized at some point that the music was just too good for silliness and revamped it along with the lyrics and the rest is history; it has become one of our most emotionally stirring patriotic songs.

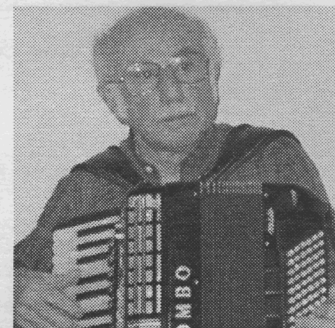
After intermission the crowd returned to their seats to hear *The Jazz Chords Trio*. This was the group's delayed first time appearance on our stage (& hopefully not the last). We knew we were in



for something very special since the performers were well known to us for their tremendous talent: Ron Borelli, Dave Baioni [Rusty Bartoli's nephew] and Bob Gutierrez—they're just incredibly gifted musicians. To start off, each performed a solo and each got a well-deserved, big-time ovation; we were headed for a smooth ride and something wonderful. Following their solo "warm-ups" they let loose as a group and delivered beautiful and exciting renditions of *Bewitched*, *Like Someone in Love*, the *Theme from Peter Gun* and

a composition by Ron called *Moon*—I thought the latter piece was a masterful composition full of rich harmonic insight and complex feelings. Then, they wowed us with *How High the Moon*—first in a literal reading and then with a take-off based on Charlie Parker's performance of the tune. Their last number was a really spirited rendition of *Samba D'Orfeo*.

Rounding out the evening's music was Frank Montoro. He took over and played beautifully (and heroically) in the background. It may have sometimes seemed a thankless task since everyone was milling around and talking, but it wasn't at all. We all appreciated Frank's fine playing and he was super for doing it



When the evening entertainment came to a close, we were treated to an especially delectable spread thanks to the hard work of Dom & Fran Benedetto—they had cheese, cold cuts, burritos, cocktail wieners, guacamole, cookies, cake & Fran's famous zucchini relish (alone worth two or three trips to the table). You see, BAAC isn't just presenting some of the best entertainment you'll find at any accordion club (just my opinion)—but we have the best food (come and taste). At BAAC we nourish body & soul! So, if you're not coming regularly, you're missing a good time and a bargain. **In light of which: dues are now due and payable. We will be making up the new membership rolls for mailing our newsletter and also checking at the door on eligibility for our reduced members door fee. Please send in your dues now! You'll be glad you did (and so will we).**

Dues for the forthcoming year are now due and payable. The new mailing list is being compiled for future mailings of the newsletter. This month's newsletter came close to being cut pending our full funding in dues from you. If you haven't sent in your membership renewal (or are joining for the first time), please remit now. Thank you—The Board.

A New Concerto For Accordion Orchestra From Spain

Reported By Enrique Uhalde

A new concerto in three movements for accordion orchestra is now available, composed by Carlos Etxeberria (Spain). The first movement uses a complex technique that requires great virtuosity and gives the idea of opposition and self respect between the soloist and the orchestra. The second movement shows the different effects of the accordion. The work takes approximately 20 minutes.

The composer studied composition with Agustín González Acilu, Luis de Pablo, Jesús Villarojo, Gabriel Brncic, Adolfo Núñez and Ricardo Climent. He has also studied Jazz Harmony, Choral Conducting and Orchestral Conducting and is currently the Principal Conductor of the Pamplona *Amalur Chamber Orchestra*. For further details email: cenlit@teleline.es

Jon Hammond performed at Tower Records in San Francisco on November 17th. The event marked a CD release party for Dennis Finnegan. Jon plays on the recording along with Dennis (guitar & vocals), Bob Brumeloe (guitar) and Norbert Stachel (saxophone). The next day Jon played a five hour gig with his quintet at John Lee Hooker's Boom Boom Room.

Timbre Group Concert in Germany



The Timbre Accordion Group of Moscow held a successful concert at Gurtweil Hall in Germany on October 20th. The large audience enjoyed a varied program, which included works by Vivaldi, Bach,

Rossini, Tchaikovsky, Shostakovich, De Fallia, Piazzolla and The Beatles.

Toronto Concert



On October 25th David Carovillano performed works by Marjan Mozetich, J.S.Bach, Milton Barnes, Astor Piazzolla and his own compositions. Mr. Carovillano is a student of Professor Joseph Macerollo of the University of Toronto. The concert was held at the Glenn Gould Music Studio. David performed with Richard Marsella (guitar), Julia Wedman (violin), Aisslinn Nosky (violin), Kathleen Kajioka (viola) and Felicity Deak (cello). Over 300 people attended and the concert was recorded by CBC Radio.

As Reported by Bob Smith
Santa Claus

(a syncopate Christmas Song)

By Irving Berlin, 1916

The song was written in 1916 for the now defunct newspaper *The World*, published in New York City. I imagine the song's copyright was not owned by any standard music publisher, since it was not "pushed" and was forgotten soon after it was published. It certainly didn't get national coverage. [Also, it's unusual to be lost, in that Irving Berlin owned and published his songs & seemed to know where everything was.] It was rediscovered after a two-year search by the piano duo of Benjamin Sears and Bradford Conner. I've done an arrangement of the piece for the accordion and you may get it from Kimric Smythe in Oakland. [See his ad on the back cover]. The rediscovery was reported in *Sheet Music Magazine*.

Verse

Soon—he'll be com-ing down the chim'ny
With a bag on his back where he carries a pack of—
I don't have to tell you what.

Soon—ev'ry kid'll hol-ler *Jim-ny*—
If Mis-ter San-ta Claus, —for-gets to pause,
and leave them this or that.

Chorus

So you'd bet-ter be good, —
Just like a good ba-by should, —
Or he will fly — right by —
To an-oth-er neigh-bor-hood
He don't give his toys —
To bad lit-tle boys —
Or bad lit-tle girls
That's un-der-stood.

So don't act like a fool, —
And don't play hook-y from school, —
If you're for-got-ten,
You'll know the cause, —
If you do an-y-thing that's ahock-ing,
You'll find an emp-ty stock-ing,
And you say, where is it?
You won't get a vis-it
From Santa Claus.

Fred Astaire Taps the Keys



Fred Astaire was a superb dancer (of course) and very modest about his vocal gifts, even though he introduced some of the greatest popular songs of the 20th century by songwriters like Gershwin, Berlin, Kerns, Arlen and others. He was a good drummer, but I don't think he ever tackled the accordion. Anyway, this

interesting shot was found and sent into BAAC PAGE by Peter Di Bono.

Myron's Birthday in Texas



A birthday party for Myron Floren was held in Das Grosse Zelt at the Wursthfest in New Braunfels, Texas on November 4th. Accordionists were invited to go on stage and perform *Happy Birthday* for Myron.

Coupe Modial

The 54th Coupe Mondiale International Competition for accordion soloists was held in London from October 24th to 28th, 2001 hosted by the National Accordion Organization of the UK (NAO). This year, the first piano accordion category was held. This new category enjoyed the most entries; its success has led the CIA Congress to make the event permanent. First prize for next year will be a concert tour of Australia and New Zealand, plus an additional first prize sponsored by the American Accordionists Association of a concert tour to the USA.

The Coupe Mondiale finished with five finalists, who performed their own choice program to a large audience at St. Johns Church, Harrow on Saturday afternoon. The finalists were: Milos Milivojevic (Yugoslavia), Aidar Gainullin (Russia), Vladimir Loukitchev (Russia), Mathilde Royet (France) and Accordionists Worldwide East European News co-ordinator Sergej Tchirkov (Russia).

The event finale was a "Prizegiving Concert," which included performances by the St. Johns Accordion Orchestra (Northern Ireland), who premiered a new work written for the CIA concert, and Oleg Sharov (Russia), who has performed over 2,000 concerts during his career.

At this concert, each of the contestants was presented with a certificate of participation, and trophies and prize money were awarded to the first, second and third place winners in each category. To conclude the concert, each of the prize winners was invited to perform.

In conjunction with the competition, the CIA congress was held in London. CIA President Ove Hahn officially finished his 20 year term at the Congress, and the international delegates unanimously elected Kevin Friedrich to the office of President. The CIA Vice President for eight years, Kevin is a citizen of New Zealand although he has resided in New York City for many years. Since the forming of the CIA in 1935, this is the first time a person outside of Europe has held the office of President. Kevin's first official duty was to present four CIA Merit Awards recognizing outstanding contribution to the International Accordion Movement.

Competition results:

Coupe Mondiale:

- 1st Aidar Gainullin (Russia) US\$1,000
- 2nd Sergej Tchirkov (Russia) US\$500
- 3rd Milos Milivojevic (Yugoslavia) US\$300

Piano Accordion Championships:

- 1st Branko Dzinkovic (Yugoslavia) concert tour to Australia & New Zealand
- 2nd Dmitri Reshetnikov (Russia) US\$500
- 3rd Nadejda Bouseva US\$300

The CIA will incorporate a new Chamber Music Competition into the 2002 Festival. Initially this will be for accordion and one or two other instruments. Details of the program requirements will be available on the CIA site soon.

Young German Accordionist

By Ralf Bethke



American violinist Monique Mead performed a concert entitled "Don't Laugh—Haydn makes Jokes" with the Mainzer chamber orchestra (conducted by Michael Millard) in Ludwigshafen recently. The concert was designed to attract children and featured 11 year old Ludwigshafen accordionist Teresa Brunnmueller. Her program included *Vallon d'Alsace* (waltz), *Two Guitars* (tango) and *Invention #13* (Bach). An audience of 800 people showed their appreciation.

Las Vegas Convention 2001

By Valerie T. Kieser



Paul Pasquali and his team did it again, only twice as big as before! The International Accordion Convention, held at the Plaza Hotel in Las Vegas October 14-18, was a huge success by any measure. With 400 participants, the Convention was

alive with accordion greats and aficionados, many of whom I knew and many of whom I met for the first time. Workshops were numerous, with several going on at one time, making it difficult to decide which one to attend!



If you have seen the literature leading up to the Convention—and who hasn't—you know all the great names that were giving workshops. Among those I attended were those given by my wonderful friends Peter Soave, John Simkus, Gina Brannelli, Tom Collins, and our own Ron

Borelli; also Dick Contino (yes, Dick gave a great talk about his life and times and philosophy of life, and it was totally fascinating).

Displays set out by accordion dealers/manufacturers and of various accordion clubs were convenient, visitor-friendly and nicely laid out. Demos of reedless, MIDI and other accordions were going on much of the time.

The Arizona Accordion Club was selling raffle tickets to benefit the Jean Monti Scholarship Fund. I bought 24 tickets, and lo and behold, I was the winner of the prize I had set my eyes on: a set of hand-made (by AAC members) planters with matching Kleenex box holder, white, decorated with flowers and bellows and keys. Adorable! There were several other prizes as well, won by other lucky people.

Gina Brannelli (of the famous Romany & Rye duo) was, again this year, the excellent MC for each of the musical shows. Among the great talents who performed for us were my friends Peter Soave and his incredible virtuoso protégé Julien Labro, both of whom knocked everyone's socks off; also my friends John Simkus and Al Monti (presidents of the Chicago Accordion Club and the Arizona Accordion Club respectively), our own great Ron Borelli, and the dazzling showman Tony Lovello. There were other fabulous performers whom I never met, but whose music I thoroughly enjoyed.

Then, as a very special treat one afternoon after lunch, Art Van Damme performed with his quintet. Right in the middle of his performance, Art frightened us all by tumbling from his tall stool, accordion and all. I'm happy and relieved to report that Art is now fine, but he surely gave us a scare! Everyone signed a giant get-well card for him.



Another sad note is that Paul Pasquali's mom, who made a special trip to the Convention to be there for Paul on the final night, took a fall on arriving in Las Vegas, and broke her hip. So, she was in the hospital instead of in the audience that night, and Paul left the Convention early to be with her. I think everyone will join me in sending our warmest wishes for her early and complete recovery.

Finally, on a happier note, I'm very pleased to offer **hearty congratulations to the Accordion Club of the Redwoods**, which won the coveted Frosini Award for this year! Congratulations, ACR and Kris Nelson!

Next year's Convention is scheduled for June instead of

October. Stand by for details from Paul Pasquali! And again, Paul, congratulations to you and your team for **a job well done!**

Addendum By Paul Pasquali



The Convention was a great success. Over 450 people attended from all around the world. Dick Contino was our 2001 Honorary Director and he put on a "Las Vegas" style

show with his son Pete on drums and Corky Brumble on keyboard. Dick, as well as all of the entertainers, Art Van Damme, Peter Soave, Tony Lovello, Gina Brannelli, Julien Labro and Joe Vento mingled with the attendees and everyone had a great time.

Besides, Dick's show there were performances by Gina & Romany Rye, Peter Soave and Julien Labro (who played an astounding rendition of *Flight of the Angels*). The workshops were well attended and received, ranging from pop & ethnic styles to Jazz and blues, along with discussions of bellows technique and repairs.

Myron Floren will be our Honorary Conductor for the 2002 Convention. It will be held June 23rd, 2002. Over 200 people have already reserved spots.

The Crystal Frosini Award was presented to the Accordion Club of the Redwoods of Petaluma, California. It was the club judged to have done the most in their community to promote the accordion. Head judge this year was Arlene Boddicker, a long time music educator. Second place went to the ALSI Club or San Diego and third to the Arizona Accordion Club. All clubs and organizations are invited to participate in the 2002 Frosini Award. For more information email: frosini@accordioninfo.com & see you next year!

AAA Festival in 2002

By Faithe Deffner

The American Accordionists' Association Festival will be held from July 10th to 14th, 2002 at the Holiday Inn, Minneapolis West Minnesota and will feature a day trip via bus on July 12th to Duluth where participants will visit *A World of Accordions Museum* for the ribbon-cutting ceremony in celebration of the gala opening of the Museum's *Charles Magnante Exhibit*.

Magnante was one of the founding members of the American Accordionists' Association, the nation's oldest, most prestigious accordion fraternity, which originated in 1938. He was world renowned as an outstanding accordionist, composer and arranger.

The museum, which has been affiliated with the American Accordionists' Association since 1999 as part of a movement to preserve and elaborate upon the history and development of accordion-family instruments, displays more than 1,000 unique instruments. AAA President Carmelo Pino has appointed Vice-president Frank Busso and Past-President Faithe Deffner to co-chair the 2002 festival activities. Many accordion events have been planned including concerts, workshops and competitions, plus a Magnante Championship. Full details will be announced in the near future. Dee Langley will serve a regional liaison for Minneapolis activities and Dr. Helmi Harrington (curator of *A World of Accordions Museum*) will coordinate the day in Duluth celebration. For further details email: FDeffner@aol.com

The President's Message

By Valerie T. Kieser



First, **please note** that we have secured **Moose Lodge Daly City** for our December meeting, which will take place on the regular day, **Wednesday, December 5** from 7:00 p.m. on. The address is 7535 Mission Street, Daly City. This is the same location where we hold our BAAC Ensemble and Fun Band rehearsals. (Patio Español was unable to accommodate us for December.)

Our Christmas party/meeting Dec. 5 will include performances by all of our BAAC playing groups: the BAAC Ensemble, the BAAC

Fun Band, and the ACE ensemble—and **you!** So **bring your accordions** and we'll have some group playing of some simple Christmas music, including those songs that Joe Smiell wrote out for us last year. We will have copies of those songs at the entrance to the meeting. The December meeting will also include the big drawing that the **Fun Band** has sponsored for the last three months. There are some fabulous prizes to be won at the Fun Band drawing (including a 120-bass accordion, an accordion case, and a playing stand)—and the big benefit to the club is that the Fun Band will now have its own uniforms, including a stunning red vest. So, come to the December 5 party and have a grand time, and maybe come away with a fabulous prize!

At the **November board meeting** we discussed what we envision for the club in the coming two years. Board members are coming up with their own ideas (your ideas are invited as well—just send or e-mail them to Val) for discussion at the next board meeting. Some very interesting ideas are already being tossed around. **Mark your calendars now:** The **Picnic 2002** will take place on **Saturday, July 6** at Nature Friends Park in Oakland, which has proven to be an excellent venue for our picnic (and by coincidence it's only 2 minutes from my home!). The board decided that the extra long Fourth of July weekend should not pose a large problem. The **Budget Committee** (Ron Borelli and Bob Pisani) is working on the budget for the coming year. We have opened a "Business Money-Market" account which will earn more interest than our savings account (which we are also keeping, but with a smaller balance).

We would like to have more ads in *The BAAC PAGE*. Do you know any business proprietors who might like a bit more business? Accordion people have need for products other than just accordion-related items! Ad rates are printed in *The BAAC Page*. As an example, for \$50 a business can run a full year of business-card-size ads in *The BAAC Page*.

While on the subject of **The BAAC PAGE**: We want **more news about club members** and what they are doing. That means **you!** Where are you playing? Where have you played? Do you play anywhere regularly? At a restaurant? Rest homes? It doesn't matter whether it's volunteer or paid. What else are you doing? Have you been on the radio or TV? Attended accordion conventions? BAAC has much to be proud of, and we want to let the world know! Our members also like to know what other members are up to!

Dues are still coming in. If you haven't sent yours in yet, **please do so now**. If you are not sure whether you have paid or not, call Val (510) 531-4836. With dues coming in, our financial picture is improving daily, as always happens at the beginning of

the fiscal year.

Teachers: I have the application forms for **scholarships**. We want to do all we can to encourage people—young and old—to learn to play accordion. For anyone wishing to contribute to the **Scholarship Fund**, such donations are welcomed and encouraged. Another note to teachers: Send us some of your students to play for us! Even though we will probably have a "Students' Night," we welcome students to play at *any* meeting, so don't hesitate to send them! They'll be glad they got up and played for us when they see how much they are appreciated!

Parents/Grandparents: Where do your little ones go to school? BAAC has many players, including our own playing groups, who are ready and willing to give accordion demonstrations in schools. Please let any board member know if you would like to set up a session in a school. It is a most rewarding experience, and the kids love it!

We thank **Lou Soper** for the donation of a beautiful, large American flag to the club, on behalf of his late wife, **Mary Casey** who, Lou tells me, is the one who first named the **BAAC PAGE**.

Programs: The Program Committee will meet soon to work on a general outline of our programs, including theme nights, for the coming year. Please contact Jim Firpo (415) 648-3674 or Val (510) 531-4836 if you would like to play at a meeting. We would like to have more of our members play! Your playing level is not important. What is important is that *we want to hear you*, and the experience will help you get over the "butterflies!" I can think right offhand of at least three members whom we all want to hear but who have not stepped forward. Now is the time! You know who you are!

Last but certainly not least: A hearty welcome to **Franz Joseph Smiell**, Joe and Lucy Smiell's new grandson, born November 14. Congratulations to Joseph and Sally Ann, as well as the proud grandparents!

Please send me your news tidbits, comments and suggestions at vtkacc@value.net, or call me at (510) 531-4836.

Coomposer Celebrates 70th



In celebration of Sofia Gubaidulina's 70th birthday Friedrich Lips (bayan), Vladimir Toncha (cello) and Vladislav Igolinski (violin) performed the composer's *Seven Words*, a partita for bayan, cello and chamber orchestra under the direction of the eminent conductor, Valery Gergiev. The concert was performed at the Tchaikovsky Conservatory in Moscow. The trio also played two other works, Gubaidulina's *Silenzio* and a new work entitled *Hommage à Gubaidulina* by Japanese composer Y. Takahashi.

Free Offer to Composers

A new website—MusicForAccordion.com—is offering a special incentive to accordion composers and arrangers to typeset their music free. This offer is only good for a brief time and limited to 100 new works. Each composer can provide up to 5 works and each work should not exceed 7 pages of letter size. For information check out the site.

Here's a chance for some of our BAAC members to get their arrangements ready as an insert for BAAC PAGE!

Deiro & Deiro Continued

By Paul Allan Magistretti



Accompanying this early picture of Pietro Deiro was a caption that read in part, "He migrated to Germany to work in the mines at age 15. He brought with him the accordion pictured here—an Antonio Ranco of Vercelli with semitone or diatonic keyboard [this may be the instrument Guido refers to in his letter]... In 1907 he arrived in this country and was the first to introduce the Piano Accordion to the American public on a San Francisco vaudeville stage in 1909. He was an

instantaneous success and became the leading virtuoso of his day headlining with the Keith-Orpheum Circuit for 25 years [this would more likely apply to Guido than Pietro]...."

Now, some confusion may have been perpetuated, as stated last month, by the fact that Guido was famously known merely as Deiro, which made it easy for his earlier fame to be (innocently or not) attributed to Pietro at a time when the younger brother was more prominent and located in New York, the media and cultural center of America. Adding to the confusion could be the fact that Guido's middle name was Pietro. Of course, the confusion served a real opportunity for Pietro, because his accordion conservatory, publishing and performing were flourishing from the mid-30's to the 50's when Guido's career was less prominent and mainly situated on the West Coast. Guido's most successful effort was in San Francisco and Northern California and involved a number of schools. But the West Coast and San Francisco couldn't compete with the media power of New York, so he was essentially out of the spotlight and Pietro was in it. Thus, there could easily be



Guido



Pietro

a transfer of identity and fame—all of which are products of the public's perception—and which robbed Guido of his reputation as well as the truth. It's a brutal fact that economic and media engines—in which many people have a vested interest or even an investment of consciousness (especially with the engines being located in the country's cultural center) are impossible to fight. Rumors, myths and lies can take on a life of their own and even celebrities with media engines of their own can't always

overcome them. If we wanted to be forgiving (or naive) we could say that Pietro just went "with the flow," but he had to know it was at his brother's psychological and emotional expense, which may have contributed to Guido's "breakdown," as reported the year before he died. Anyway, here are two letters from *Accordion News*, 1935. I've spent time on this subject, both for its own sake and because it opens up a window into the Golden Age of the Accordion in the U. S. The instrument flourished on the vaudeville stage (and its successors) from the start of the 20th Century up to the 1950's with Dick Contino being (& still being) the last prominent figure in the vaudeville tradition. In fact, Dick keeps the tradition alive in Las Vegas, which is the present major venue for vaudeville. In a report elsewhere in this month's issue, you can note that when he performed at the Las Vegas Accordion Convention, he announced that he was performing "his Las Vegas act."

Las Vegas reinvented vaudeville in the fifties when it needed a magnet for the public (before its current use of spectacular architectural themes of New York, Italy, Paris, Venice, etc). In the 50's the magnet was mainly just celebrity performers/movie stars with acts that would have been right at home on a vaudeville stage (except LV headliners comprised almost the whole show as opposed to the numerous acts on a bill in vaudeville).

Some old time vaudevillians were actually used; for example, Mae West. In the early days of Las Vegas, Sinatra was enlisted to encourage his friends and associates in Hollywood to appear and so he helped open up the flow of talent.

Contino rose to prominence on Horace Heidt's *Youth Opportunity Program* (1947-1951), which was a variant of Major Bowes' *Original Amateur Hour* (Bowes moderated from 1934-1945 & it was taken over by Ted Mack from 1948 to 1952); these amateur radio (and later TV) programs were transposed from the stages of vaudeville where theaters had amateur nights as an attraction to fill out a bill, give local prominence to their stage fare and maybe compensate for a lack of star power. Amateur nights have continued as a tradition right up to the present at the Apollo Theater in Harlem (carried on TV as *Showtime at the Apollo*). Also, there was a successful run of several years for *Star Search* and now there's *Your Big Break*. All these programs are remnants of vaudeville and amateur hour traditions and very much a part of the psychology of quick, "music bite" performances that compete for the audience's immediate, approbation and assume short attention spans. Today, there is rarely any desire to involve an audience on a deeper level or weave a spell.

Anyway, from the turn of the century through Dick Contino, accordionists were defined in the public's consciousness as creatures of vaudeville and the accordion was seen as a machine for supplying musical bites [see *Frosini's article elsewhere*] of ethnic, classic or novelty origin—and that narrow definition has persisted to today in popular culture. We can see how heroic Guido, Gallarini, Magnante, Frosini and others were giving wonderful concerts and composing to try and break out of the box and find a place for the instrument on the concert stage. Those artists possessed tremendous talent if not genius and had numerous triumphs, but unfortunately they failed to permanently change the attitude that limited the accordion in the American public's mind. Today accordion artists as talented (or more talented) than any musical performers on any instrument are unable to find regular bookings with orchestras and chamber groups and rarely make a living with their art alone. Large and small orchestras round up the usual performers ranging from triangle players to English (not French) horn players, but you won't see an accordionist with a regular chair. **BAAC PAGE** reprinted articles about Magnante's 1939 Carnegie Hall Concert (January 2001's issue) and Hilding Bergquist's call for a symphonic chair for the accordion in 1948 (April 2001's issue), but same situation pertains—with the rare exception of Pavrotti's use of an accordion in his solo recitals [also, in *Three Tenor Concerts*] for Henry Mancini's arrangements of Italian songs [see the interview with Peter Soave in April 2001's issue and the article on Bart Benenico in October 2001's].



Guido's Letter To *Accordion News*, Sept., 1935

"I have been publicly asked by *Accordion News* to make a direct statement on what this magazine is pleased to call *The Deiro Brothers' Controversy*.

"The whole question has been somewhat confused by the introduction of extraneous factors. Let me state clearly my claims: 1) I was the first to introduce the piano accordion on the stage. 2) It was I who was known in the theatrical world as "Deiro," while my brother was known as "Pietro" and therefore I claim that, while I cannot compel my brother not to use his family name in all ordinary transactions, he should refrain from capitalizing on a name whose value, whatever it might be, he did not help in creating.

"In all this there is no bitterness against my brother. I have always loved him and always will. Being my youngest brother, he has been always my special protégé. The fact that it was I who taught him how to play the piano accordion and that I have helped him greatly in his illness, as he will certainly testify, proves that, no matter what he has tried to do to me, I have never ceased to love him as a brother.

"However, a man must defend himself and the truth will not hurt my brother's merited fame as an accordionist.

"In his vague statement published in the August issue of *Accordion News* he sandwiches an unsupported assertion between a pathetic cry for help and a rather silly allusion to my private life. Having no proofs, he piles inconsequential detail upon inconsequential detail in the hope, as he himself confesses at the end, of being believed, notwithstanding his lack of any proof. I understand his drowning man cry for help, but the allusion to Mae West is completely out of place [he asserted that Guido & Mae weren't married]. The Queen of Curves won't help him.



"Now that we have disposed of the wrapping, let's come to the pill. It is a strange one. It looks like a pill, it smells like a pill, but if you try to take it between your fingers, it disappears. However, at first sight, this nothingness made up of words, seems to have a core: a name and date are mentioned in it. Pietro writes that on a certain day in the fall, heavy rain pouring on the city (what has the rain to do with it?), he played the piano accordion at the Washington Square Theater in San Francisco. He doesn't seem to remember much, although he states that this happened 27 years ago and that, during the performance, a bass button on his accordion getting stuck, Anthony Petromilli got up from his seat in the audience and flourishing dramatically a screw driver, rushed pell-mell back stage and, saving Pietro, the Washington Square Theater manager and the world, adjusted the rebellious bass button.

"I have taken the trouble to write Anthony Petromilli, asking him to verify or deny my brother's statement. I give a literal translation of his letter, originally written in Anthony Petromilli's inimitable Italian: 'In 1908, that is 27 years ago, I was still in Italy. I came to this country in 1909. He (Pietro) could not have played at the Washington Square Theater before 1910 or 1911. I went to hear him. The rest are all lies.—Anthony Petromilli.'

"Well, Mr. Petromilli is a blunt fellow and, like most Italians, very much outspoken. He writes 'bugie' which means exactly 'lies.' While I wish to be very polite, I must translate the word faithfully.



"What remains of Pietro's statement? Nothing. The pill has disappeared from between our fingers.

"The fact is that in 1908 my brother Pietro was in Seattle, Washington playing in a saloon called 'Idaho Saloon,' and owned by Frank Butti. He was playing a 3 row, sixty bass, semi-tone accordion, which I had given him in Germany.

"Finally, I recognize as true the statements of Harry Weber and Santo Santucci concerning my priority as a piano accordionist, published in the August issue of *Accordion News*. Why shouldn't I? They represent the simple truth and they can be fully proved." — Guido Deiro

Herman Weber's Letter, Aug., 1935

Mr. Guido Deiro
% Italo-American Accordion Mfg. Co.
3137 W. 51st St.,
Chicago, Ill.

Dear Guido:

I just recently learned of your new connection with the Italo-American Accordion Co. and I want to congratulate you upon your new venture. You should make tremendous strides, as you are capable and well fitted for your new position. Your theatrical, stage and concert experience should serve you to excellent advantage.

During our relationship as artist and manager, which dates back some sixteen or seventeen years, we cemented a friendship, which I hope will last for many years.

At times, through your modesty, you permitted other accordion artists to steal your laurels through false advertising and misrepresentation. I recall that I negotiated several contracts for you on the big-time vaudeville circuits, namely Keith and Orpheum and that you were recognized as the only outstanding accordionist in these major circuits.

I also recall at times some imposters going so far as to use your name and trademark. I wish now to affirm in the most positive way that you are the original and only **Deiro**; that you were the first to introduce the piano accordion on the stage in this country and that you are responsible for numerous innovations and improvements on the accordion, which through your modesty you failed to take credit for or commercialize.

I wish to assure you that if, at any time, I can further your interests in your new connection by making a statement or providing some of your original credits, I will be only too glad to respond to your request.

Sure that you will continue to be an outstanding artist in your field and again wishing the best of success, I am

Your sincere friend and manager,
Herman W. Weber



A Statement Appended to Guido's 1935 Letter

Dear Editor:

I noticed in your magazine an article by Pietro Deiro stating that he was the first to introduce accordions in this country and that Guido Deiro did not come to this country until 1914. I know this is not true and wish to correct Pietro Deiro's statement. I saw Guido Deiro for the first time in 1910 at the Orpheum Theater in Spokane, Washington.

He was playing the accordion and a guitar player named Porcini played with him. They called themselves *The Milano Duo*.

Their opening number was *The Sharpshooters March* and Guido Deiro played a solo, *Poet and Peasant Overture*. They played *Ciribiribin* and *La Spagnola* as their finale numbers.

Both Guido Deiro and Porcini were dressed in white suits and straw hats.

In the early fall of 1912 I saw Guido Deiro doing a single and he was billed as "The American Premier of the Piano Accordion." I saw him again in 1913 at the Orpheum Theater and while here he married Julia Tatro, a pianist of Spokane.

As a player and teacher of the piano accordion I wish to say that I admire both Guido and Pietro Deiro as the World's Greatest Accordion Players.

Sincerely, Prof. Gregory F. Romanoff (Spokane, Washington)

In Conclusion



This Deiro versus Deiro battle over reputation is interesting in a number of ways. First it pits two world-class accordionists who happened to be brothers against each other in a battle over reputation. There is drama in it. In a way, it's Shakespearean—well, Iago complains in *Othello* that if someone steals his money, it's nothing, but if someone steals his reputation, it's everything. Iago may be ingenuous, but what he says rings true. Of course, in

the Deiro case reputation and money went hand-in-hand, because celebrity had value—this was the start of an age when fame and the mass media connected in a way never before realized in history and it could lead to wealth & power. Hitler's rise to power was based on his manipulation of mass media as he cynically fabricated a persona of mythological proportions. Celebrity was a new unexplored form of alchemy and involved the growth of newspaper chains, radio and motion pictures allowing people as never before to invent or reinvent themselves—and in Pietro's case, to steal his brother's identity. Such a theft is psychologically profound—after all, the great tragedies, as well as modern man's major quest in life, turn upon matters of identity: *anagnorisis* as the Greeks called it.

England: The 1st Bridlington Festival



The First Bridlington Accordion Festival was an outstanding success, with over 500 attending a variety of concerts and workshops. There was a stellar group of top players including **Gervasio Marcosignori** and **Daniele Ravaglia** (Italy), **Flinton**

Stanley (USA), **Gary Blair** (Scotland), as well as accordion orchestras from Scotland, Ireland, and England.

International or What?



The Cantus Quintet performed at the Istituto Italiano di Cultura in Vilnius, Lithuania on November 30th. The event was organized by the Institute Director, **Ostelio Remi**. The quintet performed with Argentinean tango

dancer and singer, **Eduardo Gimenez** and included Piazzolla works such as *Tristango*, *Chiquilin de Bachina* and *Meditango*, plus works by **Juozapaitis**, **Semionov**, **Rogers**, **Joplin** and **Gavrilin**.

Frosini CD Available

The Five Valley Accordion Association has produced a Pietro Frosini CD recorded when he was at the peak of his career (circa 1920-1935). The album includes *Dizzy Accordion*, *Jolly Caballero*, *Olive Blossoms*, *Hot Fingers*, *Frosini's Symphonic March*, *Gauchos On Parade*, *Bel Fiore* and eight other selections. The CDs are \$15 each, including shipping. Quantity discounts on request. When ordering please provide name and complete mailing address with zip. Contact: Five Valley Accordion Ass'n., PO Box 8321, Missoula, MT 59802—(406)728-5822. Email: tcollins@qwest.com

Different Strokes A Matter Of Suns or Keys?

I just received an interesting article from **Tony Lovello** about *The Three Suns*. It was written by Michael David Toth and published in the May-Aug, 2001 issue of *Cool and Strange Music* magazine. It details the group's recording history and the changes in personnel and how their material was developed at the hands of various arrangers. After the group became a household name and thereby, "product," the original members were variously and often replaced and the record companies ordered arrangements written to fit the times. Also, the introduction of stereo created a need to "ping-pong" sound from one channel to the other, so special material was written to accommodate it. In terms of our interest the article clearly and accurately documents the accordionists along with their dates and tenures. The accordionists were **Tony Lovello** (1953-1959), **Charles Magnante** (1957), **Joe Vento** (1959-1961) and **Peter Selvaggio** (1961-1964). Tony has corrected the article's mistake of his start date (1954), so we can see that he had the longest stand with the group. Joe Vento's promotional material at Las Vegas states that he was with the *Suns* for 27 years; this has to be a misprint. Although, at last year's Vegas Convention I heard reports from **Evelyn Baulch** and **Jim Holliday** that Joe spoke to them as if he was the one and only *Sun*, so maybe his claim of 27 years isn't a matter of keystone, but *Sun*-stroke.

Piazzolla Book Published

A new book about Astor Piazzolla is available through Amadeus Press—*Astor Piazzolla: A Memoir*. This is a long-awaited English edition of an interview conducted in 1990 by a longtime friend and fan, **Natalio Gorin**. The interview was completed just before a stroke felled the maestro—from which he never recovered; he died two years later. While Gorin was unable to confer with Piazzolla about the typescript, the book gives a true and vivid impression of the man and his work in his own voice. Also, there are several essays and memoirs by friends and associates. Along with *Le Grand Tango* by **Maria Susana Azzi** and **Simon Collier** it's an excellent insight into the artist who has become a worldwide figure by synthesizing classical, modern, jazz, klezmer and tango elements into a distinctive sound. For details email: rebecca@amadeuspress.com

Finland

Matti Rantanen (accordion professor at the Sibelius Academy in Helsinki, Finland) held a most interesting workshop on the *Contemporary literature and pedagogy of the accordion in Finland* at the Music University of Graz in Austria from November 5th to 7th.

Matti Rantanen has appeared as a soloist and in chamber ensembles at many international Festivals. He has cooperated with many well-known composers and conductors and held numerous master classes in different countries. In 1996 he was nominated *Teacher of the Year* at the Sibelius Academy. His well acclaimed concert program included works by **Valpola**, **Scarlati**, **Tuomela**, **Mozart**, **Vuori**, **Bach**, **Rautavaara** and **Merikonto**.

Frosini Analyzes

By Pietro Frosini



In our great accordion family, we must admit, there is a strong egotism that blindfolds its members. They blindly claim merits and attributes which are a product of limited vision confined to their own shadows. No progress, no technical development, no feeling; in short, no love for their instrument is manifested, because they cannot see anything but themselves.

I am amused to see players of only several years back, breathing the same

atmosphere of the old vaudeville times and thinking of themselves as the greatest players in the world when they are just on the threshold of the great Temple of Art. It is really deplorable to see those little cliques condemning certain effects of technique because they cannot do them.

We have more than several so-called accordionists, who a few years ago were still looking for the C bass, declaiming themselves as the greatest *artists* of the accordion. Their bellows pumping work does not withstand the most cursory analysis from the viewpoint of technique. They push and pull the bellows—and the rest would be better as silence. They should realize there is such a thing as bellows artistry and that others have acquired and mastered it to a high degree of perfection with the aid of refined musicianship. These so-called accordionists are much too content to just be successful popular radio players; the truth of the matter being they owe everything to radio. Radio lets them with their scant knowledge of the tonal values and possibilities of the accordion but with an elementary technique be accepted to perform before the mike and entertain an easily impressed audience with fireworks and finger velocity alone. The concert field is entirely different. A violinist, a cellist or any other instrument player, is not given stardom on the basis of showy technical merit alone. Even if a violinist possesses great dexterity, if his bowing is inexpressive and his interpretation nil, he is quickly shown the door—more is expected of other instrumentalists.

So, the requirements for a concert artist differ and technique alone won't do. Of course, the concert artist must possess all of the technical qualifications aforementioned, but it should be borne in mind that anyone can acquire finger dexterity; it is just a matter of time and practice. Expression and interpretation, however, cannot be taught or mechanically imitated; they have to come from within—from the heart. The man who has not been endowed with or who doesn't aspire to discover an artist's heart does not qualify for the concert platform.

If radio directors, managers, agents, contractors, sponsors, advertising agency men, orchestra leaders, etc. had the knowledge of—and expectations for—the piano accordion similar to what they have for and of the piano (and other instruments), some of those so-called accordionists reaping a profitable harvest in radio work and defining the accordion in the public's mind, would be relegated to play odd jobs here and there or return to the ferry boat. [Accordionists used to hop the Staten Island Ferry and play going back and forth. Here's an enterprising idea for some of our present-day street entertainers.]

The accordion seems to be the only instrument, which can make a hit on finger velocity alone through the ignorance of its listeners. I question the reputation of a few players, so-called great, who by rendering a couple of worn-out, flashy numbers mesmerize the public, which in return, hands them a crown that is accepted by them, eagerly and hungrily. I take pity on seeing that

the crown does not fit well on such flimsy demonstrations of ability. [I pity that the public's poor taste became inextricably bound to the instrument.]

I have never known a player of the accordion who has gone through the entire piece as originally created by the master. I choose as an example the *Flight of the Bumble Bee*, a masterpiece which has been unmercifully butchered by several arrangers including accordionists. I fail to see where so much credit is attributed to a player because he simply picks a few strains here and there from a long classic composition like *The Flight of the Bumble Bee*. If a man can recite by heart a single verse from Dante's *Inferno* does that signify that he has mastered Dante's *La Divina Commedia*. [Also, consider that if a performer just plays a chorus or two of a song without giving it a sense of arrangement, context and purpose, what is it?]

And now let us analyze what is the meaning of "concert artist," a title that many claim for themselves. A concert artist does not play exclusively for non-discriminating, limited audiences or audiences collected together by prosaic and non-artistic product manufacturers of soap and such. A concert artist plays for genuine audiences composed of professionals, competent critics and music lovers who have gathered for a musical experience. A concert artist is one who devotes all of his/her time to improve, polish and perfect his/her technique and expression; like the laboratory genius he/she investigates unknown elements for the idealism of artistic investigation and research. He/she is one who in the shrine of his/her solitude distracts their mind from the rest of the world and lets only an artist's heart speak in the finest of all expressions—the expression of the *virtuoso*. A concert artist must be a *virtuoso*, but not in technique alone.

It is not my desire to quote myself as a living example of the abused superlative, the *greatest* player, I may say, however, with a history and experience all known in the accordion world that I am one of the artists who has penetrated the art of the concert field and I would not be disturbed if someone were to call me a radio artist because one can convey art over the air or in any medium. My work on the radio is not celebrated nation-wide, because up to the present time the accordion on the radio has not been properly sponsored. Accordion manufacturers or important instrument dealers [or Cotati, BAAC, etc.] should feature our instrument played by its very best *artists*, playing their very best *artistic* efforts.

The accordion enjoys now the greatest favor the American public has ever bestowed upon any instrument. The people's interest is keen and eager. A real artist, a legitimate musician, a resourceful radio player, not basing his repertoire on two or three classic pieces, but on hundreds of compositions could bring before the entire nation by means of the radio, the most brilliant, emotional and convincing accordion programs ever heard. And it would be foolish for me to deny that I am the best qualified for such radio work. [Frosini ended with a deserving plug for himself. Later, Magnante did deliver artistry on radio, but even he found himself confined by the audience's limited expectations and not even his groundbreaking concert at Carnegie Hall in 1939 overcame stereotypes and redefined the accordion in the public's mind as a serious, varied and important solo/orchestral instrument. Galla-Rini labored for years presenting superb concerts and playing with symphony orchestras, but without changing the consciousness of a mass audience, musical directors or even most accordion players. An artistically limited perception of the accordion remains dominant even in the 21st century—with the exception of Piazzolla and the bandoneon peeking through—as mentioned in Peter Soave's interview in the April 2001 issue of Baac Page.]

Fateful Meeting

By Robert D. Pisani

My wife Dil and I had planned a trip to Italy for a long time, probably as long ago as 3 years—before I started playing the accordion. Of course, I knew about Castelfidardo from conversations at BAAC, but I had no plans to visit. On top of that, September 11th happened with our trip scheduled to start Oct 1st. We were stunned and debated whether or not to cancel. Would we be safe? What if something else happened while we were out of the country? Would we be able get home? Finally, we decided we just weren't going to be intimidated and caught our scheduled flight to Italia. Maybe our in-the-face of everything attitude set the tone for the trip and made it great.

Well, all the usual delights, marvels and miracles associated with Italy happened—we experienced great art and sculpture, places and sights, the smell and taste of the place, beautiful music, marvelous food, lots of fun and the people were wonderful.

It turned out, however, that the absolute highlight was (& total credit goes to my wife who is a lot smarter than me in a lot of ways, but don't tell her) that we altered our itinerary to include a side trip to Castelfidardo. At first, I said, "No way. C'mon, it's too far off the beaten track. It's just a dinky place. Who wants to visit a hick town with a main street named for Karl Marx? Rome! Venice! Milan, okay. But Castelfidardo? Blah, blah, blah. blah." I was like Mussolini in a rent-a-car. When I finally stopped to take a breath, my wife said quietly that it was about as stupid to travel all the way to Europe at great expense and not visit the accordion Capital of the world as it was for Il Duce to invade Ethiopia. "And *when* will we have another opportunity, Bob?"

I don't mind that she has to be right, but why do I have to be wrong? Well, we took off from Rome to Castelfidardo—no small feat—and drove into town on the very day they were having an International Accordion Festival. I didn't have a clue about this. Everything was crowded. I told Dil to keep an eye out for a parking space.

"Bob! There's one!"

Great! It was on the corner right in front of Bugari's showroom. So, Dil got out of the car while I parked. As I was locking the door I heard a scream. It was Dil. I looked around, she was nowhere in sight. She had disappeared around the corner. My heart was thumping. A terrorist attack? Mugging Italian Style? Did I drive all the way from Rome to run into disaster?

I ran around the corner and there was Dil hugging Dennis

Stoscher's wife Elna and Dennis was walking down the street towards us.

Six thousand miles and who do we meet? Amazing!

Well, bring two accordionists together in Castelfidardo and what do they talk about? The International situation? Terrorism? Our strange and wonderful meeting? Nope.

Dennis was excited. He had just bought a Fisart accordion from Giancarlo Vignoni and said I should check out Fisart, if I wanted to buy something.

My answer? No way. I wasn't in Italy and didn't drive all the way to Castelfidardo to buy an accordion. We here to see the town, the museum and then head for Lucca, Pisa, Florence—cultural centers where streets were named after Michelangelo and Verdi; not Marx. Period.

But—that afternoon Dennis and Elna went with us just to *look* at accordions. I mean, it'd be a shame to come all this way and not—*look*. Afterwards, we shared a great dinner together and said our goodbyes. Just before parting, Elna mentioned she'd seen a nice white Vignoni (Fisart) that was on display when Dennis bought his the day before. It seemed really nice.

"Yeah, well thanks, but no thanks, Elna. I mean, I appreciate your intentions, but I'm not here to buy an instrument. First off, I've got an accordion, a good one. Also, if I were going to buy a second instrument, I'd never buy a *white* one. C'mon! I'd buy a nice, manly black accordion. I'm not testosterone challenged, I'm Italian."

Well, the next day I went and looked at some more accordions—as long I was there. I looked at a lot of accordions—browsed. Toyed with machines and the minds of anxious would-be sellers. I just wasn't going to buy, un-unh. Somehow or other I ended up at Giancarlo Vignoni's shop and glancing around I saw the white accordion Elna mentioned. My God! It was full of blue and red rhinestones with more floral decoration than Liberace's pajamas. Forget it! And yet, I was there—what the hell. I took it down and played it as a joke. It sang—it *really* sang! Was it Circe, the mythical babe that captivated Ulysses? Was I under a spell? I loved it. The next thing I knew, I not only loved it, I owned it.

I want to thank Dennis and Elna for making us aware of Fisart's tiny three-person factory—we would never have found and I wouldn't be a happy rhinestone cowboy.

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BAAC Members
What, Where & When

Frank Montoro performs at the Maddalena Restaurant in Palo Alto every Thursday evening from 7–10. The Restaurant is at 544 Emerson Avenue.

Lou Soper will again be playing New Year's Eve at Caesars; it's his 12th year (contact Lou for directions): louhsoper@aol.com (510) 792-8765.

Members are invited to send announcements of all your activities to BAAC PAGE for inclusion in this section.

BAAC PAGE 10

Club Photo Available

A superb **COLOR** copy of BAAC members in our first **Historical Club Photo** is ready. This is a professional custom print suitable for framing, gifting and having your heirs fight over. It comes—**at cost**—in two sizes:

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1st. Wed. 7:30 pm. *Patio Español*,
2850 Alemany
San Francisco. 510.792.8765
<http://www.baaccordionclub.org>

East Bay Accordion Circle:

2nd Thurs. 7:30pm. **NEW LOCATION!**
1540 Scenic, Berkeley. *Bring Accordion!*
Info: (510) 548-2822

ACR Fun Band Practice:

Petaluma. Info: Gwyn Lister
(415) 924-3202

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2nd Tues. *Pietro's #2*. 679 Merchant.
Vacaville. Info: (707) 864-2359

Good Time Accordion Club:

2nd Weds. Community Center. 7PM.
1055 Escalon Ave.
Escalon, CA. Info: (209) 545-3603

ACR General Meeting:

3RD Mon. 7:30pm
Herman Sons Hall. 860 Western. Petaluma.
Info: Harry Cannata (707) 838-2859

South Bay Jam

1st Sunday 2PM.
7th Day Adventist Church
off Camden and Kooser.

BAAC Ensemble

2nd & 4th Weds 7pm.
Moose Lodge, Daly City.
Confirm: Frank Montoro (650) 574-4757.

BAAC "Fun Band"

3rd Weds 7pm.
Moose Lodge Daly City.
Confirm: Val Kieser (510) 531-4836.

Swiss Madness



Kapelle Sorelle put on three lively shows for their 10th anniversary featuring pantomimes, songs and plenty of accordions. The event was staged at the Theater Palazzo in Liestal (near Basel).

Iceland, Too

The Iceland Accordion Association will hold a festival at Isafjord town from July 4th to 7th, 2002. It is being organised by the Harmonkufelag Vestfjarda (Westfjord Accordion Club). This event is held every third year at different locations in Iceland. Over 1,000 accordionists from 19 clubs are expected to attend, bringing a variety of bands, solo performers and many young accordionists. International performers from Norway, Russia and Hungary are also expected, including Swedish guests Annika Anderson and Lars Karlsson. For further details email: petur@sibs.is

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San Francisco, CA 94131-8175

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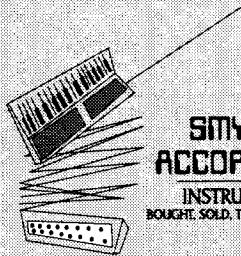
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Bob Pisani

(Submissions to BAAC PAGE are due 2 weeks after the 1st Wednesday of the month)

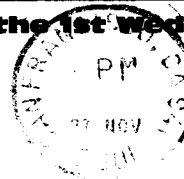
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