

This disc is remarkable not only for the crisp bounce of the Dell rhythm tunes but also for Helen's conjuring of a presentable Vox Humana voice from the 2-1 electronic's drawbars for "Jean-nine." Other tunes include: Come Dance with Me, The Nearness of You, Downtown, Do You Know What it Means to Miss New Orleans, Opus One, Green Dolphin Street, You Are Too Beautiful, plus a digital obstacle course called Kitten on the Keys.

FLASH!!

We have just received notice that the New York Chapter and the Long Island University have reached a preliminary agreement on a joint project to rehabilitate the Brooklyn Paramount 4/28 Wurlitzer (the old Brooklyn Paramount auditorium is now the Long Island University Gymnasium—the world's most luxurious basketball court). Clem Young, east coast professional organ builder, will be the technical director of the project and Lee Erwin, the famous Moon River organist, will supervise the tonal work. No further details are available at this time.

Mildred Alexander At The Wiltern

On Sunday morning, August 24th, Mildred Alexander went through what was probably the roughest musical ordeal of her life at the Wiltern theatre in Los Angeles. On rather short notice she had been asked by the LA chapter to present a concert on the Kimball organ (her second) and had accepted. But when practice time came, it was discovered that the intense summer heat had played havoc with the tuning of the instrument. So, instead of practice time, Millie stood by while the maintenance crew made a valiant and partially effective effort to get the monster's 28 playing ranks (the echo isn't used) into presentable shape for the concert.

So Millie went to work with one formidable strike against her, knowing that an out-of-tune organ can sabotage the most skilfully-played music. Yet, during her announcements she was apologetic in her own behalf and never said one word about the condition of the organ, preferring to cover with such remarks as "That'll teach me to play a tune without practicing it" or "I sure blew that one."

She really didn't need the alibis because the total result added up to good entertainment. Her musicianship made up for that precious practice time she had foregone. The Alexander personality, just a little subdued from the frustration of trying to tame the hoarse beast, came through beautifully, as always, and she had her audience (700) solidly with her.

After intermission, with an hour of experience behind her, Millie was able to select the stops which were more in tune and the musical interest picked up. She came up out of the pit with a lilting "Thoroughly Modern Millie," followed by an outstanding selection of themes from Gordon Jenkin's love song to an island, "Manhattan Tower" (an Alexander standard), and the mood exemplified by her earlier remark — "The first time I played this organ I was nervous — and nothing has changed!" — was gone. She had fun this time with songs about May and Manhattan and



MILLIE — An ailing organ and short practice time couldn't stop her. STUFOTO

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her bolero-like "Temptation" was a thriller.

She was called back for two encores, the first being comedian Eddie Cantor's old radio theme, "I Love to Spend This Hour With You" followed by another Gordon Jenkins fantasy, the finale from his "Seven Dreams" — "The Girl on the Rock." Millie "came through" like the trouper she is, despite the handicaps.

Later the same day, Millie showed up at the Elks' Temple for the jam session which follows LA chapter morning concerts. It's a pity that the entire morning audience couldn't hear the gracious southern lady playing on an in-tune instrument. Here was an entirely different Mildred Alexander, at ease and relaxed, confident in the knowledge that the keys she put down would result in pleasant music sounds. It was a joy to hear her.