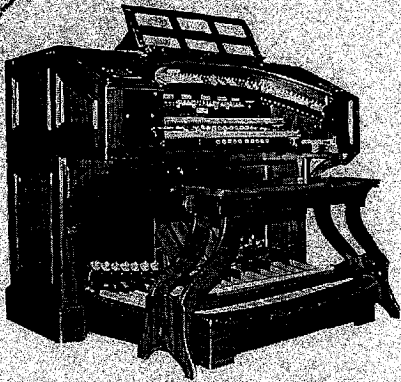
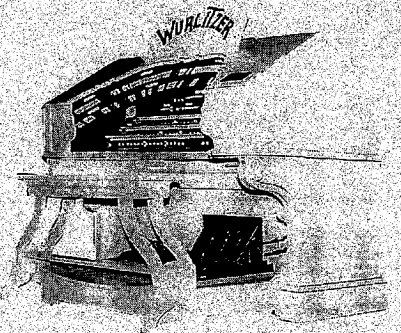


NOVEMBER, 1997



2/11 WurliTzer Theatre Pipe Organ  
Marrickville Town Hall



3/17 WurliTzer Theatre Pipe Organ  
Orion Centre Campsie

# TOGA NEWS

## *Annual General Meeting*

Tuesday, 18th November, 1997, at 8pm  
Orion Centre Campsie

.....  
: AUSTRALIA'S TOP THEATRE ORGANIST :  
.....

# TONY FENELON'S 1997 Christmas Concert



On our Fabulous Orion *WurliTzer*  
Sunday 7th December 1997 at 2 pm  
**ORION CENTRE CAMPSIE**

Volume 36  
Issue 11  
PRINTED BY TOSA

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Price  
\$1.00

# TOSA NEWS

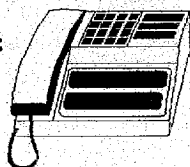
NOVEMBER, 1997

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

For the smooth running of TOSA, please contact the right person :

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Ticket Bookings - **TICKET SECRETARY**  
Membership, Renewals, Copies of *TOSA News*,  
Change of Address - **MEMBERSHIP SECRETARY**  
*TOSA NEWS* Items, Advertisements - **EDITOR**

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## COMING EVENTS

### NOVEMBER

Monday 3 at 7.30pm Committee Meeting  
Saturday 8 at 2.00pm Chris Styles' Home Party  
Tuesday 18 at 8.00pm Annual General Meeting  
Orion Centre Campsie

### DECEMBER

Monday 1 at 7.30pm Committee Meeting  
Sunday 7 at 2.00pm Tony Fenelon's Christmas Concert  
Orion Centre Campsie

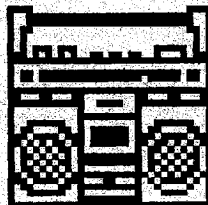
## "Soundsational Pipes in Sensational Adelaide"

26th National Convention of the  
Theatre Organ Society of Australia  
Friday 10th April - Monday 13th April, 1998

Further information from:

The Convention Secretary,  
Mrs Gail Ward,  
11 Lepena Crescent,  
Hallett Cove,  
South Australia 5158.

Telephone/Fax: (08) 8387-1554  
International +61-8-8387-1554  
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EVERY MONDAY AT 9.00 pm  
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Presented by Chris Styles

# Editorial

You will notice that the number of ordinary pages of *TOSA News* is slightly less this month. The **Adelaide Easter Convention** leaflets are quite bulky and so a couple of pages will be held over until next month to make room for the **Convention** material. It is to be hoped that a large number of **NSW** members will be able to attend this great, annual get-together of Theatre Organ fans - there will certainly be plenty of interesting things to do, see and hear in **Adelaide**.

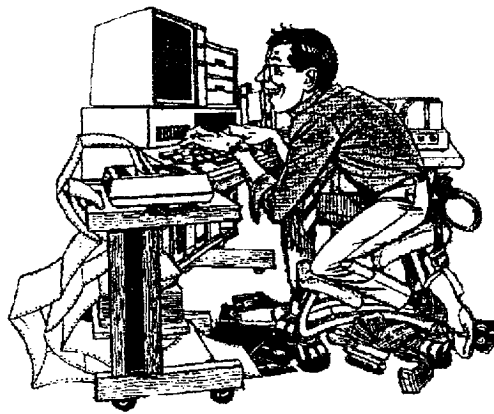
The *Coming Events* list on page 2 is looking a little bare at the moment. However, rest assured that we have plenty of great concerts planned for next year with local and overseas artists but, unfortunately for **TOSA's** future planning things are still quite uncertain at the **Orion**. So, rather than announce dates and artists which may have to be changed later, we are holding off announcing our concert programme for the new year. I can say that our first concert in 1998 should be in early February. Hopefully, by the next issue of *TOSA News* we will feel able to tell you the exact details with certainty.

A reminder about booking for **Chris Styles' Home Party** which is on Saturday, 8th November at 2.00pm. Numbers are strictly limited, but there may be still some spaces left, if you hurry! **Chris'** home phone number is **9798 7547** and his address is **11 Goodlet Street, Ashfield**. Please contact him if you wish to attend, and see last month's *TOSA News* for more details.

Don't forget our **Annual General Meeting** at 8pm on Tuesday, 18th November in the **Orion Centre's** foyer. Come along and hear the latest reports on the **Society's** activities and ask a question or two of your office-bearers, if you have any queries about the running of **TOSA (NSW)** or about other theatre organ related topics. Please, if possible, bring a small supper item for sharing with the other members attending.

Sincere thanks once again to the kind contributors to *TOSA News*.

Best Wishes,  
Colin Groves



## Welcome To New Members

*TOSA (NSW) is pleased to welcome two new members this month and to wish them a long and happy stay with our Society :*

**Richard Haynes - Croydon**  
**Patrick Johnston - Warriewood**

## STOP PRESS

**TOSA** member, **Colin Adamson**, has asked me (belatedly!) to remind everyone that he will present another popular lunchtime organ concert on **Parramatta's St John's Anglican Cathedral** organ, on Wednesday, 12th November - from 12.30 until 1.10pm. The **Cathedral** is in Church Street, near **Parramatta Railway Station** and off-street parking is available.

*All welcome!*

## From The Returning Officer

**Rod Blackmore**, our Returning Officer, has passed the following nomination results along for the information of members :

The following nominations were received by 7th October -

President - **Walter Pearce**  
Vice-Presidents (2) - **John Shaw**  
**Neil Palmer**  
Secretary - **Bill Schumacher**  
Treasurer - **Geoff Brimley**  
Committee (6) - **Barry Tooker**  
**Peter Harding**  
**Peter Held**  
**Robert Gliddon**  
**John Parker**


A ballot will not be necessary, but there remains a vacant position on the Committee which may be filled from nominations at the **Annual General Meeting** on Tuesday, 18th November at the **Orion Centre**.

## Helpers Needed !!

**TOSA** really needs more able-bodied helpers at the regular concerts, especially for the **Orion Centre**, to help with the setting up of the hall before the concerts and (or) with the packing away of the equipment, chairs, etc., at the conclusion of our events. If you feel you could assist your **Society** in this way, please contact our Vice President, **John Shaw** on **(02) 9759 5825**.

*Articles in this journal need not represent the views of the committee or the editor*

**The deadline for each edition of *TOSA News* is the 12th of the preceding month**



# From The MAILBOX

*TOSA member, Stephen Dobell-Brown, writes suggesting a school hall as a suitable site for an organ :*

I note the changes to the **Orion Theatre** management and the resulting problems for the **Society**, in terms of access to our organ.

I believe the **Society's** members would be better in this respect if the organ was located in a hall at a school which encourages the musical talents of its students. Such an arrangement would guarantee the long-term viability of installation, tuning, repairs and performance arrangements, compared to the present situation where we are at the mercy of the currently prevailing political wisdom in local council.

I enclose copy of a magazine article which mentions some of the benefits to a school derived from its own organ.

Yours faithfully,  
**S.R.Dobell-Brown**

*An extract from "The King's School Magazine" of June, 1997 :*

"The congregation were joined by the String Orchestra and Brass Ensemble, and, after a term of singing in chapel with piano, it was good to have the partially refurbished organ back in action for the first time on that occasion.

"The Futter Hall organ, designed and built by Roger Pogson in collaboration with Keith Asboe in 1967, is most of the reason for the school's fine congregational singing. Set in the echo of the hall, so hated by timid public speakers, its sound encompasses and lifts our worship and has inspired generations of boys to find their voices and participate in the singing of the school.

"After thirty years of trouble-free service the organ needed cleaning and repairs, and this work has now been completed by Pogson. The result is a sound which is acknowledged as being better than the original."

*Ted Hale writes of another enjoyable Colin Adamson lunchtime concert:*

I would like to give a few remarks re Colin Adamson's **St John's Cathedral, Parramatta**, lunchtime organ recital on the historic **J.W.Walker & Son** pipe organ on Wednesday, 10th September.

As per my last memo re this young organist, it is a pleasure to see and listen to his ability and the musical, organ renditions on a small but beautiful pipe organ as presented to a few **TOSA** members and local church enthusiasts.

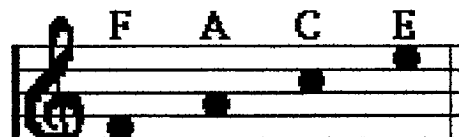
This recital was not publicised due to time factors, but the program was very good.

*The Washington Post* (last on the listed program but first on the day) was presented with a real "march" time and registration. Secondly, the *Les Misérables* selection was a change of time, and well done. Thirdly, a "Tribute to Princess Diana" was received with applause in the Cathedral. Then, *The Rose*, a nice slow, quiet change.

Finally, the *Angel of Music* from the *Phantom of the Opera*, and *Finiculi Finicula* to finish the program.

Overall **Colin** presented a short but excellent program of music from this lovely organ, with the assistance of a **Yamaha** keyboard to accentuate modern sounds, i.e. music such as from the *Phantom* and **Elton John's** *Candle in the Wind*.

All the best  
**Ted Hale**



**THE MUSIC**  
With **Allan Tassaker**

"What ever happened to that organ you were building? You said it was going to be the **SHORTEST** organ in the world," said the conductor. "I heard you ran out of money."

"That's right..." replied **Allan Tassaker**. "I am still trying to make **ENDS MEET...!!**"



## RHAPSODY

**Jelani Eddington** plays the **Saunders' WurliTzer**.

**Tracks:** *That's Entertainment; Something's Gotta Give; What Are You Doing the Rest Of Your Life?; La Danza; George Gershwin Remembered - Love Is Sweeping the Country, Nice Work If You Can Get It, Embraceable You, Rhapsody In Blue, I Got Rhythm, The Man I Love; Speak Low; Penny Whistle Song; The Nearness of You; Medley from "Top Hat" - Top Hat, White Tie and Tails, Isn't This a Lovely Day?, Cheek to Cheek, The Piccolino; Since I Fell For You; Hungarian Rhapsody #2 in C#Minor.*

Compact Disc - \$25.00;

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**Pack & Post**

Compact Disc \$3.15;

Cassette \$2.75

When ordering, please include an after hours phone number in case of supply difficulties. Items subject to being on hand after the October concert.

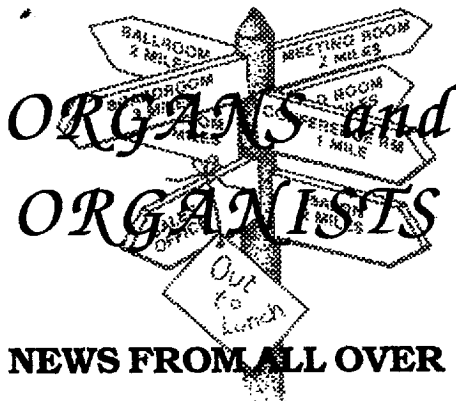
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**Manning Organ Society**

**15 Burdett Street,  
Tinonee 2430**



**MEMBERS' NIGHT**

On Wednesday, 24th September, about 15 members came to the Orion Centre to hear or play our WurliTzer.

The player-members were under Walter Pearce's strict time-control and entertained the others with a wide variety of tunes and styles. The players were : Wendy Hambly, Frank Lewis, Amy Caldwell, Jack MacDonald, Reg Down, Walter Pearce, Jim Booker and Roger Dornan.

Many thanks to Wendy Hambly who supplied registration help to those who requested it. A friendly social evening and a light supper were enjoyed by all.

It is hoped to organise more Members' Playing Nights in the new year, although if Marrickville WurliTzer playing times become available perhaps there will be less demand for these gathering where each person's amount of playing is very limited due to the pressure of time and numbers.

**CLIFF and BILL**

Thanks again to Bettine Vallance for her thoughts on the Cliff Bingham and Bill Schumacher's concert at Marrickville in September :

**Cliff and Bill's Medley of Melodious Music**

They both played with their wonderful expertise And the music they chose was all there to please. A delightful programme all round On the beautiful WurliTzer with its wondrous sound. Afternoons such as these give to many so much pleasure, A delightful medley of music to treasure.

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**A KEYBOARD VARIETY SPECTACULAR**

with  
**DAVID SMITH & STUDENTS**  
in two hours of  
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**RECORDINGS**

John Potter of the UK's Lancastrian Theatre Organ Trust is curious about old 78rpm recordings of Australian organs and organists :

Watching the video *Palace of Dreams* I noted that in the credits Manny Aarons was shown as being the organist whose music was used (apart from the obvious Alan Tranter sections) to provide background selections and it seemed that this came from an old 78r.p.m. disc.

This prompted me to wonder how many 78's were issued of theatre organ material of Australian organists and organs? I am sure there must have been some but they are never mentioned.

Yet, over here in the UK, the re-issue of such material is big business and, as many of the recordings are out of mechanical copyright, they can be re-issued for nostalgic purposes for small, special-interest groups such as theatre organ societies. Perhaps the copyright laws are different in Australia.

Anyway, I would be interested to know the extent of theatre organ 78's catalogues in the 1920's/30's if someone could come up with such information from their archives.

Yours sincerely,  
**John Potter**

If you can help, please contact me and I will pass on your message or, if you prefer, I can give you John Potter's address in the UK - Ed.

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) INC  
P.O. BOX 36, BROOKLYN NSW 2083

# **ANNUAL GENERAL MEETING**

Notice is given for the Annual General meeting to be held at the Orion Centre,  
Beamish Street, Campsie at 8.00pm on Tuesday 18th November 1997

**BALLOT CLOSES 8.00pm**

## **AGENDA**

1. Welcome and opening of the meeting
2. Apologies
3. Call for 2 Scrutineers
4. Reading of previous AGM & 1/2 Yearly minutes and  
confirmation of said minutes
5. President's Report
6. Secretary's Report
7. Treasurer's Report
8. Marrickville Organ Report
9. Orion Organ Report
10. General Business
11. Declaration of the ballot by Returning Officer
12. Closing remarks by chairman & closing of meeting

At the conclusion of the meeting supper will be served.

Would all members please bring something to share for supper.

**William Schumacher**  
Public Officer

# A Report on the Bondi Junction-Waverley RSL Club Concert - Saturday, 6th September, 1997

by Barry Tooker

**Ian Davies** apologised for not being able to attend many of **TOSA's** concerts due to his many club commitments and, to make up for this deficiency, he holds these free concerts at the club for the **Society** members. They are very popular judging by the large number of **TOSA** and **RSL Club** members in attendance.

The first artist to take the console was **Bill Schumacher** who opened the program with *The Song Is You*. During the 1970's **Debbie Byrne** was singing *You Light Up My Life*, a song which is currently making a comeback. Returning to the 30's **Bill** played *There'll Never Be Another You*, initially on untremmed organ, progressively jazzing it up and adding tremms and finishing in ballad style.

His final offering for the first half was selections from the musical *Till The Clouds Roll By*. This included a lot of golden oldies, such as *Only Make Believe*, *Look For The Silver Lining*, *I Won't Dance Don't Ask Me*, *A Fine Romance*, *Smoke Gets In Your Eyes*, *All The Things You Are*, *Who* and *Old Man River*.

**Ian** now introduced **Valda Lang** as the next artist. **Billy Mayerl** is one of **Valda's** favourite composers and she came prepared to play a number of tunes from the pen of this mighty composer. First, in a bracket of three played on the organ, was *Look Lively*, and it certainly was. **Billy** wrote a lot of music about flowers and one of these was *Marigold*. For people who like intriguing titles there was *Bats In The Belfry*.

Moving across to the grand piano, **Valda** stated that she thought that the next song title was sexist until she learnt that it was about pickpockets. Of course it was *Nimble Fingered Gentlemen*. It really showed up her nimble fingered piano technique - WOW ! This was

followed by *Shallow Waters*, before taking us for a ride through the countryside on a *Railroad Rhythm* - especially for some of the railway buffs in the audience.

It was now **Ian's** turn to take his place at the console but not before telling a joke. **Ian** is famous for carrying on the old theatre organ tradition of coming up playing a lively march or something in 6/8 time, followed by something good in the middle, and finishing off with a bang. This he proceeded to do, playing *I Want To Be Near You*, *Wandering Star*, *Beautiful Copenhagen*, *Canadian Sunset* and *Heart And Soul* in his first bracket. Next he played a hymn in grand organ style followed by *My Diane* in honour of the late **Princess Diana** whose funeral was broadcast around the world later that evening. To finish on a happier note he played *Happy Days*, before announcing a short interval.

**Bill Schumacher** returned to the console and from the film *Daddy Long Legs* played *Something's Gotta Give*. Moving back to the 60's era came those tunes *Laura* and *Ruby*. *My Fair Lady* is coming to the **Capitol** later this year, and **Bill** thought it a good idea to play some selections from this great musical. These included *I Could Have Danced All Night*, *Wouldn't It Be Luverly*, *I've Grown Accustomed To Her Face*, *I'm Getting Married In The Morning* and finishing up with a reprise of *I Could*

*Have Danced All Night*.

**Bill** had to leave early to return to **Brooklyn** before travelling on to another engagement at **Parramatta**. This is a busy time for **Bill**, as besides this show with **Ian** and **Valda**, he is also playing for the **Selwyn Theatre**, then again with **Cliff Bingham** at **Marrickville Town Hall** for **TOSA**.

**Valda** returned to entertain us, opening with *So What's New* followed by *By The Waters Of The Minnetonka*, then the beautiful waltz, *Bolores*. In honour of **Princess Diana** she played *Meditation* and finished off with *Canadian Capers*.

Back to **Ian Davies** and his own inimitable style which we all love and appreciate. He played *San Fernando Valley*, *La Paloma* and, by request, *The Quiet Village*, made famous by the great **George Wright**. *I'm Sitting On Top Of The World* and a *Latin American Selection* was followed by the obligatory **Fats Waller** piece **Ian** does, and this time it was *Ain't Misbehavin'*.

Time was getting on and he was quickly joined by **Valda** on piano for a final singalong featuring those ever popular songs, *Red Red Robin*, *Oh! You Beautiful Doll*, *Bye Bye Blackbird*, and finishing with *Side By Side*.

As usual **Ian** closed the concert with his theme tune, *Cruising Down The River*.

In conclusion **Ian** thanked the **Club Management** for the use of the Auditorium and facilities for the afternoon, and all who attended. **Mary** made a presentation to **Bill** earlier, and **Valda** and the photographer, and also a present from **TOSA** to **Valda**, which **Bill** had brought earlier.

A most unforgettable afternoon as always. Thank you, **Ian**, **Mary**, **Bill** and **Valda** and to the **Bondi Junction-Waverley RSL Club**.



# Cliff Bingham and Bill Schumacher's Concert

Marrickville Town Hall

A Report by Amy Caldwell

Sunday, 28th September

Opening the programme, on this lovely spring day, **Cliff** gave us a rousing, toe-tapping march written by **Virgil Fox**, *Prince of Royalty*. Not one I'd heard before but I certainly enjoyed it. Cliff introduced his next item, **John Stanley's Trumpet Tune**, with special thanks to **John Parker** for the extra work done on tuning the organ - it really did sound superb.

*Jealousy* followed and it was obvious that **Cliff** was enjoying this friendly and relaxed concert. Some mention was made of the big ARL football final, **Manly** versus **Newcastle**, being played at the same time as the concert. With this in mind, no doubt, **Cliff's** next choice was *Let's Face The Music and Dance*. A show of hands indicated a majority of **Manly** supporters. However, the minority group had their moment of triumph at the end of the day!

As **Cliff** enjoys, and excels at, playing marches, we next heard an unfamiliar piece by **Richard Johnson**, quite appropriately called *The WurliTzer March*.

**Placido Domingo** came to mind with the next choice - a very beautiful arrangement of *Perhaps Love*. Well done, **Cliff**.

It wouldn't be an organ concert without an **Eric Coates** item. So, from *The London Suite*, **Cliff** played *Covent Garden*, which finished his first segment.

Popular **Bill Schumacher** then came to the console and zipped straight into *Swanee*, played as you've never heard it played before - a really bright and interesting arrangement. This was followed by **Michel LeGrand's** *What Are You Doing For The Rest Of Your Life?* - an excellent arrangement and choice of registration. This was quite beautiful.

Always a popular choice, we heard next the lovely ballad from *Student Prince*, *Deep In My Heart*. There are so many ways to present this music and

**Bill's** arrangement was a real winner, helped as well by **John Parker's** attention to the organ.

Still drifting back about 50 years, we heard a selection of ever-popular oldies from the film *Love Me or Leave Me* - *Love Me or Leave Me*, *Mean To Me*, *Ten Cents a Dance*, *You Made Me Love You*.

If **Bill** could only have seen all the girls at the Tea and Coffee Bar during this number - all in line behind their table doing their own little dance, swaying to and fro, their hands beating time! Good show, girls! You didn't know you were almost on "telly", did you?

Bringing this bracket, and this half of the concert, to a close **Bill** went back to a more up-beat version of *Love Me or Leave Me*.

Following the break for tea, coffee and raffle tickets, **Bill** came out to open the second half of the concert with another well-known oldie - *Heaven, I'm In Heaven*. Both **Bill** and **Cliff** are sounding better than ever on this beautiful **WurliTzer**.

A tune made famous by **Debbie Boone** was featured next, *You Light Up My Life*. Played at just the right tempo, with just the right registration, **Bill** made this simple tune sound like we've never heard it before.

**Leroy Anderson**, always popular, was the next composer - this time his *Serenata*. The title may not be familiar to all but the melody is very well-

known. Just a few (?) years back, as a young girl, I used to spend weekends with my friends on **Newcastle** beach. There we heard amplified music played and **Leroy Anderson's** music was featured frequently.

A bright up-tempo beat next for music from *The King and I* - *I Whistle a Happy Tune*, a change of tempo and registration for the romantic *We Kiss In The Shadows*, *Getting To Know You*. - many lovely tunes were played from this show, concluding with *March Of The Siamese Children*.

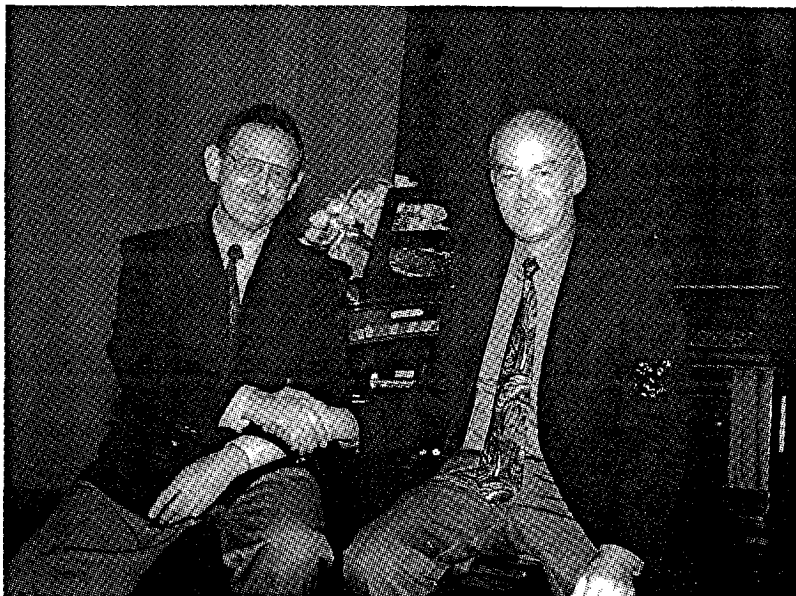
**Cliff** returned and his first announcement was to tell us the Rugby League scores and his first item for the second half - **Nicholas Lennon's** *Fanfare in D*, played as only **Cliff** can play classical music.

At the other extreme, we next heard the ever-popular *New York New York*, followed by the bright and breezy *Dizzy Fingers*. A march with a difference next *Woman Forever March* by **E.T.Paull**. From *Aspects of Love* came *Love Changes Everything* and then, to finish off the programme, that grand piece of music by **Elgar**, *Pomp and Circumstance No.4*.

**Bill Schumacher** came back to finish off his part of the programme appropriately with *I'll See You Again*. **Bill** also remarked on the outstanding quality of the sound of the instrument - "It far exceeds the sound it had years ago when it was in the **Prince Edward Theatre**". This I could believe, although I was not fortunate enough to have seen these instruments in those years.

This concert was a happy and relaxed time for audience and performers, thoroughly enjoyable and entertaining. Both artists did an excellent job. **Bill**, **Cliff** and **John** can feel well pleased with their efforts for this concert.

Thanks must go to the friendly and happy audience we had there too - so many take the time to come and say hello.





# OUR NEXT ARTIST : TONY FENELON

**Tony Fenelon** can be described as both a local and international artist - local, because he was born and raised in **Melbourne** and achieved outstanding success in his home town; international, because he has earned his 'spurs' and 'stripes' on the international concert circuit, and is up with the best of them in the esteem in which he is held by international concert goers.

Many members would have closely followed **Tony's** musical career since his early days at the **Melbourne Regent Theatre**. For the sake of the newer members who may not be so well acquainted with him and to enable other members to catch up on what he has been doing more recently, these are **Tony's** biographical notes .

Music has always been a significant part of **Tony Fenelon's** life. As a child, he showed astounding talent as a pianist. In later years he studied at the **Conservatorium of Music** in **Melbourne** under famed teacher, **Roy Shepherd**, where his successes led to spectacular public performances at the **Melbourne Town Hall** as a finalist in the **ABC Concerto and Vocal Competitions** with the **Victorian Symphony Orchestra**, winning the Victorian Final on one occasion with the **Liszt Piano Concerto No 2**. In 1961, he was winner of the Open and Bach sections at the **National Eisteddfod** in **Canberra**, at the same time obtaining his **Licentiate Diploma in Performing Piano** at the **Melbourne Conservatorium**.

After completing his **BSc** degree at **Melbourne University** in 1963, he commenced full-time work as a medical electronics engineer at the **Royal Melbourne Hospital**, a career which culminated in his appointment as head of the **Department of Biomedical Engineering** in October 1991.

**Tony's** interest in lighter music, and a love of the majestic sounds of the theatre pipe organ, led to his "other" career, culminating in his appointment as the resident organist at **Melbourne's** then prestigious **Regent Theatre**.

Now an internationally acclaimed artist, **Tony** has completed twelve

major concert tours overseas including the **USA** and **UK**. In 1980, **Tony** first visited the **UK** where he performed at several venues, including an invitation to perform for the **Lancastrian Theatre Organ Trust** at the **Free Trades Hall Wurlitzer** in **Manchester**. In 1992 he revisited the **UK** to take part in the re-opening of the same rebuilt **Manchester Granada Wurlitzer**, now installed in the **Granada Television Studios Tours** complex.

**Tony** has released seventeen record albums in various countries - his first at the **Regent Theatre, Melbourne**, earning him four gold records. He has also recently been exploring the world of electronic music and computers, and some of his arrangements have already been featured on FM radio in **Australia**. He has recently been performing promotional concerts throughout **Australia** on **Roland** keyboards.

**Tony's** concerts provide a tasteful balance between popular tunes and light classics and include music from the films, stage shows, jazz and great standards. As the piano has always been his first love, his extensive repertoire of piano classics now forms an increasingly large proportion of his concerts, a feature widely requested by his audiences.

In recent years, **Tony** has been featured regularly as solo pianist with the **Australian Pops Orchestra** in works ranging from **Rachmaninoff** to light classics and pops. His most recent performances included **Gershwin's Rhapsody in Blue**, **Rachmaninoff's Concerto No 2**, and a specially arranged tribute to the dance music associated with **Fred Astaire** and **Ginger Rogers**.

Also on piano, he has performed in duo concerts with musical associate and friend, **Lyn Larsen**. **Tony** and **Lyn** have performed duo concerts both in the **USA** and **Australia**.

Throughout **Australia**, **Tony** has performed on countless occasions with longtime friend and fellow keyboard musician, **John Atwell**, performing duo works featuring everything from classics to popular music on both electronic keyboards and theatre pipe organ with grand piano. During April

and May 1995, **Tony** and **John** completed a duo tour of the **USA**, performing their large repertoire of piano/organ duets and solos at major locations across the country.

**Tony's** latest CD **Tony Plays Duo** received great acclaim in the **US** and is enjoying a similar reaction throughout **Australia**.

In recent years, **Tony** and his wife, **Nola**, have travelled as guests on several cruises in many parts of the world, with **Tony** as invited artist for the well known **Sea Safari** group of keyboard enthusiasts, with whom they have become firm friends since 1984. **Tony** has entertained guests on board ship at some of the world's most exciting locations, from **Alaska** to **French Polynesia**, **Norway**, the **British Isles**, **Bali** and the **South Pacific**.

In September last year **Tony** took part in the launching in the **USA** of the **Rodgers 360 Electronic Theatre Organ** at the **Home Organ Festival** in **Asilomar, California**. The new **Rodgers** theatre organ is said to be the closest that a manufacturer has come to emulating the sound of the real thing. **Tony** also presented outstanding concerts on the new **Roland Atelier** keyboard.

With the reopening of **Melbourne's Regent Theatre** and its newly acquired **Wurlitzer** organ scheduled for later this year, there is no doubt whatsoever that **Tony** will be retracing his steps, not only renewing many musical memories of the past, but moving even further in musical achievements which he left unfinished a quarter of a century ago when the **Regent** closed.

A man of great versatility, **Tony's** dedication, energy, musical integrity and personality make him an artist in constant demand throughout the world. **Tony** plays a lot of concerts, at home in **Australia** and internationally, on a variety of instruments. On Sunday, 5th May, 1996, **Tony** played for **TOSA (NSW)** on our newly refurbished **Wurlitzer** in the **Marrickville Town Hall**. This is your opportunity of hearing this world-class artist in another complete theatre organ concert.

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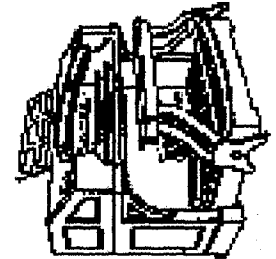
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