

Editors: Marian Kelly

Dominic Palmisano



SEPTEMBER MEETING

We didn't anticipate a big turn-out due to the Labor Day holiday, but a full house showed up anyway. **Algis Ratnikas, Hans Bakke, Leon Broussal, Vince Cirelli and Bob Smith** were just a few of the many regulars that were part of this extraordinary evening. As **Gordon Piatanesi** said, "In the year plus as a member, this was the most organized and entertaining meeting we have ever attended. There was a very smooth crew working that night." **Peter DiBono**, chairing the meeting, opened by praising the outcome of the Cotati Festival. **Clifton Buck-Kauffman** and **Jim Boggio** were so pleased with the Festival that they are already making plans for next year — mark your calendars for August 28th and 29th. About 4,000 people attended, enhancing the reputations of both the city of Cotati and our favorite instrument.

Peter thanked **Wenzel Rasmussen** and **Albert Enos** for manning the bar for us this past year. **Dominic Palmisano** is recruiting volunteers to handle this job for the coming year.

We are forming an accordion orchestra! **Paul Pasquale** has agreed to be the Conductor; practice begins this month. Presently, an ensemble of 6 players have been formed to insure that a cohesive team will be established. We'll be recruiting more players in the future...

Festa Italiana will be held near the Wharf the last weekend

in October, and BAAC will supply strolling accordionists in exchange for the Festa's \$500 donation to our treasury.

Three or four accordionists will play at a brewery in Hopland on Oct. 5th, in exchange for which the brewery will donate \$300. to our newly established orchestra.

Tom Torriglia praised BAAC members for helping make the Cotati Festival such a success. He reminded us of the First Annual S.F. International Accordion Festival taking place Oct. 5th and 6th at the Wharf. He still needs volunteers for that event. Please call **Tom** at 346-5862 if you will be available either day that weekend. Excellent press coverage is planned, including Pink Section exposure on Sept 29, so a fine crowd should be on hand to cheer.

Enough business... Then came the first of a wonderful variety of performers. **Domenic Saso** introduced **Barbara Hartley** who played a lovely medley of hymns which people for whom she plays in convalescent homes always greatly enjoy, "In the Garden," "Amazing Grace," and "How Great Thou Art." She followed with an upbeat dance medley of "Put Your Arms Around Me," "Put Your Little Foot Out," and "Elmer's Tune."

Frank Montoro showed off his fancy ELKA to an admiring audience with "Our Waltz," "Dance of the Spanish Onion," and "La Virgen de la Macarena," sounding much like a trumpet on the third offering. Then he played three sambas in different orchestration, "Orpheus," "Vivir Para Sonar," and "Cumpachero." Lovely stuff!!!

Ted Varga changed the

mood with fine renditions of "Hava Nagila Bublichka," "Those Were the Days," and "Lara's Theme."


Following intermission, **Frank Panacci**, who was a welcome new face to many of us, wowed everyone with gorgeous interpretations of Deiro's "Trieste Overture", Magnante's "Dark Eyes," and "Grenada."

Then **Dominique Tuculet** played and sang a cute rendition of the "Happy Wanderer" and "Hava Nagila."

Paul Pasquale explained the tuning systems of the major diatonic scale, then thrilled everyone with a magnificent and complex arrangement of Bach's "Aire on a G-String". Then he played "La Dolce Vita" and "Memory" from CATS, his ELKA beautifully mimicking first an organ, then flute, guitar, and oboe. "Someone That I Used to Love" was his encore. Gorgeous stuff!!

John Gulmes, a fine chromatic accordionist, followed with two tunes, one Irish and one Finnish, played in his usual romantic style..

Time to close... We ended with a wonderful surprise performance by **Sally**, a newcomer, who has been playing for only a month. What a delight it was for us to hear a player willing to demonstrate the beginning stage of accordion. She was definitely the highlight of the evening. We all salute you Sally for sharing your talent with us...

Rae Lembi 

PROFILE OF LEO AQUINO

One of the featured performances at the Cotati Accordion Festival was given by the Canadian accordionist, Leo Aquino. A renowned artist, Leo amazed his audience by melding technique and interpretation in a wide variety of musical styles. He expertly demonstrated both his own and his instrument's apparently unlimited capabilities with arrangements of works by composers from Bach to Debussy.

Leo developed his agile technique early, as a student of Alf Carlson in his native Vancouver. Through his interest in classical pianists and symphony orchestras, Leo developed his wide repertoire of classical literature. He retains his precision and style with regular practice, sometimes as much as 6 to 8 hours a day!

Leo is not only a *classical* accordionist. He has had a wide range of other musical experiences such as country, ballroom, combo and even comedy. As part of one comedy routine, he developed a Russian accent and was called "Dizzy Leo."

Leo's playing career has taken him to Europe as well as all over the United States and Canada. He just concluded a tour in Texas and is scheduled to play for another accordion club in Chicago in November. Usually, though, most of his work involves playing club dates. His favorite instrumentation is sax, drums, and himself on Cordovox—an arrangement which he feels best allows a free flow of improvisation.

Having heard what he can do, we have decided to update his monicker. In recognition of his Cotati performance, we propose to call him "Dizzy Fingers Leo". We hope he can return soon, but in the meantime he has produced three tapes which are available by writing him at 1620 Westover Road, North Vancouver, B.C., Canada, V7J1x6.

Frank Montoro

IF WE HADN'T SEEN AND HEARD IT...

Two unlikely events occurred this past August which will have a great impact on the accordion and on its place in the world of music. Both of these events involved concepts never before attempted. They were risky to fame and fortune while holding no financial reward whatsoever for their respective promoters. Untold hours of careful planning and painstaking execution were required for their staging, and, most surprising, both were brainchildren of non-accordionists!!!

The two heroes of this story, of course, are Clifton Buck-Kaufman for the Cotati Accordion Festival, and A. J. Gallardo, KALW Radio, for his five part series on the jazz accordion.

Imagine Clifton going before the Cotati Town Council with this great idea that the city lend its name as host for an accordion festival, and Clifton underwriting all expenses of the festival with personal funds. Now try to imagine A.J. going over the air waves to his loyal following of jazz aficionados that he will dedicate five weeks of his program to the accordion. These were courageous acts, to put it mildly! Unimaginable are the hundreds of hours spent in planning and co-ordinating these events— for Clifton the advertising, the entertainers, staff, food and beverages, etc, etc, etc; for A.J. the tens of hours listening to the myriad number of tapes I sent him, and selecting the perfect mix of material to fill five hours of air time. Then putting it all together with intelligent and interesting dialogue.

These two gentlemen deserve medals for their effort, but at the very least, a note of recognition and appreciation is in order.

The Second Annual Cotati Accordion Festival is already scheduled for next August 28th and 29th, so plan to be there and to give it your support. A.J. has prepared for purchase a complete cassette set of his Jazz Accordion series. This set should be in the libraries of all accordion clubs around the country. If you're interested in a set, write to A.J. Gallardo, P.O. Box 4206, San Leandro, CA 94579.

Peter DiBono



COLATI FESTIVAL

What an electrifying weekend! Those who missed it must live with their loss as it would probably be impossible to recreate the same great artists in the same place at the same time. The response from accordionists and the public was what dreams are made of.

Stars included the indescribable 87-year old Anthony Galla-Rini who not only performed in concert, but also conducted two workshops and attended the final reception on Sunday night. When I left at 11:15 P.M., Tony Galla-Rini was still there, alert, personable, and enjoying visiting with his fans. Jazz wizard Art Van Damme put on the show he's known for. There's only one Art Van Damme, and people love him. Lou Fanucchi, our Southern California artist, reminds us that there are still young people not only interested in the accordion, but proving it by

becoming accomplished musicians — he's fantastic! Even though we've been hearing about Leo Aquino, I doubt that any of us who had not heard him before was prepared for his performance. We have undoubtedly discovered the fastest fingers in this hemisphere. His flawless, colorful renditions of classics and semi-classics were something you can only imagine to be possible, but don't ever expect to hear. All of these stars had tapes on sale, and those of us lucky enough to buy them will spend a lot of time reliving this weekend.

Anatoliy Makhlin, currently from San Francisco but formerly from Russia, also beguiled us on the Midi II chromatic accordion. He stunned non-accordionists by playing this accordion affixed to a stand and using no bellows. Many had never seen an accordion played without actually holding it. Other Bay Area accordionists gave equally great performances including Peter Di Bono, accom-

panied by a violinist, performing hits from several musicals; Lou Soper, accompanied by drum and bass bringing us variety from jazz and standards to vocals; Jim Boggio with his Swamp Dogs as well as his performance at the reception where he was accompanied on two numbers by a young female saxophonist who brought the house down. Among other locals performing were Joe Smiell with his orchestra, Stas Weisnach, Those Darn Accordions, Gina, Algis, and Marian, all of whom helped make this an exciting festival. Besides Cajun music, we also were treated to gypsy, Irish, French, Russian, Slavic, and other ethnic music.

The crowd, while surprisingly large, was equally surprising because of the variety in ages. Instead of an "over-the-hill" crowd of people, we found teenagers, young people, and young adults all over the park. Not only did they stay all day, but they par-

ticipated in the dances and made it obvious that they were really enjoying themselves. It was an emotional experience to see toddlers, teens and grandparents all dancing in front of the stage. At times the dance area was packed in the park, while across the street at the cabaret another group danced to polka and Cajun music. Colombo's display tent also drew crowds, especially when four of our locals jammed for about an hour.

For those of us who participated in the mass accordion playing of Lady of Spain and Beer Barrel Polka, we realized that we could still enjoy these numbers even if they are "worn out." It was a fun experience which allowed us to again feel we were part of a new beginning for our favorite instrument; that we were not alone in our love of this music, and that there truly is a great future for the Accordion.

Barbara Hartley

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Hear ye, hear ye!!! Henceforth and hereafter, be ye advised that advertisements in this esteemed publication will be charged to the advertiser per insertion as follows:

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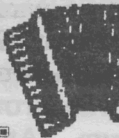
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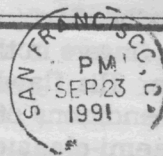
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