

# ACCORDION CLUB

*January 2004*

**HAPPY NEW YEAR !!!**



*Thursday, January 8*

***A San Francisco Accordion Club Exclusive!  
San Francisco Accordion History at its Finest!***

*A visit from stellar accordion artist*

**GEORGE CERUTTI**

As we all know, the heyday for our accordion was in the 30's, 40's and 50's, being in the forefront of musical entertainment in Vaudeville, and evolving to a classic accordion performance instrument, and later on to becoming an integral

part of the swing jazz scene. While other parts of the country boasted of the talents of Art Van Damme, Milton Delugg, Ernie Felice, Tommy Gumina, Mat Matthews, Joe Mooney, Frank Marocco, and Leon Sash, to name some of the greats, San Francisco had its own stars that took second place to none. Artists such as Lou Jacklich, Bud Seghieri, Jimmy Hillman, Ron Sfarzo, Dick Gumina, and Aldo Roselli filled the music scene here in San Francisco—names that I was aware of in those years. But one performing artist that was synonymous with the best in accordion's era of wonder, was San Francisco's own **George Cerutti**.

George's accordion schooling began in the 30's studying the various accordion classics and overtures with Ralph Pezzolo of Oakland. (Ralph was

one of the 4 Pezzolo brothers; the others were Caesar, John and Theodore). Through his training and experience with a plethora of great musicians in the area, George developed into a fine swing jazz accordionist. After an extended stay at Hermie King's Koffee Cup with Rusty Draper (remember him?) in the late 40's, George moved on in the early 50's to become the musical director of the American Broadcasting Company's KGO television station, where his career really lit up. Performing and directing the music on such programs as the Don Sherwood Tonight Show, the Les Malloy Show, and the Al "Jazzbo" Collins Show, George appeared with many noted artists. Among them were Johnny Mathis, Tony Bennett, Ella Fitzgerald, Sammy Davis Jr., July Andresa nd Jonathan Winters. On the Tonight Show, he hosted Dick Contino

*(Continued on page 8)*

**NEXT MEETING: THURSDAY, JANUARY 8 7:00 P.M.  
MOOSE LODGE DALY CITY**

***A Delightful Christmas Time with Friends***

Our San Francisco Accordion Club celebrated the coming of Christmas with a potpourri of wonderful Christmas music, singing and laughter with our newly named **San Francisco Accordion Band**, and of course the stellar performance of our nationally acclaimed **San Francisco Accordion Chamber Ensemble (ACE)**. And if that wasn't enough, Frances and Domenic Benedetto came out of "retirement" to prepare a banquet of food which they laboriously prepared and presented to us. It was a night of warmth and good fellowship for all!

**Lynn Ewing** is always a delight to have as our MC. Her sparkling personality and warmth are just what we needed for this holiday meeting. And to top it off, her performance of two annual favorites, "Somebody Snitched on Me" and "The Twelve Days of Vacation," with her beautiful, pure singing voice, was a comical change of pace that got the audience involved and laughing.



*Lynn Ewing*

The **SF Accordion Band** started the festivities under the leadership of **Sharon Walters Greyhoski**. Sharon is celebrating her first Christmas with new new hubby **August (Gus) Greyhoski**, whom she met last year at the Accordion Teachers Guild conven-

tion. We are so happy that this fine lady and musician has found the love of her life, and also that she will remain with us to enrich our lives with her musical talents.

One thing Sharon continues to do is bring an amazing variety of arrangements of crowd-pleasing melodies, along with some unexpected surprises to delight the audience. As we heard "All I Want for Christmas," we became aware that each band member was suddenly missing two front teeth! And then **Bob Smith** made his singing debut with the band's rendition of *White Christmas*, arranged in two parts by **Bob and Irene Barnes** of Hillsboro, Oregon—very nice job, Bob. Along the way we enjoyed *Silver Bells*, a lovely arrangement of *The Coventry Carol*, *Der Stiler Bulgar* (which is the Klezmer version of

"And the Angels Sing" that we all are familiar with). The band also played the



*The SF Accordion Club Band*

yearly favorite, *The Chipmunk Song*," and *Auld Lang Syne*. The band's music was beautifully enhanced by lovely **Lindy Williamson**, daughter of band member **Scott Williamson**, on string bass, which she both plucked and bowed, for a wonderfully rich sound. She does a terrific job. Thank you, Sharon and band, you certainly are the pride of our club!



*Sharon Walters Greyhoski*

Before we took our break, Ed Massolo rose to give a spirited tribute to past president Valerie Kieser. Calling her to the front of the hall amidst a standing ovation, Ed recounted some of the many accomplishments during her tenure. Thanks Val!

After the intermission and sumptuous food prepared by Frances and Domenic, accompanied by Bob Berta playing Christmas music, we held the drawing, which was won by Sharon's daughter Rhonda, who happily cried out, "Bingo"! As the winning number was read.



*Peter and Rhonda*

The **SF Accordion Chamber Ensemble (ACE)** then took the stage for what was another stirring moment in club history. Under the direction of **Joe Smiell** we were treated to the magnificent arrangements by a man



who can only be described as a giant in the field of accordion music. I wonder how many are aware that it is Joe who brought the Oktoberfest to our country, in an effort to improve the relations between countries following World War II. Anyone who has heard Joe's Bavarian ensembles, whether it be three performers or his 25-piece orchestra, have to be in awe of the precision with which the music is played—and all arrangements are his creations.

I recently heard Joe play, together with clarinet and trumpet, at the *Speisekammer* restaurant in Alameda. For 3 hours we listened to masterful articulation and precision, with Joe's accordion bass taking the place of the tuba with perfect sound balance. So, applying this same dedication and love for our accordion, Joe has devoted countless hours to arranging for the ACE Ensemble, bringing his conservatory training to enlighten and instruct our club musicians in the proper way to present music. Phrasing, articulation, dynamics—techniques known mainly in symphonic orchestra circles.

A story circulating in the club is how **Peter Di Bono** wowed the conductor of the San Jose Symphony after a collaboration with Joe Smiell, bringing his accordion performance to a new level, and receiving due recognition from his symphonic peers. What we have in Joe Smiell, right here in our club, cannot be found anywhere in other accordion clubs. While we recall the glorious history of our accordion in San

Francisco, we have our own history in the making, right here and now, with a man whom those of us fortunate to experience him, can show our respect, by referring to him simply as Maestro.

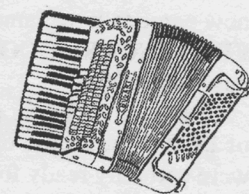


*Joe Smiell conducting the ACE Ensemble*

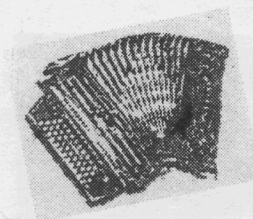
And so with Joe Smiell conducting, the San Francisco ACE ensemble, 12 strong, weaved its magic through Christmas and classical arrangements from around the world. Joe also provided wonderful background stories of the composers and times past when this great music was played. Joe Smiell is a man in love with our accordion, an instrument he describes as having far more potential than any other, in short, "Heavenly"! RS



*Table of sumptuous goodies, with the creators Frances and Domenic Benedetto*

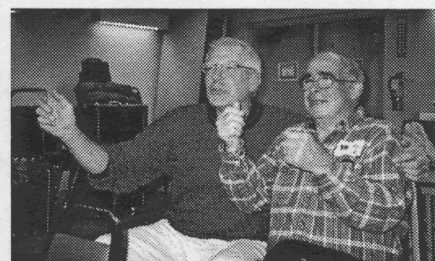


*Bob Berta* →



*Rosemary Halley, Val Kieser, Bob Berta*

*Dennis Stoscher and Jim Firpo seem to be having a terrific time!*



*Val Kieser and Ed Massolo*



## *An Honor and a Privilege . . .*

. . . For the San Francisco Accordion Club with its new name to have famed concert and recording artist **FRANK MAROCCO** perform at Moose Lodge this past November.

The last time Frank performed for us was in August of 1992 at the House of Parties in Daly City, and so we were certainly ready for his return visit this evening. The solo performance portion of Frank's program was outstanding, using his custom Petosa to present his music as it was meant to be performed, with melody and chord fills along with the supporting bass. Frank told the audience that he favors the music of Jerome Kern, George Gerschwin, Cole Porter and other masterful composers that emerged in the 1930's to create some of the most beautiful standards in history. This also was the time when our accordion was starting its heyday, and so was

the perfect instrument to perform these great songs.

Frank then proceeded to demonstrate the great versatility of the accordion with his renditions of many beautiful melodies, including *You're My Everything*, *Thanks for the Memories* (Bob Hope's theme song), *Nature Boy*, *You can't Take That Away from Me*, the *Godfather* medley (Frank recorded the accordion music for *Godfather I* and *II*). Next was his big band medley, *Just because You're You*, *I'm Beginning to see the Light*, and *Don't Be That Way*.

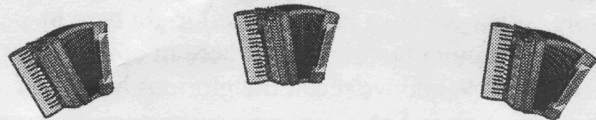
I think the one thing that most distinguishes Frank is a fantastic mix of chords and single notes, making for a very rich sound, with original ideas creating a constant variation of runs, chords and phrasings suited to each individual song and not repeated in any other.

Peter Di Bono then joined Frank to perform *Moonlight in Vermont*, an Italian Medley, and the *Clarinet Polka* with Frank playing lower third harmony and winding up doing a great ad lib around the melody, to which Peter playfully exclaimed, "Showoff!".

Frank was then joined by **Harold Jones**, past drummer for the Count Basie Orchestra, and **Kash Killion** on bass to present some very swinging music: *I Thought About You*, *Yours Alone*, *Cherokee*, *You've Changed*, boleros and bossa novas, and an encore, *Rosetta*. A night to hear the best from one of our great accordion icons. Thank you Frank Marocco!  
RS



*Frank Marocco with sidemen  
Harold Jones and Kash Killion*



### *George Cerutti Pictures . . .*



*George Cerutti  
at the mic.*



*George Cerutti with  
Hermie King and Rusty Draper*

*(More Cerruti Pictures on Page 8)*

### *. . . And more Pictures from the December Meeting*



*Aldo Argenti & Ron Harris*



*Welcome table: Vince Cirelli,  
Rosemary Armanino & Ed Zaro*



*The San Francisco Accordion Club Band*





*Domenic & Frances Benedetto came out of "retirement" to serve up a feast for the December festivities*



*Holiday Open House at Boaz Accordions  
"Where the action is"  
Judy Rubin (center) and Friends*



### *President's Message*

I want to thank **Lynn Ewing** for being our emcee for the December meeting.

Don't forget to contact Program Chairman **Don Nurisso** (650) 359-3549 or [Nurisso@mindspring.com](mailto:Nurisso@mindspring.com) to volunteer to play at a meeting.

Art Van Damme sent an announcement that he is play-

ing in Fresno on January 16 with his quintet. I think we should purchase some tix to support him, and raffle them off at the next meeting. For info call Lodi Arts Commission (209) 333-5550. Tickets are \$20.

I wish all of you a very

**HAPPY NEW YEAR** *Peter*

### *Holiday Open House at Boaz Accordions*

Boaz Accordions is fast becoming the East Bay (or entire Bay Area) center for sales, service, workshops and classes at all levels, and concerts by visiting artists. Boaz offers the gamut of accordion types, from Cajun to Slovenian button box, to piano and button chromatic, representing all music styles. Boaz' Holiday Open House was a huge success. If you haven't been to Boaz Accordions lately, go and check it out—you'll be glad you did!

*(See Boaz Accordions ad on back page)*

RS

### *From "Mister Smarty Pants Accordion Facts"*

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All rights reserved.*

- \* The word "accordion" comes from the German word "Akkord," which means agreement, harmony.
- \* "Weird Al" Yankovic got his first accordion at age 7 from his parents, who promptly enrolled him in the Famous Zamour Academy of Music. His grandmother would subsequently pay him a dollar every time he came over to visit and play his accordion.
- \* On April 18, 1939, Joe Biviano, Abe Goldman, and Gene von Halberg became the first people in history to play the accordion in Carnegie Hall. Their selection, but of course, was an eery selection: Bach's *Tocatta and Fugue in D Minor*.
- \* There used to be a game show/talent contest on television in the Soviet Union that was called "Play Your Accordion!"
- \* Stanley Dural, otherwise known as Buckwheat Zydeco, refused to play the accordion as a child because he considered it to be the instrument of his father and grandfather. He stuck to the piano and organ until the mid-1970's after playing organ for Clifton Chenier.



### *Answers by Sixth Graders During History Tests*

- \* Joan of Arc was burnt to a steak and was canonized by Bernard Shaw.
- \* Queen Elizabeth was the "Virgin Queen." As a queen she was a success. When she exposed herself before her troops they all shouted "Hurrah."
- \* It was an age of great inventions and discoveries. Gutenberg invented removable type and the Bible. Another important invention was the circulation of blood. Sir Walter Raleigh is a historical figure because he invented cigarettes and started smoking.
- \* The greatest writer of the Renaissance was William Shakespeare. He was born in the year 1564, supposedly on his birthday. He never made much money and is famous only because of his plays. He wrote tragedies, comedies, and hysterectomies, all in Islamic pentameter. Romeo and Juliet are an example of a heroic couple.
- \* Writing at the same time as Shakespeare was Miguel Cervantes. He wrote Donkey Hote. The next great author was John Milton. Milton wrote Paradise Lost. Then his wife died and he wrote Paradise Regained.

**CD Review: Vaudeville Accordion Classics**  
**The Complete Works of Guido Deiro**  
**performed by Henry Doktorski**

**Review by Bob Berta**

When I heard that noted concert accordionist and good friend Henry Doktorski was in the process of recording a two-CD set of all Guido Deiro's works, I knew this would be a monumental recording of great historical perspective. Guido Deiro was arguably one of the first proponents—possibly *the* first—of the piano accordion on the vaudeville stage (more on that later).

I count myself lucky in personally knowing Henry Doktorski, and I am repeatedly impressed by his impeccable playing. He has outstanding technique backed with a fine ability to render any musical selection with the "soul" that raises music to an art form. Previous Doktorski recordings included the fabulous "A Classical Christmas," "Music by George Gershwin" and "Cinema Serenade" with violinist Itzhak Perlman. But as fine as those recordings are, they pale in comparison to this historical collection. Henry's recordings have always been noted for their excellent recorded sound (the downfall of many accordion recordings) and a first class album cover. Here he outdoes himself, and also includes a comprehensive booklet giving a fascinating historical account of one of the most influential accordionists from the golden age of the accordion.

The city of San Francisco, California prides itself on its involvement in the popularizing and development of the piano accordion. They even went so far as to recognize that historical significance (at one time there were at least 8 accordion factories in SF) by officially designating the accordion as the official instrument of the City about 12 years ago. Perhaps the validity of that honor can be recognized by the words of Guido himself. While in San Francisco in 1910, Deiro gave an impromptu concert and was discovered by an agent for the Orpheum Vaudeville Circuit.

He was soon engaged as a headliner, one of the most popular and highest paid acts on the entire bill. Guido said:

"The manager of the American Theatre in San Francisco at that time was Sid Grauman. Mr. Grauman suggested that I let the singer go and that I do an act alone, so I opened at the American Theatre, June 15, 1910, billed Deiro, American Premier Piano Accordionist. I was dressed in a white flannel suit, black bow tie, using a chair for the first two numbers. My program was:

1. *Poet and Peasant Overture*
2. *Dill Pickles Rag*
3. *My Treasure Waltz*
4. *I Got a Ring on My Finger*

"That was the first time that the piano accordion was called that name, and the first time it appeared on the Vaudeville stage."

Guido certainly had a fascinating career and life, and later a sad end to his career. His life seemed to rise with the popularity of Vaudeville, and later crash with the depression stock market crash (he was very heavily invested in stocks) and later the demise of that very venue which made him such a star. I won't go into the biography of Guido. Instead, I would recommend that you obtain the CD and read the extensive biography provided by Henry Doktorski. But to spark your interest: did you know that one of his marriages was to Mae West? Or that he was the first accordionist to play on the radio? Or that he was so popular that he was making \$600 a week in 1910—a huge amount of money in those days.

I am certain that accordionists will recognize a few of the selections on this CD from their own musical training. I doubt there are many accordionists who haven't heard or played *The Sharpshooters March*. This particular tune brought back strong memories for me as that was the very first tune I played on live TV as a young student at age 12 in 1959. I practiced that piece until I could play it backward and forward in my sleep. Came the big day and I sat in front of that GIANT TV camera about 4 feet in front of me and played away. I wasn't intimidated by all

*(Continued on page 7)*



### ***Do You Just Belong?***

Are you an active member, the kind who  
would be missed?  
Or are you just content that your name is on the  
list?  
Do you attend the meetings and mingle with the  
flock?  
Or do you stay at home, to criticize and knock?  
Do you take an active part to help the work  
along?  
Or are you satisfied to only just belong?  
Do you work with your committee, and get  
right in and mix?  
Or leave the work to just a few, and talk about  
the “cliques”?  
Think this one over, member, you know right  
from wrong.  
Are you an active member, or do you just  
belong?

*Al Freudenberg*

### ***Your Executive Board . . .***

Did not meet in December. The next meeting will take place at 7 p.m. Tuesday, January 7 at Moose Lodge Daly City.

### ***A note about Donations to the Club***

Donations to the club for the Scholarship Fund, or the ACE Ensemble, or the General Fund are always welcome and are fully tax deductible. When you make a donation, please make sure that Val knows about it (510) 531-4836 so that your donation can be acknowledged in the newsletter! Beginning in January 2004 a cumulative list of donors will be printed each month. *Val*

### ***If you would like to play at a meeting . . .***

. . . either as a performer or for pre-meeting or intermission background music, please call **Don Nurisso** (650) 359-3549.

### ***Ladies: Ladies' Night is the May meeting!***

We need ladies to play, and we know you're out there! Please say you'll play in May, and call Don (see number above) or e-mail him at [Nurisso@mindspring.com](mailto:Nurisso@mindspring.com). Think not only about playing solo, but consider working up a song or two with other players, for a small group! Either way is fine, but do come and participate! Thanks.



*Artist Henry Doktorski*

*(Doktorski CD Review, continued from page 4)* that, nor the extremely hot lights blasting down on me. I played the selection, and about half way through I finished one refrain (the one with the bass solo) and then realized I couldn't remember if I already played the repeat, so did it again—for the third time. I thought I was pretty smooth and didn't give anything away, but when I got home my 5-year-old sister popped the bubble when she told me that I screwed up — oh well!

A special treat was hearing *The Sharpshooters March* played twice: once on Henry's fine Victoria concert accordion, and again on Guido's very own 1924 Guerrini. The other selections on this recording are not only a snapshot of the music of the Golden Days of the Accordion, but also the types of music our country was listening to early in the century. Bearing in mind that these tunes were all designed for the Vaudeville stage, the music styles are all designed to be “spectacular” with a catchy beat, showing off technical wizardry and to appeal to Joe Average. And they don't disappoint! It will be hard for anyone to listen to this CD without a lot of toe tapping. I guarantee you won't nod off!

So in conclusion, I can't imagine ANY accordion aficionado not owning this CD. Hopefully it  
*(Continued on page 10)*

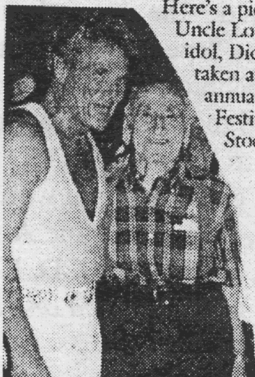
### ***Sad News in the Accordion World***

Accordion pioneer Gianfranco "John" Gabbanelli, of Gabbanelli Accordions & Imports in Houston Texas, passed away suddenly in Texas recently at age 66. He moved from Castelfidardo to the US in 1960 at age 23. Initially he came to tune accordions for a customer of his father's accordion factory; however, he remained in the US and started a whole Tex-Mex accordion industry, of which he was almost a cult leader. We send condolences to his family.

*(George Cerutti—Continued from Page 1)* and played Dizzy Fingers with the great Charles Magnante. At other venues he performed with Mel Tormé, Professor Irwin Corey, and Jerry Vale. He directed the orchestra for the Kay Starr Show, was organist for the San Francisco Giants from 1975 to 1982! George also toured with the Ray Anthony Band and Revue (remember the Ray Anthony "Bookends"? . . . Wow), appearing at Basin St. East in New York and clubs in Las Vegas and Reno, Nevada. And now, at 83, George has not missed a beat, continuing to play his 60's Colombo accordion and also piano at various venues, including this New Year's Eve Gala celebration at the San Mateo Fairgrounds along with Jim Hillman. When I was at George's home in Millbrae to gather material for this article, he whipped through the *William Tell Overture*, some blues, and other pieces that showed that this stellar artist hasn't lost a step in technique. We are indeed fortunate to have him as our guest artist, a treasured part of the living history of our accordion in San Francisco. Don't miss this rare treat!

Welcome, Mr. George Cerutti RS

*The accordionists are George Cerruti and Dick Contino on the Chef Cardini Show; also Dick Contino's parents*



Here's a picture of Uncle Louie with his idol, Dick Contino, taken at the annual Italian Festival in Stockton.

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***Galla-Rini Hundredth Birthday Bash***  
***Saturday, January 24, 2004***  
***Radisson Hotel at LAX (Airport)***  
***Time is running short!***  
***CALL VAL (510) 531-4836***  
***FOR INFO AND SIGN-UP FORMS!***

### ***Word Has It . . .***

. . . that **Henry Doktorski** has just released a new recording: "**Vaudeville Accordion Classics: The Complete Works of Guido Deiro.**" Please see a review, by Bob Berta, of this great new recording elsewhere in this newsletter. You can purchase a personally autographed copy by going to Henry's web page: [www.henrydoktorski.com](http://www.henrydoktorski.com).

. . . that **Dick Contino** was the idol of the late **Louie Lombrazo**, uncle of SFAC member Paula Re, who passed away recently at age 101. Louie played accordion professionally until he was almost 98 years old. See photo at left.

. . . that **Lou Soper** will turn 80 on January 18, and . . . that **Steve Balich** will turn 80 on January 26. Many happy returns, Steve! (See Steve's playing schedule on page 8.) Did you know that Steve took lessons from Anthony Galla-Rini from 1936 to 1938, and then with Angelo Cagnazzo?

. . . that **Janet Landauer** made a donation to the club Scholarship Fund. Thank you, Janet!



*This is the last installment of Jim Holliday's series on Basic Music.  
We thank Jim for sharing this very useful basic course with our members.*

Two Tips On Sight Reading

(BASIC MUSIC 6.)

by Jim Holliday (Bay Area Accordion Club)

Basically, sight reading is a matter of seeing a note on a staff, identifying the note, locating it's exact left hand or right hand keyboard position and then playing it.

Location of a note can be aided by developing tactile awareness, or touch sensitivity in the fingers. The right hand fingers can use the groups of two and three black keys as "feelers" to assist while the fingers of the left hand use marked bass buttons.

Identifying notes, using two different clefs with their respective leger lines can be a lifelong problem for some of us. Here are two tips that MAY be of some help to those people.

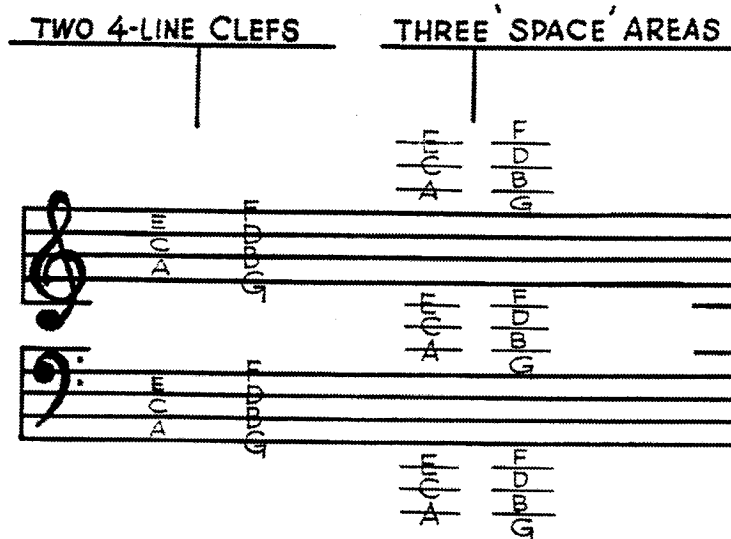
Method 1.

Emphasize the upper four lines of the Treble Clef, and the lower four lines of the Bass Clef.

This creates two 4-line clefs that are identical to each other, and three 'space areas' that are identical to each other.

The note 'C' is always in the center of each 4-line clef.

The note 'C' is always two leger lines above, or below each clef.



Method 2.

Whenever you look at a bass clef, mentally visualize an extra line under the clef. This is an 'E' line which then converts the bass clef to sight read exactly the same as the treble clef.



### **BAAC MEMBERSHIP**

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\$30 per year for a family  
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P.O. Box 318175



*THERE ARE MORE BAD MUSICIANS  
THAN THERE IS BAD MUSIC.*

*Isaac Stern*

### **BAAC Officers**

**President: Peter Di Bono**  
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*THE STRONGEST AND SWEETEST  
SONGS YET REMAIN TO BE SUNG.*

*Walt Whitman*

### **UPCOMING EVENTS**

**Boaz Accordions** is taking a hiatus and will re-open Sunday, Jan. 4. Regular days and hours will resume: Open Sundays 11-5, Mon.-Thurs. 11-6, Closed Fridays and Saturdays.

The first live concert of the year at Boaz Accordions will take place Thursday, Jan. 15, 7:30-9:30 p.m. featuring **Avocet performing Celtic and French music**. Reservations recommended (510) 845-1429

For more information on activities at Boaz Accordions visit [www.boazaccordions.com](http://www.boazaccordions.com)

(*Doktorski CD Review, Continued from page 7*) will plant the seeds of retrospective recordings of the other greats of the early days of the accordion. Congratulations to Henry for taking on this sizable project, and doing it right, with first-rate liner notes, fine recorded sound, and of course outstanding performances of all the selections. If you want to get a copy of the CD you will need to contact Henry directly. You can do so by calling him at (724) 693-8752 or e-mailing him at

[henryd@henrydoktorski.com](mailto:henryd@henrydoktorski.com)..

Oh yes — for those who are wondering how they could get some of this music to play yourself, Henry informs me that indeed he is working on a compilation of all the music included in the CD. It is scheduled to be out later this year.

*RKB*

### **More Tips from Boaz for Accordion Health**

\* **Oil** from your fingers eventually will yellow the keys. After using, wipe cabinet and keys with a soft cloth.

\* **Forcing** the bellows when you play can bend or break reeds. For volume, use a mic. System.

\* **Tilt the keyboard in first** when loading your accordion in its case, to avoid damaging the bass machine or bending a key. Remove by lifting out bass machine first.

\* **Worn Pads** need replacing when the keyboard starts to sound "clacky."

\* **Leaky Bellows** can degrade the performance of the reeds. Get it repaired!

### **Ad Policy**

A member may place one four-line ad for one month free of charge; after that the charge is \$5.00 per issue; a business-card-size ad will cost \$5.00 per issue or \$50.00 per year; a quarter-page ad will cost \$10.00; a half-page ad will cost \$20.00; and a full-page ad will cost \$35.00. A flyer advertising an event may be included in one issue for \$20. The cost for ads placed by non-members will be twice the above-quoted



***Come and join in ...***

**Bay Area Accordion Club**

Meets 7 p.m. the second Thursday of the month  
Moose Lodge, 7535 Mission St. Daly City/Colma  
For information call Val (510) 531-4836  
Website: [www.baaccordionclub.org](http://www.baaccordionclub.org)

**East Bay Accordion Circle**

Meets the THIRD TUESDAY of the month  
beginning July 15

(Please note that this is a change)

This means that the BAAC meetings and the EBAC meetings no longer conflict—so let's support our East Bay club!

1540 Scenic Ave., Berkeley. Bring your accordion!

For information call (510) 548-2822

**Accordion Club of the Redwoods**

Meets 7:30 p.m. the third Monday of the month  
Hermann Sons Hall, 860 Western, Petaluma  
For information call Harry (707) 838-2859

**Golden State Accordion Club**

Meets 7 PM the second Tuesday of the month  
At Pietro's #2, 679 Merchant St. in *Vacaville*  
And 7 PM the fourth Wednesday  
at Shepherders Inn, 11275 Folsom Blvd.  
in *Rancho Cordova*

For information call (707) 864-2359

**Northern California Accordion Society**

Meets 7 PM the third Thursday of the month  
Polish American Community Hall  
327 Main Street, Roseville  
Info: Call Vince Cukar (916) 791-3041

**Good Time Accordion Club**

Meets 7 p.m. the second Wednesday  
of the month  
Community Center

1055 Escalon Avenue, Escalon

For information call (209) 545-3603

**South Bay Accordion Jam**

Third Sunday of the month 2:00 p.m.  
Theatre Room of Sunny View Manor,  
22445 Cupertino Road

(Off N. Foothill Blvd.) in Cupertino

**Silicon Valley Accordion Society**

Meets on the first Sunday of the Month  
NEW MEETING PLACE BEGINNING OCTOBER 5!

2:00 p.m. at Harry's Hofbrau Restaurant  
390 Saratoga Ave., San Jose

(between 280 and Stevens Creek Blvd.)

For Info Phone (408) 270-5003

Website: [www.SVASociety.com](http://www.SVASociety.com)

**BAAC Ensemble Practice**

Second and Fourth Wednesdays at 7:00 p.m.  
Moose Lodge

7535 Mission St., Colma/Daly City

**Call first!**: Frank Montoro (650) 574-4757

**BAAC "Fun Band" Practice**

First and Third Wednesday 7:00 p.m.

Moose Lodge

7535 Mission St., Colma/Daly City

**Call first!**: Frank Schlotter (510) 339-1163

**Reno Di Bono and the Blue Moon Trio**

play for dancing every second Friday  
of the month

at Montavalle in Scotts Valley, CA  
8:00 p.m. to 11:00 p.m.

For info call Reno (408) 252-3808

**Joe Domitrowich and the Alpiners  
USA**

Every Sunday evening beginning Nov. 16  
5 to 9 p.m. at Tyrolean Inn  
9600 Highway 9 in Ben Lomond  
(831) 336-5188

For info call Joe (408) 255-1259

**The Internationals** Teske's Germania,  
255 N. First St., San Jose  
New Year's Eve; call (408) 292-0291

**Who Is Playing Where**

**Steve Balich**

Jan. 7-16-21 Santa Rosa Senior Center,  
Finley Hall 1-4 p.m.

Jan. 10 Fratellanza Club D.D., Oakland  
9-12 p.m.

Jan. 11 Little Switzerland, El Verano 5-9 p.m.

Jan. 16 Moose Lodge Santa Rosa, 7:30-10:30

Jan. 17 Sons of Italy D.D. Vels Bldg, Santa  
Rosa 9-12 p.m.

Jan. 23 Moose Lodge Santa Rosa  
7:30-10:30 p.m.

Jan. 24-30 Mexico (celebration of 80th  
birthday)

**Mike Zampiceni plays**

on Friday and Saturday nights  
At Di Cicco's Italian Restaurant

2509 Bascom Ave., San Jose

For reservations call (408) 377-5850

**William DeMichelis** plays on  
Friday and Saturday nights

At the Elbe German and European  
restaurant

117 University Avenue, Palo Alto  
Call (650) 321-3319

or visit [www.elbe-restaurant.com](http://www.elbe-restaurant.com)

**Accordion Teacher Listings**

**San Francisco/North Peninsula**

**Peter Di Bono**

Theory/Technique/Performance  
(415) 753-1502

**Lou Soper**

Every Tuesday 3:00-6:30 p.m.  
Moose Club, Colma/Daly City  
(510) 841-6745

**Sharon Walters**

All levels (415) 621-8284

**North Bay**

**Steve Albini**

Marin/Sonoma

Private (415) 897-4131

**Bart Beninco**

Accordion and Piano  
Petaluma (707) 769-8744

**Marjorie Konrad**

Button Box, Piano Accordion  
& Chromatic

Santa Rosa (707) 539-5308

**East Bay**

**Valarie Morris**

Group & Private; Theory, Technique,  
Composition; all levels/ages

(510) 222-8442

**Lou Jacklich**

Private Lessons; Technique,  
Arranging & Chords  
(510) 317-9510

**Peninsula & South Bay**

**Lynn Ewing**

All levels/ages  
(650) 365-1700

**Marian Kelly**

Lessons structured to your  
Individual need  
(650) 854-1896

**Ron Borelli**

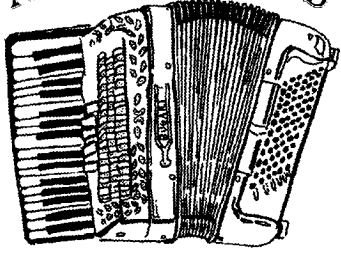
Theory, Technique, and Performance  
(650) 574-5707

**Mike Zampiceni**

Beginner to Advanced  
BA and MA in music  
(408) 734-1565

**(Additional teacher listings available at [www.boazaccordions.com](http://www.boazaccordions.com))**

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[www.BAACcordionclub.org](http://www.BAACcordionclub.org)



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