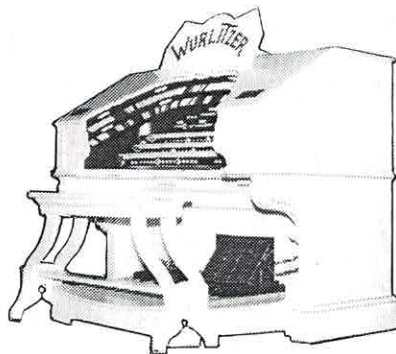
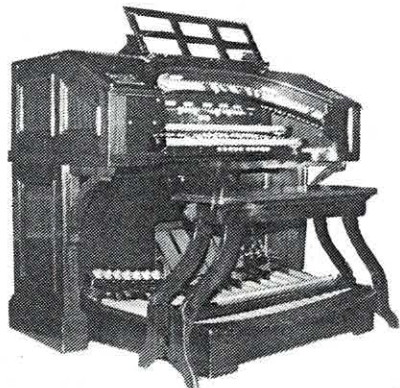


Marrickville Town Hall



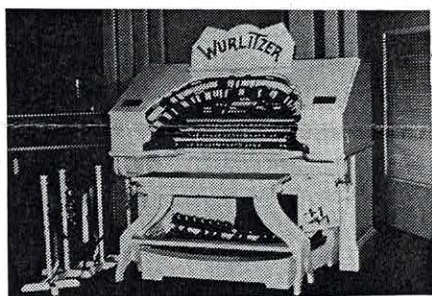
Orion Centre Campsie

NEWS

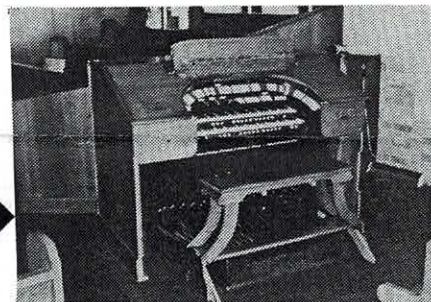
'DOUBLE YOUR FUN IN 91'

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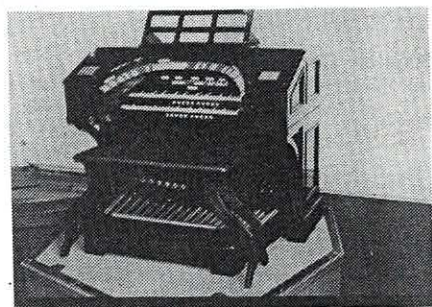
There will be **FIVE THEATRE ORGANS Plus HARBOUR CRUISE!**



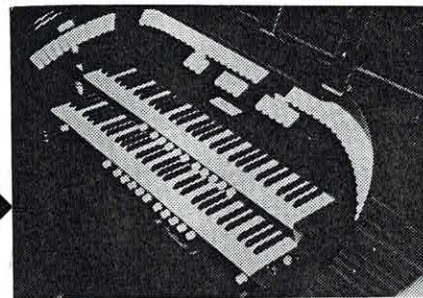
3/17 Orion WurliTzer



2/10 Epping Christie



2/11 Marrickville WurliTzer

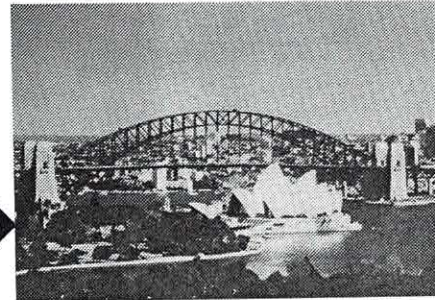


2/9 Dutch Standaard



3/13 Orpheum WurliTzer

Sydney Opera House & Organ



Start your planning NOW! now! - Bookings open in November!

More Convention Information on Pages 9 & 10. ENQUIRIES - Margaret Hall (02) 502 3279.

TOSA NEWS

AUGUST 1990

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) Inc.

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8 Wharf Rd., Brooklyn 2253
Phone 455 1318

PHOTOGRAPHY:

Kevin Rowland
Barry Tooker

CONCERT RECORDINGS:

Bill Schumacher

PROMOTIONS OFFICER:

Kevin Rowland

Please address all correspondence to:

The Secretary
TOSA (NSW Division) Inc.
P.O.Box C462 Clarence Street
SYDNEY NSW 2000.

COMING EVENTS

AUGUST

Wed. 1 at 8.00pm Evening of Light Entertainment
with Kawai, see details page 3.

Mon. 6 at 7.30pm COMMITTEE MEETING

Tues. 14 at 8.00pm Club Night and Members'
Quarterly Meeting at Orion
Centre.

Sun. 26 Concert set down for this date
at Marrickville Town Hall has
been cancelled.

SEPTEMBER

Mon. 3 at 7.30pm COMMITTEE MEETING

Sun. 30 at 2.00pm A Pay Concert at Marrickville
with TWO ARTISTS!
Cliff Bingham & Bill Schumacher.

OCTOBER

Mon. 8 at 7.30pm COMMITTEE MEETING

Tues. 16 5.00pm Nominations close for
Office Bearers / Committee

Sun. 28 at 2.00pm Concert at Orion Centre
(Artist to be advised)

NOVEMBER

Mon. 5 at 7.30pm COMMITTEE MEETING

Sun. 25 at 2.00pm Possible Free Concert at
Marrickville Town Hall

Wed. 28 at 8.00pm Annual General Meeting at
Marrickville Town Hall.

DECEMBER

Mon. 3 at 7.30pm COMMITTEE MEETING

Sun. 9 at 2.00pm Tony Fenelon Concert
at Orion Centre, Campsie.

ALL CONVENTION ENQUIRIES
PLEASE PHONE

Margaret Hall on (02) 502 3279.

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -
For "Theatre Organ Highlights"

FRIDAY NIGHTS AT 7.30pm -
(Repeated Series) "Careers of Australian
Theatre Organists"



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

AUGUST 1990

CONCERT CANCELLED

Due to circumstances beyond our control, it has been necessary to cancel the concert which was to have taken place at Marrickville on Sunday 26th August 1990.

CLUB NIGHT AT THE ORION CENTRE
Tuesday 14th August, 1990.

Playing members will have another opportunity to play the Orion WurliTzer, however it is necessary to make a prior booking by phoning Margaret Hall any evening on 502 3279.

All members are requested to bring a plate for supper.

**DON'T FORGET THE EVENING OF
LIGHT ENTERTAINMENT WITH KAWAI**
at Brashs Keyboard Store, 2nd Floor,
102-104 Victoria Road, Parramatta,
at 8.00pm Wednesday 1st August, 1990.

There has been a rather poor response to the invitation published in last month's TOSA NEWS. Its not too late to go, so how about ringing Graham Lockwood now on 683 3210. It should be an interesting, informative and entertaining evening, so why not make the effort and go along?

TRANSPORT HELP REQUESTED

One of the 4 Founding T.O.S.A. Members, Don Munro, whilst talking recently with our Membership Secretary, said he would still very much like to attend our concerts. However he finds it almost impossible due to lack of transport.

Don lives in the Cabramatta area. Do we have any other members also in that area who would be able to help Don, by bringing him to our concerts?

If you feel you can help, then please call Don, his phone No. is 72 1907.

EDITORS NOTE:

Our Membership Secretary advises the 4 original members of T.O.S.A. were:-
John Clancy, Clive Craigie, Ces Taylor & Don Munro.

GUESSING COMPETITION

Great Effort by 2 Members !

We would like to thank two of our Members who have managed to sell no less than \$80 worth of tickets each.

Congratulations and special thanks to:

Craig Stibbard and Karl Zipsin.

CHANGE OF PHONE NUMBER

Would members please note, Margaret Hall's phone number is now 502 3279. Margaret will be handling enquiries and bookings for next year's Sydney Convention.

WELCOME TO NEW MEMBERS

Once again we are pleased to extend a warm welcome to a number of new members. They are:

Dr & Mrs B. Dean, Miss Nora Long, Mr William and Mrs June Neville, Mrs Verona Rothwell, Mr Kenneth and Mrs Margaret Smith, Mr Tony Ward and Margaret Williams.

We hope you will enjoy being Members of T.O.S.A. and gain much pleasure from our various concerts and activities.

DONATIONS RECEIVED

We would like to express our thanks to the following Members for their recent donations:

Don Munro	\$3-00
J.T. Paterson	\$25-00
Col. Tringham	\$4-00

COMMITTEE VACANCY FILLED

The recent vacancy on committee, caused by the resignation of Eunice Palmer was filled at the last meeting by our Minute Secretary, Mrs Jean Taylor. Jean, although a familiar face at committee meetings, is now welcomed as a full member.

FOR SALE

HAMMOND Model 146K2 'Composer Series'
Perfect condition & with in-built Leslie Speakers.

\$3000-00

Phone 639 6612

MEMBERSHIP RENEWALS
STILL OUTSTANDING

Our Membership Secretary has advised that some members are 'dragging the chain' and this necessitates extra follow up paper work.

We especially ask any of you who have not yet sent in your renewal to please do so promptly.

MESSAGE FROM MEMBERSHIP SECRETARY
Re 'Membership Entitlements'

During the recent rush period of renewals, our Membership Secretary has received some queries regarding Spouse/Partner entitlements and would like to point out that Spouses/Partners are only eligible for these if they pay the 50% extra charge on top of their standard membership. When this is done, the Spouse/Partner is entitled to the T.O.S.A. Members' discount on concert tickets together with full voting rights (but no extra TOSA NEWS).

Those who pay \$16 (or \$8 Pensioner Concession) are only entitled to ONE membership with one membership card. If a Members' Spouse/Partner wishes to be registered as a member entitling them to a membership card, voting rights and T.O.S.A. Members' concession at concerts, then it is necessary to pay the extra 50% of their Partner's original membership fee.

Our Membership Secretary would like to apologise for any past discrepancies which have occurred in the membership records.

TOSA NEWS

AUGUST 1990

FOR SALE

TOWARDS BETTER ORGAN PLAYING

Number 8 by John Martin

HAMMOND Model 146K2 'Composer Series'
Perfect condition & with in-built Leslie Speakers.
\$3000-00 Phone 639 6612

ORGANIST WANTED

T.O.S.A. Member, Rev. Dr. Dean needs the services of an organist for approximately one hour on Sundays commencing at 10-45am at the:
Lakemba Masonic Village
Sproule Street, Lakemba.

Anyone interested in helping should phone 740 5478

CASUAL VOLUNTEER ORGANISTS
STILL NEEDED
FOR BERALA NURSING HOME

Following our initial appeal in last month's TOSA NEWS, several of our playing members have volunteered their services to play the 2 manual Conn at the nursing home.

Matron is very grateful to all these individuals, however she would like a few more to come forward 'to enlarge her roster a little' if this is at all possible.

Do we have any others who are willing to spend a little of their time playing for the patients? If you can help, would you please contact:

Matron Moss by phone on 644 9226
or their
Diversional Therapist Maureen Ford

The Berala Nursing Home is located at:
15 St John Avenue, Berala.

TYPING HELP NEEDED

A Senior Member of T.O.S.A. seeks assistance from someone who can help him with typing. This involves only a few hours per week in the Roselands area.

Phone Dr. Bernard Dean on - - - - - 740 5478

NEWS FROM THE TAPE LIBRARY
VHS VIDEO TAPE FOR HIRE

"Candi Carley in Concert"
at the Marrickville Town Hall WurliTzer
during T.O.S.A.'s Silver Convention, 1985.

This was recorded by one of our American Guest Conventioneers, Bob Pasalich on the American N.T.S.C. system. Since then it has been converted to our local PAL system, so don't expect Hi-Fi sound and picture quality. Nevertheless it is an excellent recording of the day's event and we are grateful to Bob for sending it to us.

COL. TRINGHAM TO BE ABSENT OVERSEAS

T.O.S.A. Member (& Previous Secretary) Col. Tringham will be leaving for his long awaited overseas trip on 17th August. According to current plans, he expects to be away for about two months.

Col. we hope you have a great trip and look forward to hearing of your experiences when you return. Maybe you would like to contribute an article or two for TOSA NEWS if you do any organising whilst you are away.

Picture the scene: You are visiting friends and they have just purchased a lovely new Organ, you would love to try it out and they ask you to play. Sadly you have to refuse because you do not have your music.

If you cannot play a note without those lines and dots in front of your eyes, then take heart, many good players started out as you are now, but they gradually learnt piece after piece to establish those wonderful repertoires. Now they can sit down for hours and rattle off favourite after favourite without apparent effort. YOU can memorise enough pieces of music to get you out of any corner, and we look at one way this can be done.

I started this series by urging you to practice the scales before every organ playing session to get your fingers nimble and establish keyboard dexterity. The scales also tell you something else - the relative sounds of every note on the keyboard. The more you practice the scales the better you will be at picking out melodies from memory.

Let us examine some ways of memorising a selection of pieces. Firstly of course, do not try to memorise MORE than ONE piece at a time. Your initial piece should be fairly simple, not too many exotic chord changes or complicated melodies. An old favourite - something like 'Daisy Bell' (on a bicycle built for two) is a good starting point.

Try playing the piece PROPERLY - no rushing over the notes - THREE times. Now move the music book away from the music stand, either place it face up on the flat part of the Organ, or on the bench beside you. Now you will have to make a conscious effort to look at the notes. Play the piece again and note where you lose the tune. Now play over the bar preceding the one which is causing you trouble and the one where you lose the thread of the music three times. Now start from the beginning again and repeat this process. Of course many pieces of music are very repetitive and you will need to learn only two thirds of most melodies - the rest is repeats of previous phrases.

Once you have mastered one piece, take care to play it through every day for the next week or two. This will commit it to memory completely and will cause you to be confident that you can play the piece at any time. You will gradually be able to add some extra polish or a counter melody as time goes by. If you experiment too much too soon you will just become confused (musically that is).

Another aid to finding the right note on the keyboard is the arpeggio exercises which you can find in any piano tutor book. While you are practising your scales, try the chromatic scale also, it helps wonderfully when you want to provide a smooth run or smear.

Now after a month or two, you will be able to play two or three songs from memory; don't forget to play slowly and carefully. One piece played 100 per cent correctly and with good phrasing and nice chords is worth a thousand pieces played jerkily and hesitantly. Your listeners will always wonder just how many other tunes you can play as well as the first one - don't forget to keep them guessing and always quit when you are ahead!!

AUGUST 1990

LETTERS TO THE EDITOR

The Editor, TOSA NEWS.

In response to a letter to the editor, from an F.C.Frendin, in July 1990 TOSA NEWS, please find enclosed, copies of "Definitions of Theatre Pipe Organ Ranks and Percussions".

F.C.Frendin may find this information of some help towards identifying pipe organ ranks.

Yours sincerely

Craig Stibbard

EDITOR'S NOTE:

Thank you Craig for your interest and prompt response in forwarding this material.

The Editor,
TOSA NEWS.

Dear Sir,

Members will be interested to learn that the State Theatre WurliTzer was once again heard by the general public during June. The Sydney Film Festival engaged me to play for 2 intermissions each night during the two weeks of the festival, while David Devenport deputised for me at weekends.

I was agreeably surprised by the interest and enthusiasm shown by so many theatre patrons, who came down to the console to watch and even tried to carry on a conversation with me while I was playing!!! Whilst the organ is in poor condition, its visual impact as it rose out of the pit and swivelled in this wonderful movie palace, was amazing and much appreciated.

Festivals such as this assist greatly in promoting the theatre organ and the State Theatre management as well as the Sydney Film Festival organisers are to be congratulated.

Yours sincerely

David Parsons.

Dear John: (The Assistant Secretary, to whom this letter was addressed)

- - - - The concert on June 24th at the ORION, deserved FAR better patronage, than the "half" house it received ! ! ! !

I would describe the playing of David Drury, as an absolute "tour de force". I was enthralled by his registration, his ability to transfer the exacting requirements of the classical works presented, to the different musical facilities, which are inherent in a respectably equipped theatre/cinema organ, and, lastly his overall musicianship. May I suggest, that he be encouraged to make a commercial recording on this instrument, which could be available through the A.B.C. shops.

Margaret's playing has improved significantly. She performed most commendably, despite her preparational work being frustrated by an influenza attack.

We were treated to something "different", on that afternoon - quite sublime, as Margaret said. I was saddened to observe how loud and vigorous was my applause, with respect to that of those around me. I could appreciate the herculean musical efforts, of these musicians in their preparation and presentation, and of course, the quality of the organ - - - -

Kindest regards

Peter Held

EDITOR'S NOTE:

This topic has now been discussed over several issues, since it was first raised in a review of the 'New Faces' concert in the May issue of TOSA NEWS. Vice-President Frank Ellis now replies, in the following letter, setting out his point of view.

Dear Editor,

As I have been dragged into the limelight and my name surrounded in controversy in recent months, it is time, I feel, for some facts to be produced and the record set straight.

Colin Tringham's review of the "New Faces" concert in the May issue of TOSA NEWS with its remarks concerning myself, which did not worry me in the least, did, however, trigger off a rather surprising (to me) result. Firstly, a number of phone calls from members who said they were outraged by the review, and this was followed by a letter from our member Russell Robertson in the following month's TOSA NEWS. Despite the somewhat ambiguous nature of Russell's letter, I do thank him, and the phone callers for their concern and loyal support. The committee also dis-associated itself from Mr Tringham's remarks, and this was recorded officially in the minutes of the following committee meeting.

In the July issue of TOSA NEWS, Cliff Bingham seems to believe that Russell's letter may refer to himself. I feel quite sure that Russell did not have Cliff in mind when he wrote his letter. In his letter Cliff refers to the program on Radio 2CBA, however, Russell's letter made no mention of the radio program.

Let me make it quite clear:-

a) There were some rumours around at the time that I had been asked to resign from the radio program. NOT TRUE. I resigned from the show because I wished to do so, even though the station's management did all they could to persuade me to change my mind. I, in fact, recommended Cliff Bingham as my replacement, and the offer was accepted by 2CBA. He took over the program with my blessing.

b) Cliff has never replaced me as compere at any of our concerts except on one occasion years ago when I think I was on holiday, so I am at a loss as to why Cliff should have thought that Russell's letter referred to him as the "future compere".

I have known Cliff since he first joined T.O.S.A. (I think he was a teenager then) and we have been friends for many years.

Also in the July TOSA NEWS was a letter from John Parker, and this contained some inaccurate statements, which I have a duty to members to correct.

1) In his opening paragraph John refers to the committee's recent "re-activated" policy on controversial matters and reviews in TOSA NEWS. The facts are, that over a period of many years, the various committees in office at that time, were concerned at critical reviews having a damaging effect on our concert artists, especially those young players making a first concert appearance, and they decided that no reviews were to be published in our magazine. Only a factual report on the event would be

LETTERS TO THE EDITOR - Continued.

allowed covering such items as "size of audience, the items played, and the audience response to the artist".

During my many years as Vice-President, three different committees have carried a motion to this effect, and yet we still find reviews (some quite critical) being published. At the committee meeting on Monday 7th May, in my address to that meeting, I said that as there were already three motions on our books not to publish any more reviews, the committee should enforce this policy, and no new motion to carry out the policy was required. Thus, the previous three motions were "re-activated".

Mr Parker's letter speaks of "controversial matters and reviews" linking these two completely separate items together, but the minutes of that committee meeting show absolutely that I spoke only about concert reviews and made no mention of "controversial matters". I believe that every member has the right to raise any matter which is pertinent to the Society, whether it be controversial or not. Should there be a spate of letters to the Editor on the subject, then it is up to him to decide when to terminate it.

2) Mr Parker's letter goes on to mention the embarrassment he suffered when I arrived to comper the Jonas Nordwall concert at Campsie. He makes no mention of the embarrassment I suffered when I went backstage to test the microphones to be told by Mr Parker backed up by an even more vehement John Giacchi that my services would not be required that day as Mr Parker would be the compere. To add insult to injury I had telephoned a committee member 2 or 3 days before the concert to advise that I was recovering from my illness and would be well enough to comper the Nordwall concert, but it seems there had been a breakdown in communications and the message was not passed on to Mr Parker. Imagine my feelings after having been the official compere for 25 years. I immediately left the Orion Centre before the concert started and went home.

3) Finally, but most importantly, is the completely inaccurate statement which Mr Parker makes in his fourth paragraph. He said, and I'll quote from his letter, "at the request of Mr Robert Wolfe's manager in writing to the committee, I, (Parker that is) was asked to

attend to the MC work for the two performances in February (1990). Mr Ellis was present at the committee meeting when this letter was read. He (Ellis) stated that on those two occasions he would not mind stepping aside as compere". Unquote.

The facts are that at that committee meeting held on Monday 4th December, 1989, a letter from John Parker to the committee was read out by the Secretary, in which Mr Parker said that Robert Wolfe wanted a younger compere for his two shows and I was asked to stand down, which I agreed to do. NO LETTER FROM ROBERT WOLFE OR HIS MANAGER WAS PRODUCED AT THAT MEETING. If Mr Parker had a letter from Robert Wolfe or his manager, it should have been attached to Mr Parker's own letter to the committee to substantiate his letter, and read out in conjunction with it by the Secretary.

If Mr Wolfe's manager's letter was intended for the committee as said by Mr Parker, then why was it not tabled and read with all the other incoming official T.O.S.A. mail? If Mr Wolfe was not satisfied with the way I compered his concert during his first visit to Sydney in 1989, then I am entitled to know just how I failed to satisfy him. That is my right. In asking for a younger compere it would appear that Mr Wolfe does not like the "oldies", and I would remind both him and Mr Parker that if all T.O.S.A.'s "oldies" decided not to attend a Robert Wolfe concert he would probably be playing to an empty house. I also wonder if Mr Wolfe insisted on choosing his own compere when playing for the interstate divisions of T.O.S.A. or did it only happen in New South Wales.

In engaging him or any other organist to play a concert for us, your Society is the employer, and it should not be forgotten that "he who pays the piper calls the tune". It is the Society's right to choose the compere.

If Mr Wolfe has the right to refuse to accept me as compere, I have the same democratic right to refuse to comper any future concert by him. As well as being a personal insult to me, it is also an insult to every member of this Division who has accepted and given me such warm support as compere over the past 25 years.

Frank Ellis - Vice-President.

EDITOR'S NOTE:

As this is one of those topics which could go on almost indefinitely, it has therefore been decided that the subject is now closed.

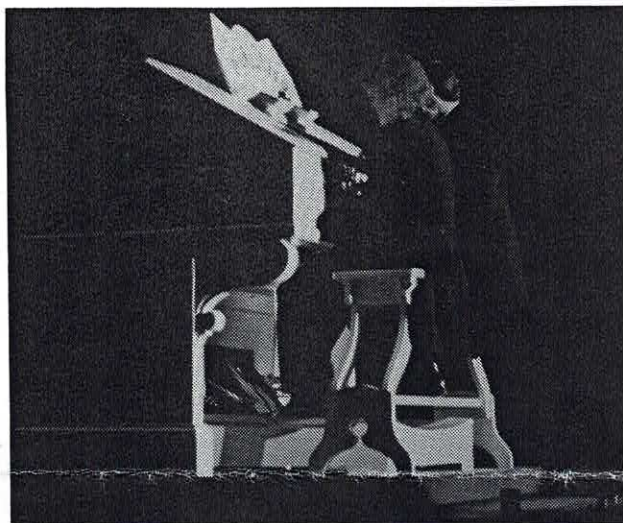
AUGUST 1990

REPORT ON MARGARET HALL & DAVID DRURY CONCERT at the Orion Centre, Campsie, 24th June, 1990.

Reported by Cliff Bingham.

A most entertaining and innovative program was presented by two excellent Sydney organists each with acclaimed international concert experience.

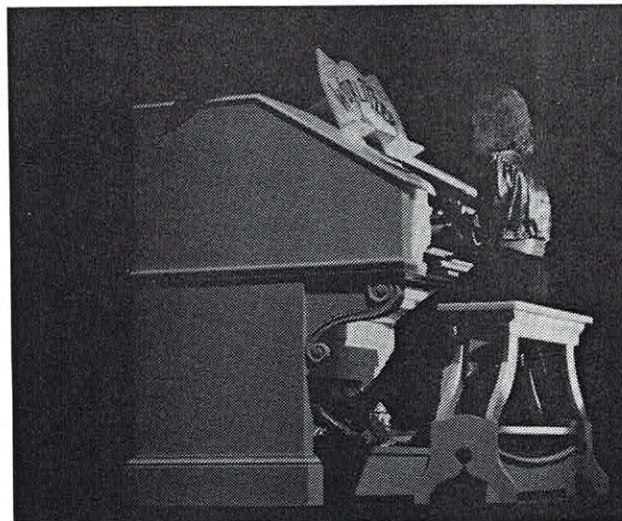
Margaret Hall is well-known to us as a very fine theatre and classical organist and for this concert she merged her talents with the awesome ability of David Drury. David is well known as a classical recitalist and is the organist at Christ Church St Laurence.



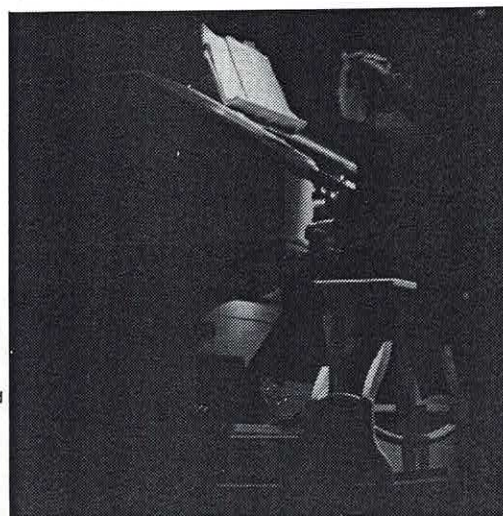
The program opened with a four-hand, two feet version of the "Muppet" theme with distinct Mozartian overtones, the bass end played by Margaret and the treble department handled by David; a quite spectacular opener and very cleverly arranged.



David took over the console for his opening selections which included Mendelssohn's "War March of the Priests", Dvorak's "Humoresque" (with glockenspiel and attendant 'birds'), a delightful "Song of Sunshine" by the blind organist Alfred Hollins and concluded with the superb Lemare arrangement of Saint-Saens' "Danse Macabre".



Margaret's excellent selection to complete the first half included the "Poupee Waltz" a Stevie Wonder medley, the novelty "Knave of Diamonds" (shades of H. Robinson Cleaver for those of you old enough to remember), a fine arrangement of "Voices of Spring" by Strauss and to conclude, a typical Hall arrangement of "New York, New York" with all the swing, bounce and verve required by that number.



Photographs
by
Kevin Rowland

After a refreshing intermission, David returned to the console with a most un-Bach like performance of the Fugue in D, flawlessly played but with typical WurliTzer registrations including tonal percussions! Stunning! The program continued with Lemare's "Andantino" (Moonlight and Roses) and concluded that segment with a most entertaining "March in C".

Margaret's final selection included "Dizzy Fingers" a medley from "Me and My Girl" (with audience participation) and concluded with a great version of "Bandstand Boogie" that really made the audience sit up and take notice (Great lighting effects from Nick and John!).

Continued on Page 8

AUGUST 1990

REPORT ON MARGARET HALL & DAVID DRURY CONCERT - Continued

David returned for his final segment beginning with another Lemare arrangement, this time of Wagner's "Pilgrims' Chorus", an "Allegretto" by Wolstenholme with a distinct "silent-movie chase" middle section and concluded the afternoon's proceedings with a dazzling "Toccata in C" by Muchel.

David Drury is understandably more at home playing a classical pipe organ, however for someone confronting a large Wurlitzer for the first time, he showed a marvellous imagination for interesting and distinctive registrations. His fingering and footwork were a delight to witness and he had obviously gone to great lengths to select a program that, while light classical in nature, appealed to the whole audience. In this he succeeded.

Margaret's playing has matured enormously over the past five years or so. (The acquisition of a Bachelor of Music Degree is not exactly a disadvantage). Her flair for rhythm, her interesting and appropriate registrations and her selection of a program that showed off her great talent and complimented David's presentations at the same time, all combined to produce a fine concert.

However there are two aspects of this concert I believe deserve further comment.

First, the size of the audience was disappointingly small, not quite half-full. Those who were wise enough to attend enjoyed a wonderfully-balanced program of entertaining and superbly-played music from two of Sydney's premier organists. Those who did not attend missed out. It was their loss. The organisers and the artists devote hours to the preparation of these concerts and it is a real disappointment to both the artists and the loyal T.O.S.A. members to see a half-full (half-empty ?) hall. To all T.O.S.A. members, may we count on your future support? You will not be disappointed.

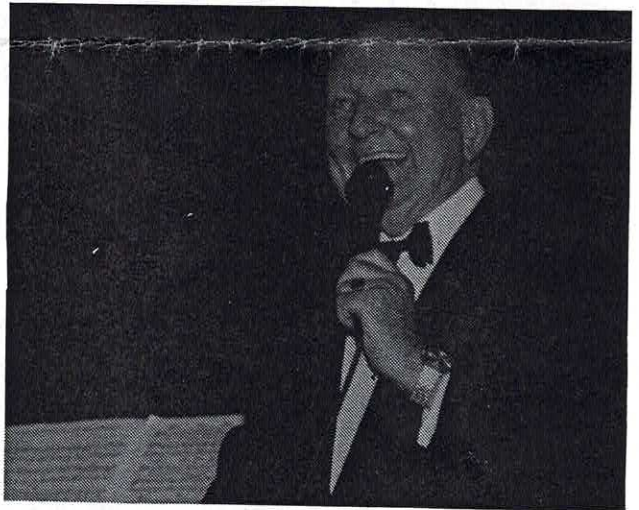
Second, as an organist myself may I make a plea to all comperes, present and future, for brevity in announcements, particularly at the opening of the program. This is always the most emotionally difficult time for an artist and to be kept waiting for five to ten minutes is quite disconcerting for both artist and audience. May I suggest that announcements regarding future concerts and friendly chit-chat be held back until just before intermission. This would also increase the impact of the artist's opening number and provide a more professional presentation.

JUST RECEIVED

PHOTOS OF
TWO EARLIER
MARRICKVILLE
CONCERTS.



JOHN ATWELL & TONY FENELON 29/4/90.



OUR PATRON, IAN DAVIES AT HIS CONCERT 27/5/90.

