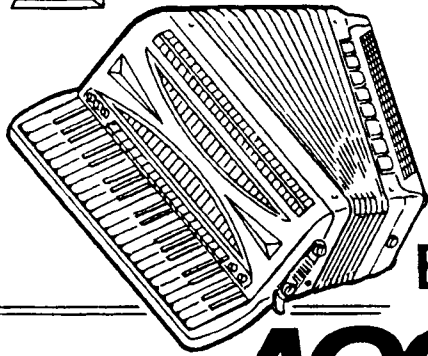


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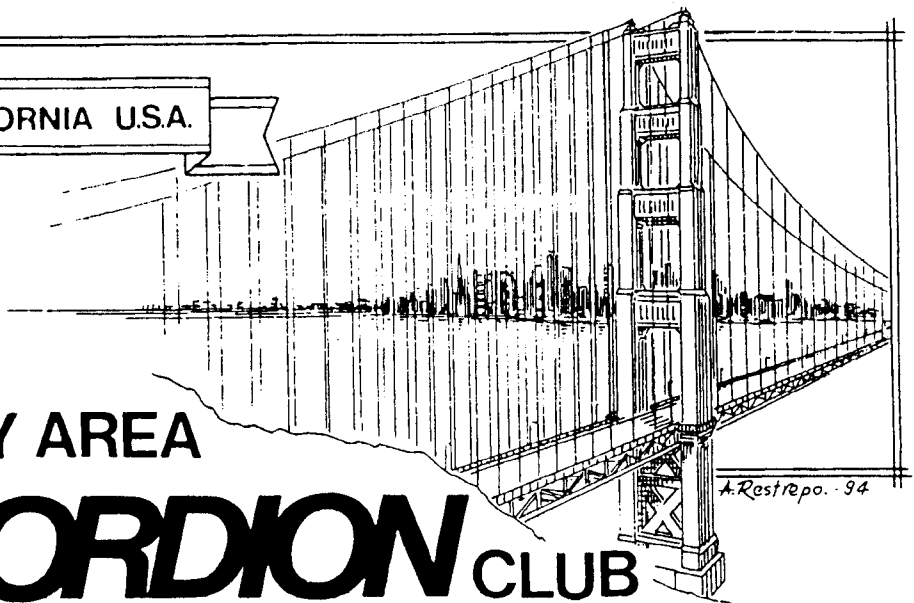
SAN FRANCISCO CALIFORNIA U.S.A.



BAY AREA

ACCORDION CLUB

October, 1998



President's Message

by Marian Kelly

Special Notice

The November 2nd General Membership Meeting will be at the Colma Moose Lodge located at 7535 Mission St. 7:00 - 9:30pm. See insert for map and directions.

Dear BAAC Members and Friends,

We have Good News for you this month: The Bay Area Accordion Club has finally gone visibly hi tech with our own website! By the time you read this, our site should be up and running and ready for your perusal and comments. The URL is www.accordionclub.com, and we invite you to check it out! Peter Adler is the site artisan, and we owe him a great deal of thanks for all the time and effort he has expended on our site. For the last several months, Peter has had our site's pages embedded in his own files while he worked on them, so that you have previously been unable to find them with a search. But now we are, as I write this, (Friday, 10/16) in the process of having our domain name registered, and fully expecting the files to be transferred from Peter's computer and operational within ten days. We can be as interactive with this site as all of you wish. BAAC's web site should be YOUR web site. It can include information about our club and its activities, our members and their activities, local accordion teachers, repair persons, where to buy accordions and accessories. It can feature "wanted" and "for sale" ads of various types. What would YOU like to find in your site? Peter has up until now handled the developing on his own, but it needs to reflect a broad variety of ideas. We therefore want to provide access to our site to a few of you who are computer literate enough to be able to update or modify it, because we will need to do that regularly. Please let me know if you would be able to help with site maintenance and/or modification. (mkelly@best.com).

Mark Your Calendars

November 2 (Monday). BAAC General Membership Meeting at the Moose Lodge in Colma. The theme is "Harvest Festival Night" featuring two great bands...Steve Balich Band, Domenic Saso Band plus Frank Panacci and Ed Massolo strolling accordions. Substantial free finger food and free coffee provided by BAAC. Bring your dancing shoes!

November 8 (Sunday). BAAC San Jose meeting. Germania Rest. 261 N. 2nd. St. 3:00pm to ? Bring your accordion!

Nov. 9. (and every second Tuesday). Meeting of the Golden State Accordion-Aires. 7:00pm. Pietro's No.2. 679 Merchant St. Vacaville. Ca.

Nov. 11 (Wednesday). 7:30pm. BAAC Board Meeting at Ed Massolo's home at 612 Lassen in So. San Francisco. Guests welcome.

Nov. 12 (Thursday). (And every 2nd. Thursday) Meeting of the Accordion Circle of the East Bay. 7:30pm. 1540 Scenic, Berkeley. For info call 510-843-9958.

Nov. 16 (and every third Monday). Meeting of the Accordion Club of the Redwoods. 7:00pm. Volpi's in Petaluma.

November 8 and 15th (Sunday). Mike Zampiceni workshop on the Fundamentals of Jazz and Blues Improvisation. 2:00-4:00pm. At BOAZ accordions in Oakland. \$25 per day fee. Call 510-653-6983 for reservations.

Dec. 7 (Monday). BAAC General Membership Meeting at the Moose Lodge in Colma. Christmas celebration.

Cont. page 2

Calendar cont. from page 1

Bring your accordion to join in the 2nd annual giant Holiday Ensemble.

Dec. 12 (Saturday). Pauline Oliveros Deep Listening Workshop. Oakland at Mills College, Music Ensemble Room 1:30 to 4:30pm Call 510-222-3445 for more information and club discounted tickets. \$40 if reserved by October 26..

Dec. 13 (Sunday). BAAC San Jose meeting. Germania Rest. 261 N. 2nd. St. 3:00pm to ? Bring your accordion!

BAAC Ensemble practice first and third Wednesday of each month at Moose Lodge in Colma at 7535 Mission St. from 7:00pm-9:00pm. Contact Frank Montoro (650)574-4757 for additional information.

BAAC Fun Band practice fourth Wednesday of each month at Moose Lodge in Colma at 7535 Mission St. from 7:00pm-9:00pm. Contact Tom Cordoni @ 415-333-5625 for more information.

Beginners Support Groups/Bands
 East Bay 510-843-9958
 San Francisco 415-673-8835
 South Bay 408-258-1258

Please send Calendar Information to your Editor, using the address on the last page.



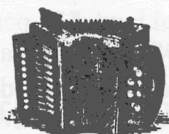
Flash

Frankie Yankovic, America's Polka King passed away in Florida at age 83 on October 14.

**Don't forget
 to renew your
 membership in BAAC
 \$25**

Your Help is Needed!

A member needs some help in getting to our upcoming meeting at the Moose Lodge in Colma. Igor Grodzinsky lives in San Francisco on 6th. Ave. between Geary and Clement and can't drive. If you can help with a ride leave a message for him at 650-854-1896.



A LITTLE ONE-BOW BUTTON ACCORDION

October General Meeting

by Lynn Ewing and Bob Berta

Since there wasn't a September meeting due to a conflict with a holiday, BAAC members were looking forward to the October event for some great music and they weren't disappointed. The theme for the night was "Ethnic Night" and we certainly had some interesting performers.

First up were members of Joe Smiell's button box group. Val Kieser, Mary-Ann Field, Mary-Alice Eldon and Chris and Tor Avild played a variety of music including *Der Frohliche Bauer*, *Waltz for April*, *Viennese Medley*, *Zwei Herzen in Dreivierteltakt* and *Vienna, My City of Dreams*. Evidently Joe's button box camps are very effective as their performance was very polished.



Button Box Group

Lennart Kullberg and Terry Barrett provided some nifty tunes from Sweden and Norway. *Gladan Fante*, *Polkan Gar*, *Dream of Titano* and *Little Pretty Anne* were among their selections. The duet is from Fresno and they have been playing together 10 years. They perform at a variety of restaurants, parties, fund raisers and Scandinavian events. Hopefully we can entice them to make the long trip up from Fresno for a repeat performance in the near future.

MIDI accordionist Frank Montoro provided Latin representation for the Ethnic Night theme with beautiful arrangements of *Cielo Andaluz*, *Esperanza*, *Lomboda* and a medley of boleros. Evidently Frank has really been polishing these selections as many felt that this was the best they ever heard him play. I was particularly moved by some of the boleros and especially the beautiful arrangement of the last tune, *Adios*.



Lennart and Terry

Not to be outdone for the honor of "longest drive to a club meeting" by our Scandinavian duet, Ed Suterko drove over from his home in Reno, Nevada. BAAC members will remember the article about an enjoyable trip that Bob Berta made to Reno to meet the local accordionists. Sadly Ed reported that Corky, an outstanding accordionist, pianist and singer who holds court at the *Roxie Bistro* in the *Eldorado hotel* is fighting cancer. BAAC wishes to extend their wishes for a speedy recovery to Corky. Luckily Ed brought along one of his Chemnitzers. This

is a large variety of the concertina which resembles the Bandoneon which many members have seen at BAAC. As he performed *European Waltz*, a couple of Italian tunes and that accordion standard *Beer Barrel Polka*, he demonstrated why he is considered one of the best Chemnitzer players in the U.S.



Frank Montoro

Last up was MIDI accordionist Roberto Rosa. Whenever Roberto plays for us we are impressed with the level of musical skill AND electronics expertise he demonstrates. Roberto's latest development is a wireless MIDI transmitter which is still in the prototype stage but worked extremely well.



Ed Suterko

Roberto now has a shop in San Jose and he can convert your existing accordion to MIDI, repair your MIDI accordions and equipment, sound systems and install accordion microphone systems. You can contact him by pager at (408)951-8642. Hailing from Puerto Rico, Roberto is a master of all the Latin tunes as well



Roberto Rosa

as popular music and just about every ethnic style there is. And to top it off he has a fine voice. His selections included *Cuando Cuando*, *Domino*, *Accordion Salsa* and a host of other nifty tunes that kept BAAC members feet tapping. Currently he performs at the Pinebrook Inn in San Jose on the weekends.

A New Member Comments

From a card sent by John Firpo of Jamestown, Calif.

Hi Folks!

I never had so much fun in the 60 years that I have been playing the accordion, and I said to myself 'I have got to join that group'. So please find a check for \$25.00 dues.

John Firpo

P.S. I was at your picnic

.....

Want List

◆John Kovach wants info on a Stmirowski Diatonic Trebel 52 bass - it has a hole in the bottom for air to be pumped in, and he needs info on the pump.

◆Jackie Jones would like a list of other members who play instruments such as bass, drums, guitars and might be willing to play with accordion groups if needed.

◆Carolyn and John Anderson would like to know if there are any members who play a 2 row diatonic, especially one tuned to G-C.

Send any responses to the editor for forwarding or printing.

Contact Phone #s for Officers :

Pres. Marian Kelly	(650)854-1896
Vice Pres. Frank Schlotter	(510)339-8657
Treasurer Josephine Hornbrook	(650)591-3009
Record. Sect. Val Kieser	(510)531-4836

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A CHROMATIC ACCORDION

San Jose Meeting

by Dick Cruickshank

The BAAC club South Bay branch held their forth monthly meeting at the Germania Restaurant in San Jose. The meeting saw many new faces with accordions. Many of them were anxious to know how to become part of our successful beginner group also. The beginner group has progressed beyond our wildest expectations. For info on the beginners group or the BAAC South Bay branch call me at 408-258-1258.

Everybody is busy practicing their list of holiday music donated by new member Lynne Bonino, thanks Lynne. We will be playing this music for our December meeting.

This month the group had to use the patio as the banquet room had been setup for a baptismal party welcoming a young lady into the world. Not many babies get greeted by all those accordions. She seemed to love it judging by her smiles. The playing of all was superb as usual.

Special thanks to Barbara and Kathleen for their efforts behind the bar when some of the restaurants staff were late in arriving for work.

See you at the November 8th meeting.

**Joe Smeill's Button Box Camp**

by Val Kieser

The September button-box camp at Soda Springs was, as always, a wonderful learning and social experience. We had a nice, intimate size group of about 18 players. There was a small group of beginners, and the rest of us were a bit more advanced.

Joe always prepares special music for each camp, written right there at Heidelberg Lodge once he gets to know the "feel" of the group. So he wrote us a camp polka, a camp Landler and a camp waltz, all gorgeous music,

Joe did something extra special for this camp: He arranged the famous Mozart Menuetto from *Eine Kleine Nachtmusik* in four parts for button box! Those of us in the BAAC ensemble have played this many times on piano accordion. The button-box version is only very slightly different, to accommodate the fact that there are two notes missing on the 4-row diatonic button box: C-sharp and G-sharp. And, for those skeptics who say you can't play classical music on a button box...the result was absolutely beautiful! Mozart would have loved the sound! It was very difficult-the greatest challenge we have had to date-but we actually performed it on our concert night, and some people visiting from the San Jose Symphony were impressed! After having several more months to perfect our parts, we will probably play it again at the Fontana Button Box Festival next May-and we'll knock the socks off those other groups!

Besides all the music, we also took some time off on Wednesday afternoon to head off in different directions and clear our heads. I and a couple of others took our usual stimulating (and exhausting) hike; others headed for Reno and other parts. But most of us returned in time to join the weekly barbecue at Donner Ski Ranch and entertain there with our button boxes and accordions, all arranged by one of our campers, Danielle Bostick, who lives up there at Soda Springs. We were warmly welcomed.

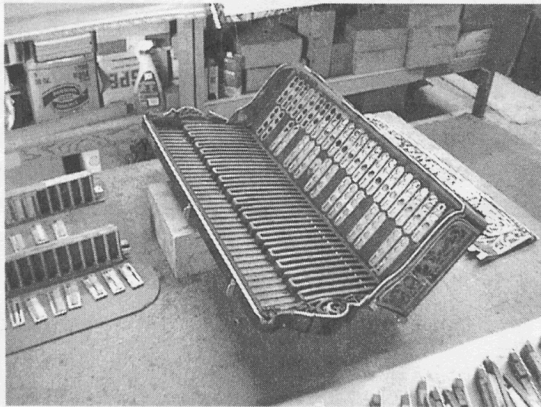
On the final night of camp, we put on our concert of music from the camp, with invited guests, followed by a big party. We all wore our Dirndls, Lederhosen or other fancy clothes, all of which made for a very festive evening-a grand finale to a wonderful week. Thanks to Joe and Joe Jr. for all their hard work in making these camps such a success and providing happy memories for all of us.

A Piece of History is Restored

by Vince Cirelli and Bob Berta

Master craftsman and club member, Vince Cirelli was given the opportunity to restore a remarkable bit of history. It is Pietro Diero's Guerrini accordion. The process has started and we were able to inspect the disassembled accordion and found some fascinating bits and pieces. Inside the accordion Pietro wrote his name, in addition we find the names of the makers of the accordion, Piatanesi (Gordon's grandfather)

a n d
Petromilli.
The inside is
s t a m p e d
with the date
of manufac-
ture, 1917.
The grill and
most external
surfaces are
covered with
intricately cut
and engraved
artwork in



The Restoration Begins

plated brass. The black keys are made of ebony wood as are some beautiful carved scrolls at each end of the treble keyboard. The accordion was found by the late Jullio Giulietti in a pawn shop. While the accordion is in pretty rough condition, Vince Cirelli will be able to work his miracles and restore it to its former glory. Vince will keep us informed as the work progresses, Bob Berta will document the restoration photographically and hopefully Vince will be able to bring it to a club meeting for the rest of us to drool over in about 3 or 4 months.

KQED - Let's Do It Again

Let's make our club the talk of the town. Volunteer to join us at our second annual KQED auction. Date to be announced.

Who Was That Man?

Several members remarked on the outstanding barbecue chicken that was prepared at the annual BAAC picnic. We neglected to give credit for an outstanding job to that master of the coals, Ernst Angst, in last month's newsletter. A special thanks to Ernst for an incredible job.

.....

Flash : Concerto Announces New Reedless Accordion.

Evidently there is a large market for the new reedless MIDI accordions. Already Cavagnolo and Petosa have reedless models and word just arrived from Paul Pasqualli that Concerto Accordions also has one in their lineup. Joe Petosa announced that they have already sold out the entire first years production of theirs.

Board Meeting Synopsis

· The Board welcomed newly elected members Gwyn Lister and Dominic Palmisano and thanked departing members Ed Massolo and Herb Meier.

· Treasurer Josephine Hornbrook reports bank balances totaling \$13,481 as of September 30th. The large number reflects income from a successful Cotati booth (we netted more than \$1,000!), plus membership renewals.

· Picnic revenues exceeded expenses, although final figures are not yet available.

· Since our fiscal year ended September 30th, our books now need to be audited. John Kieser will do the job before the next board meeting. The November newsletter will provide financial information for the past year.

· Frank Schlotter will put together a list of our assets and their locations.

· New committee chairs: Membership, Dominic Palmisano; Program, Bob Berta. Both will try to recruit members to help on their committee.

· The Board agreed that we should move (slowly) to a two-tiered system of fees and meetings. Members and their partner will be charged at one rate, and non-members at another rate. Dollar amount still undetermined.

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ACCORDION TO BOAZ

by Boaz Rubin

High Technology and Musical Instruments

I was recently asked why a handmade instrument would be better than an assembly-line instrument in this day of high-tech production techniques. In fact, technology has gotten to the point where an automobile engine produced by a robot may be more precisely machined than one machined by hand, and anything as complicated as a computer has to be made by machine. However, when it comes to musical instruments, the best, from pianos to violins to flutes, are still made by hand. Why is this so?

The proof of a top quality instrument is not just in the sturdiness and precision of its manufacture, but in the feel of its action and the sound of its tone. These are qualities that no machine can reliably judge and only an experienced human being can adjust. The master violin maker knows how to subtly shape a fine instrument to compensate for the effects of the uneven density of the wood he or she is working with and a flute builder creates the richest tone by playing the instrument periodically while shaping the head joint. Both know from the sound they get how the shape must be adjusted. No high-tech laser cutting tool can match the quality of tone produced by a hand crafted instrument. Until machines get the blues there are some things a machine just can't do.

This same principle applies to accordion-making. It takes a master craftsman to hand-shape the best reeds, and the handmade reeds that I'm seeing in the new, top-of-the-line accordions that are making their way from Italy into Bay Area accordion showrooms, are extraordinary pieces of work. Similarly, bass machines on those same instruments, assembled and adjusted by hand, are quieter and their action is more even, because a human paid attention to each button. The same can be said for keyboards.

And in this day and age of ever-smaller, ever-cheaper, mass-produced, high-tech items covered in dull, gray plastic, there's something downright solid, soulful and romantic about an accordion, made individually by experienced hands, crafted of felt, leather, hand-shaped metal and wood in much the same way it was made a hundred years ago. Call me a crazy dreamer...

Reed it right.

Lately I have also been asked whether putting top-quality reeds in a low-end accordion would give it a top-quality sound. The answer is no. The tone and responsiveness of the accordion would improve, but would not match the tone or responsiveness of a top-crafted instrument with the same reeds. Sound production in an accordion is a complicated equation of which the reeds are a major part, but not the only part.

Reed blocks also play a major part. The best are built of several different pieces of wood. There is a hardwood shoe on the bottom of the reed block where it rests against the soundboard, and a hardwood cap on the top. Among other

things, these pieces of hardwood help provide dimensional stability (keep the reed block from warping or expanding and contracting with humidity). Between them is a honeycomb-like structure on which the reeds are mounted.

The honeycombs run along both sides of the reed block, with a divider down the center. This divider affects the tone of the accordion much the way the top of a violin affects its tone. If the divider is hard, or hard-finished, the sound will be bright and even brassy. If the wood is soft, the tone will tend to be darker. A porous wood will tend to mute the tone. The shape of the pockets in which the reeds vibrate affects their ability to respond quickly and to small amounts of air pressure. When it comes to creating and adjusting these and other components of an accordion, a manufacturing machine is no match for the judgment of the master craftsman who understands the subtleties of wood grain and vibrating metal reeds.

O Neon Band!

I have seen (and heard) the new bandoneon by Premier. And I liked what I saw. It appears to be a very heartfelt attempt to reproduce the classic instruments of the 1930s. It appears to be very well constructed, and at least one professional bandoneon player thought its action was excellent.

The version I was introduced to did not sound like an Alfred Arnold, the most popular make of the original instruments. Its tone is noticeably brighter than the Arnold. Part of the blame may lie with the reed maker, whose work looked somewhat rough. Even so, the reeds looked sturdy enough to supply years of excellent music - and if the two older bandoneons I tuned in the last couple of years are any indication, most of the originals still circulating by now have reeds worn paper-thin from maintenance.

Accordion answer man Boaz Rubin is a professional repairman based in Oakland. Send your accordion-care questions to Boaz care of this newsletter or e-mail Boaz at: schmatte@well.com.

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by Jim Holliday

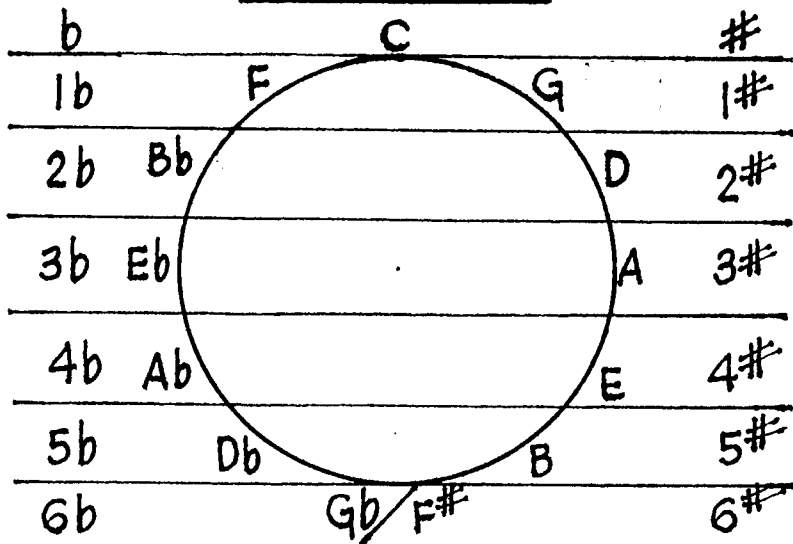
A primary function of the Circle Of Fifths is to serve as a roadmap, or guidance system for linking together sequences, or progressions of chords that are pleasing to the ear.

A secondary function of the Circle is that it places the various music keys to one side or the other of 'C' at distances directly related to the number of sharps or flats in that key. For example, the key of 'D' with two sharps is two stops to one side of 'C' and the key of 'Db' with five flats is five stops to the other side of 'C'. These are vertical distances on the accordion bass keyboard.

Once you understand this relationship, it is useful to have a method to identify which notes in a key, and in what order they have to be sharpened or flatted. The Sharps/Flats Chart below gives this information. A simple way to remember it is to think of the three black keys and two black keys on the piano keyboard as a guide.

Whenever you are locating sharps or flats, always start from the three black keys. As each additional selection is made, you alternate back and forth between the two groups of black keys in a sequence which is shown in the Piano Keyboard illustration.

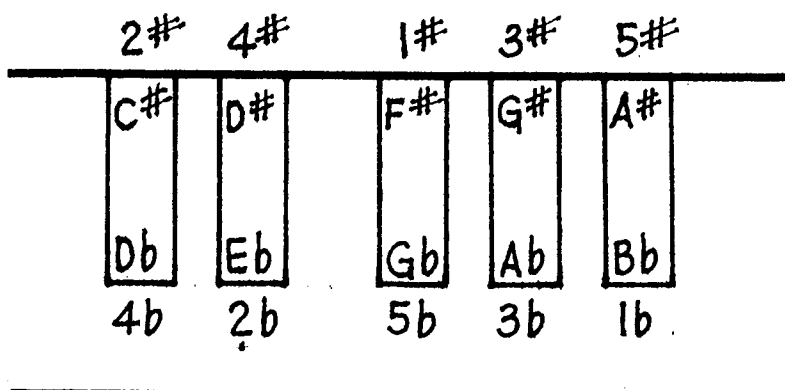
CIRCLE OF FIFTHS



SHARPS/FLATS CHART

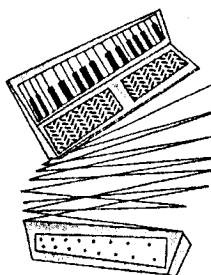
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Ⓟ	5#	F# C# G# D# A#
ⓔ	4#	F# C# G# D#
ⓐ	3#	F# C# G#
ⓓ	2#	F# C#
ⓖ	1#	F#
Ⓢ	↑	
Ⓢ	↔	Ⓢ ———→ Accordion Bass Key Arrangement
Ⓡ	1b	Bb
Ⓟ	2b	Bb Eb
ⓔ	3b	Bb Eb Ab
ⓐ	4b	Bb Eb Ab Db
ⓓ	5b	Bb Eb Ab Db Gb
ⓖ	6b	Bb Eb Ab Db Gb Cb

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Editor.....Bob Berta
Contributors..... Val Kieser, Jim Holliday, Lynn Ewing, Boaz Rubin
Distribution.....Glenn McClelland

Send all newsletter-related communications to:
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Daly City, Calif. 94015
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Deadline for each issue is the second Monday of the month.



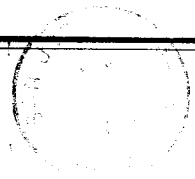
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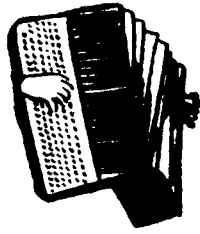
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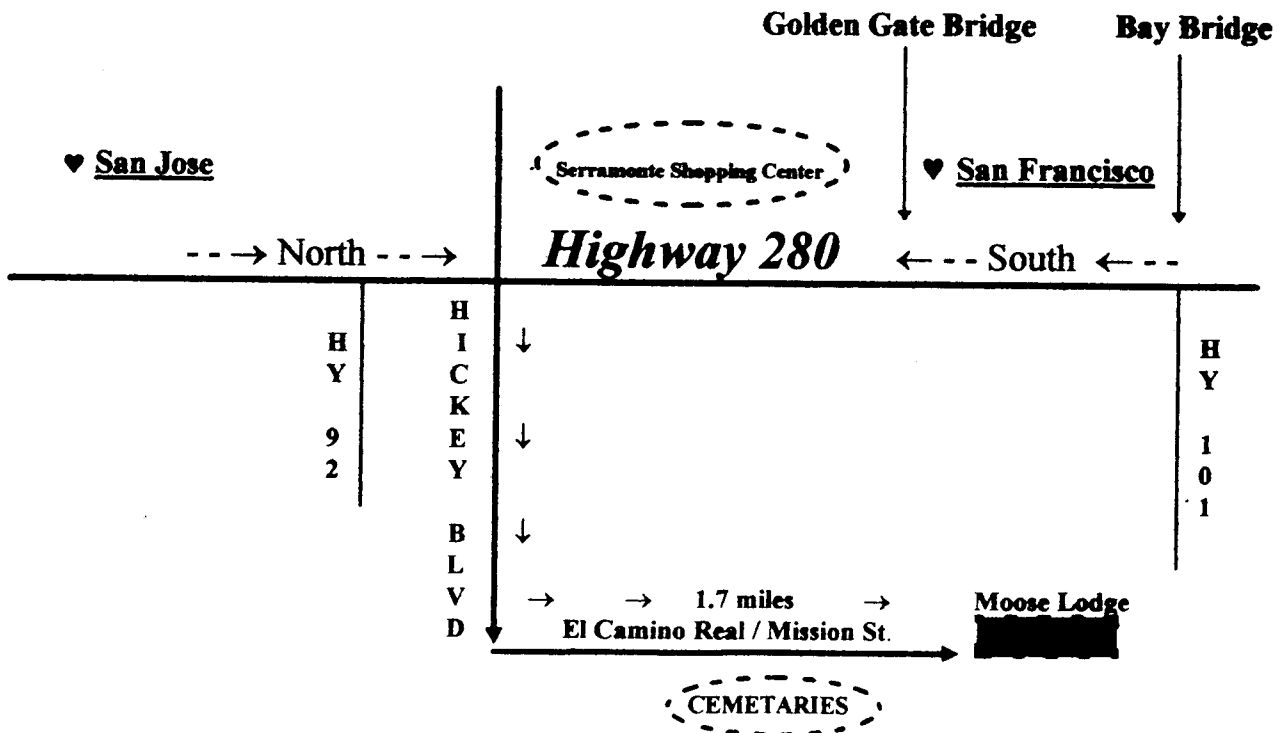
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