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**SUNDAY, DECEMBER 21: DON'T MISS . . .**  
**OUR CLUB'S MUSICAL GROUPS:**  
**THE SAN FRANCISCO ACCORDION BAND ("FUN BAND")**  
**THE SAN FRANCISCO ACCORDION CHAMBER ENSEMBLE**  
**LYNN EWING AND HER NOW-TRADITIONAL NOVELTY SONGS**  
**SURPRISES ??? COME & LET'S HAVE SOME FUN!**

**President's Message**

Accordionists! Where are you? I recall when we began our accordion club back in 1990, most of those who attended our meetings were active accordionists. We were a small group then, but we seldom failed to show up and participate, either to play or just to listen to others perform.

While our membership has grown, it seems that fewer active accordion players show up now. Our audience, bless them, are mostly people who grew up hearing the accordion and enjoy listening to the sounds of their favorite instrument. But, I ask, where are the players who come to be part of the audience? While many of you are generous in sharing your time and talent to come and play for us occasionally, we would like very much to see you more often as part of our entire accordion family—as audience members too.

And speaking of performance, we haven't heard from some of you for quite some time. I could name more

than a dozen players who haven't played for us for more than a year, but I won't, for fear that I might leave some off my list unintentionally. But, you know who you are. We miss you and need you to keep our club entertainment going.

We are glad you maintain your membership and therefore your support. Now I am asking you for your participation too. Let any of our Board members know when you would like to play, but please attend even if you come just to listen to others. You don't know how vital you are to other fellow accordionists. You inspire us as well as entertain us. Let us know how much time you need so we can plan our program. Let's hear from you soon!

Have I made my point?

*Frank Montoro*

"Any musician, even the most gifted, takes a place second to Bach at the very start."  
*Paul Hindemith*

If one were asked to name one musician who came closest to composing without human flaw, I suppose general consensus would choose Johann Sebastian Bach..."  
*Gustav Mahler*

***Directions to Oyster Point Yacht Club, 911 Marina Blvd., South San Francisco***  
***From 101 traveling either north or south, take Oyster Point exit. Turn right on Marina Blvd. (be careful not to turn right on Gull Drive, just before Marina Blvd.). Continue past gate house to sign "Oyster Point Yacht Club." There is plenty of parking and ramp access.***

***Our Website is again active and growing—check it out! [www.sfaccordionclub.com](http://www.sfaccordionclub.com)***

## A Wide Variety of Music for November

To begin with, **Sharon Greyhosky** and **Lynn Ewing** had the new "Accordion Babes" pinup calendar available. The calendar is very well and tastefully done, and portrays the accordion in a fun, lighthearted, upbeat way.



Bob Smith

**Bob Smith** warmed us up with some pre-meeting music, including "Strip Polka" in honor of the new Accordion Babes calendar.

Then **Gus Greyhosky** picked

up the Colombo and played some tunes, while letting out an occasional gasp when he ran out of notes because of the slightly shorter keyboard (39 instead of 41 keys).

The first musical presentation was **Aaron Seeman**, who plays many styles, both with and without vocal, ranging from punk rock to Klezmer and Gypsy. He goes on tour a lot, entertaining on his Giulietti accordion. The first



Aaron Seeman

tune was part French, part English. He played a Yiddish March, and the well-known *Toombalalaika*, which he also sang. Then came *Itty Bitty Snitty Little Frenchman*, which he wrote, followed by *After You've Gone* with vocal. Aaron played two or three other pieces whose names I missed, and ended with the beautiful *Ashokan Farewell* from the Civil War. A very eclectic talent—thanks Aaron!

Speaking of eclectic, **Mike Zampiceni** even has the word incorporated into his e-mail address—and the word describes perfectly the broad ranging repertoire of Mike Z, who really needs no introduction. Mike knows so many songs that I gave up trying to

get all the names, but the presentation included (some with vocal) *After You've Gone*, *Out of Nowhere*, *Misty*, *Day By Day*. Then Mike took us on a tour of waltzes, with *Ciribiribin*, *Sous le Ciel de Paris* (*Under Paris Skies*), and *Wienerwald* (J. Strauss' *Tales from the Vienna Woods*). Mike's *Hello Dolly* invited audience participation, which the audience did with enthusiasm. After *Don't Get Around Much Anymore* and *The Girl from Ipanema*, Mike again invited audience participation for *When You're Smiling* and *Anema e Core*.



Mike Zampiceni

An added bonus for us all was the presence of Mike's 90-year-old (in January) mom, **Olivia**. After *Que Sera, Sera*, we moved on to the break and Tuti's wonderful buffet.

**Dominic Palmisano** won the door prize and **Michael Sanossian** won the \$70 cash.

**Rich Kuhns** came to us by the "back door"—Pres. **Frank Montoro** had heard him and said he was outstanding, and then we discovered his excellent musical reputation was widespread but we somehow missed him all these years. Rich is a pianist as well as an accordionist, and his absolutely terrific guitarist is **Steve Erquiaga** (A Basque name, and I hope I got it right). They have been playing together for eight years. Rich first announced that they were embarking musically on an around-the-world trip, beginning with *Portofino*, an exotic Basque style song written by Steve. Rich spoke between pieces, telling us of the tremendous versatility of the Accordion (but we knew that, didn't we?). Next was *N'Orleans* (forgive my attempt to spell it like it sounded), by Dr. Lonnie Smith.



Rich Kuhns and Steve Erquiaga

Suddenly, out of the blue, here's Pres. **Frank Montoro** hastily bringing a requested glass of white wine for Steve.



## Accordions Aren't Quite the Punch Line Anymore

by Bob Popyk of Local 78 (Syracuse, NY) and AFM Local 283



- Q. What's the difference between an accordion and an onion?  
 A. No one cries when you cut up an accordion.
- Q. What do an accordion and a trial have in common?  
 A. Everyone is relieved when the case is closed.
- Q. What is the definition of a gentleman?  
 A. Someone who knows how to play the accordion, but doesn't.

OK, had enough? Hope so, because the jokes are starting to fade, now that Roland is doing its best to make the V-Accordion an instrument to be reckoned with. Don't just take my word for it. Over the past few weeks, *The New York Times*, the *Los Angeles Times*, and the *Seattle Post-Intelligencer* have been singing the praises of the accordion's new popularity, particularly the emergence of the Roland V-Accordion. You would not believe the national press the instrument has been getting.

It seems that there are many other instruments that "take it on the chin" from time to time. Bagpipes might be right there on the list, banjos are up there somewhere, and tubas get their jabs. But guess what? In spite of any snickering, there's work out there for musicians who play the most obscure instruments. Just because you may not be a member of the instrument's fan club, doesn't mean other people wouldn't pay money to hear them performed well.

What makes the renaissance of the accordion so cool is, that it never really went away. It just hid in the wings for a while, then came back like it was almost new again. The Cordo-vox and Accorgan gave it some resurgence in the '60s, now the V-accordions are giving accordions a boost in the 21st century.

I'm biased. I'm a keyboard player, who used to play the accordion for a living. Of course, when the accordion lost favor, I started playing organ and electronic keyboards. I've played some of the best upholstered-sewer piano bars around, as well as many of the more obscure Moose Lodges, VFW halls, and no-name clubs in the Northeast. But I came into this world as an accordion player and I'm going out the same way.

I am not apologizing for it either. While I wasn't looking, all of a sudden, the accordion

got hip again. I guess part of the credit goes to the zydeco, Cajun, Tex-Mex, and American folk music. You can also put part of the blame on some of the newer rock bands that are starting to use it. The instrument recently has been featured on *The Ellen DeGeneres Show* and it's been picked up by Bruce Springsteen of Local 47 (Los Angeles) and Local 399 (Asbury Park, NJ) and Paul McCartney. Cult country singer and Local 47 member Dwight Yoakam's steel guitar player doubles on accordion on the song "Streets of Bakersfield." Go to YouTube and you will see how many hits the legends of jazz accordion, including Art Van Damme, get. Here's a quote about the new popularity of the accordion from the *Los Angeles Times*:

"One success story in the outreach effort came about four years ago when Roland, the music manufacturing giant, began making accordions. Roland's instruments are digital; which initially caused a bit of a stir among purists, but they have been picked up by the likes of Madonna, Bruce Springsteen, and Paul McCartney."

Nowhere did it mention that accordion players were still playing "Lady of Spain," "Beer-Barrel Polka," and "Who Stole the Kishka?"

The Roland V-Accordion was the brainchild of Roland founder Ikutaro Kakehashi who invented the Rhythm Ace drum machine, fostered all the Roland musical products, and seems to have a crystal ball when it comes to seeing what the future holds for musical instruments. He's a bulldog who fights to make the best possible product, then get it out to a mass audience.

So, when Roland's US President Dennis Houlihan of Local 12 (Sacramento, CA) invited me to Los Angeles to see the new instrument at the Roland V-Accordion Festival and contest, I didn't even think twice. I was there.

The passion that attendees had for this new instrument was truly amazing. Murl Sanders from Local 76-493 (Seattle, WA) was there, as well as Peggy Duquesnel of Local 47.

Roland had entrants from all over the country, which were narrowed down to seven finalists. These finalists went before some of the country's top music professionals to pick a winner. Judges included Eddie Vodicka of Locals 47 and 10-208 (Chicago, IL), Frank Marocco of Local 47, and Eddie Monteiro

of Local 802 (New York City).

The winner, Joe Natoli of Lewis Center, Ohio, received a new Roland FR-7 accordion and a trip to Rome, Italy, to compete in the world finals. Natoli, a new member of Local 283 (Pensacola, FL), is a self-described "computer geek" who has decided to get his music career in gear. He played his fanny off.

No contestants played polka or "The Sharpshooter's March." There was no "Lady of Spain" (even though Natoli figured out how to replicate a few measures of bellow-shake just to show it could be done). Dick Contino's name never came up, and it was like nobody even knew who Lawrence Welk was. (Except me, and I was probably the oldest person there.) This was one cool program with some really talented musicians.

I guess the music industry is indeed cyclic. If you hang on to something long enough it becomes hip again. Did you know that there were more accordions sold last year in the US than organs? Did you know that more than 200,000 accordions were sold last year in China alone?

I remember when Gary Larson, creator of *The Far Side*, did a cartoon panel where a person heading into heaven is being handed a harp, and the hell-bound are handed an accordion. Well, before he retired, he signed the cartoon with a letter of apology to my friend Joe Petosa who has a music store in Seattle. Petosa has the cartoon framed and hanging in his store, along with that note of apology from Larson. Maybe that was a sign of things to come.

If you would like to get more information on the V-accordion just e-mail Ron Lankford at [ron.lankford@rolandus.com](mailto:ron.lankford@rolandus.com). Lankford is the manager of the Roland V-Accordion division. Tell him you are an AFM member and he will send you some pictures, specs, and other info. Ask him if the DVD of the V-Accordion is out yet.

Accordions will probably never have the popularity they once had, during the post-war years, but they didn't die out either. And, little by little, they seem to be sneaking back into American music. And I, for one, am very happy to see it.



# UP ON THE HOUSE-TOP

TRADITIONAL

Gaily

Up on the house-top- rein-deer pause, Outjumps good old San-ta Claus;

This system of musical notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with a dynamic marking of *mf*. The lyrics are: "Up on the house-top- rein-deer pause, Outjumps good old San-ta Claus;". Chord diagrams for F, Bb, F, and C7 are provided above the staff.

Down thro' the chim-ney with lots of toys, All for the lit-tle ones, Christ-mas joys.

This system of musical notation continues the melody from the first system. The lyrics are: "Down thro' the chim-ney with lots of toys, All for the lit-tle ones, Christ-mas joys.". Chord diagrams for F, Bb, F, C7, and F are provided above the staff.

Refrain

Ho, ho, ho! who would-n't go! Ho, ho, ho! who would-n't go!—

The Refrain section of the musical notation features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on a single staff. The lyrics are: "Ho, ho, ho! who would-n't go! Ho, ho, ho! who would-n't go!—". Chord diagrams for Bb, F, C7, and F are provided above the staff.

Up on the house-top, click, click, click, Down thro' the chim-ney with good Saint Nick.

This system of musical notation concludes the piece. The lyrics are: "Up on the house-top, click, click, click, Down thro' the chim-ney with good Saint Nick.". Chord diagrams for F7, Bb, F, C7, and F are provided above the staff.

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## ***YOUR CLUB WANTS YOU!!!***

***Don't panic but we want you to play for our musical meetings! If you think you aren't ready for the "big time" (stage), please consider playing before the meeting and/or during intermission! Don't be shy—we are a very forgiving, appreciative and supportive audience! Just contact any of our friendly board members on the back of the newsletter!***

The following TEACHER LISTING is posted on our Website:

Gene Bartolomei (209) 886-5532; Bart Beninco (707) 769-8744; Irving Cardoza (408) 264-9755; Ron Borelli (650) 574-5707;  
Peter Di Bono (415) 753-1502; Lynn Ewing (650) 365-1700; Sharon Walters Greyhosky (415) 621-8284;  
Lou Jacklich (510) 317-9510; Marjorie Konrad (707) 539-5308; Marian Kelly (650) 854-1896; Richard Yaus (650) 734-1565;  
Norma Zonay-Parsons (408) 246-3073

## NOTICE !!!

*This is the last issue of the newsletter that you will receive if you haven't paid your dues! \$30 made out to SFAC, mail to Valerie Kieser, 3437 Crane Way, Oakland, CA 94602*  
*If you're not sure whether you have paid, e-mail Val at [vtkacc@ifn.net](mailto:vtkacc@ifn.net) or call (510) 531-4836*

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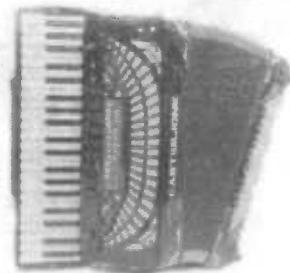
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### When Do Our Fellow Accordion Clubs in the Bay Area (and slightly beyond) Meet?

Accordion Club of the Redwoods (ACR) regularly meets on the third Monday of the month, Hermann & Sons Hall, 860 Western Avenue, Petaluma. Contact: Kris Nelson [krisnelson@aol.com](mailto:krisnelson@aol.com) or (707) 795-4860.

Silicon Valley Accordion Society (SVAS) meets on the first Sunday of the month, 1:30 p.m. at Harry's Hofbrau, 390 Saratoga Avenue between Keily Blvd. and Stevens Creek Blvd. Contact: Bill Topogna (408) 984-5290.

Golden State Accordion Club (GSAC) has three chapters: The Vacaville club meets on the second Tuesday of the month at 6:30, at Creekside Bar & Grill, 555 Main street, Vacaville. The Humboldt Club meets on the third Tuesday, 7:00 p.m., Humboldt Swiss Club, 5403 Tompkins Hill Road, Loleta, CA 95551. The Sacramento group meets on the fourth Wednesday of the month at the Dante Club, 2330 Fair Oaks Blvd., Sacramento. Contact for all the GSAC Chapters: Carole Enneking (707) 864-2359.

Good Time Accordion Club (GTAC) meets on the second Wednesday of the month 7:00 p.m. at Escalon Community Center, 1055 Escalon Ave., Escalon. Contact: (209) 545-3603.

Northern California Accordion Society (NCAS) meets 6:30 p.m. on the first Wednesday of the month at Lutheran Church Hall, 6365 Douglas Blvd, off Highway 80 in Granite Bay, CA. Contact: Vince Cukar (916) 791-3041.



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### Our Sincere Thanks

To those who generously donate to the Club.

Each year we start a new cumulative list of donors. If you donate and your name doesn't show up in this column, please call Val (510) 531-4836 or [vtkacc@ifn.net](mailto:vtkacc@ifn.net) and let me know. We want to be sure you are recognized! Thanks! These donations are very much appreciated. So far this year your Editor has learned of donations from:

Ray Abinanti, Leo Aquino, Barbara Ann Barnett, Thelma Bartoli (mem. Lou Soper), Lawrence Caserza, Gene & Judy Dale, Peter Di Bono, Lynn Ewing, Lou Fabbri, John Graziano, John Gullmes (2), Don Haga (mem. Lou Soper), Randall Hicks, Sue & Mike Hirigoyen (2), Val Kieser (2: mem. Lou Soper & Mem. Lee Woodall), Bruce Kirschner, Carley Koliha, Gwyn Lister (2), Herb Meier, James Monfredini (2), Herb Meier, Frank Montoro (2), Ken Nimmo, Sundi O'Mara (2), Larry & Paula Re, Vincent Rinaldi, Maryanne Romanowski, Amil Samayoa (mem. Lou Soper), Michael Sanossian, Paul Thiel (2), Louis Traverso, Walter Traverso (lots of music and accordion accessories and memorabilia); Lore Warren (2: mem. Kevin McCarthy); Scott Williamson, Barbara Winter, Lee & Walt Woodall, Richard Yaus (2), Mark Zhagel (4)—and unnamed people who made cash donations for Walter Traverso's donated items at the April meeting

### SF Accordion Band Practice

Wed., Dec. 17, 7 p.m. at Val Kieser's Home in Oakland  
**CALL AHEAD because sometimes there are changes!! Please join us!** Info: call Frank Schlotter (510) 339-1163 or Val (510) 531-4836 [vtkacc@ifn.net](mailto:vtkacc@ifn.net)



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**NEXT MEETING:**  
**Sunday, December 21, 2008**  
**2:00 Oyster Point Yacht Club**



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**POSTAGE**



*Merry Christmas to All*

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