the GRAND OPHICLEIDE

Journal of the Atlantic City Convention Hall Organ Society, Inc.

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ATLANTIC CITY CONVENTION HALL ORGAN SOCIETY INC

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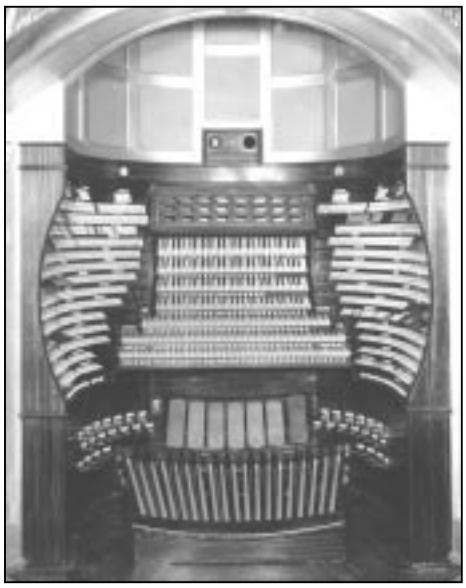


The Atlantic City Convention Hall Organ Society, Inc. is a 501(c)(3) corporation founded in 1997 and dedicated to the use, preservation and restoration of the organs in the Atlantic City Boardwalk Convention Hall.

the GRAND OPHICLEIDE *is published quarterly for its members by The Atlantic City Convention Hall Organ Society, Inc. Opinions expressed are those of individual contributors and do not necessarily reflect the official policies of the Society.*

On the Cover — Boardwalk Hall

This October 2001 photograph shows Boardwalk Hall as it looks today. The building to the left with the crane above it has now been completely demolished. The inscriptions on the façade are detailed in the article "Boardwalk Hall — Then and Now" on page 10 in this issue.

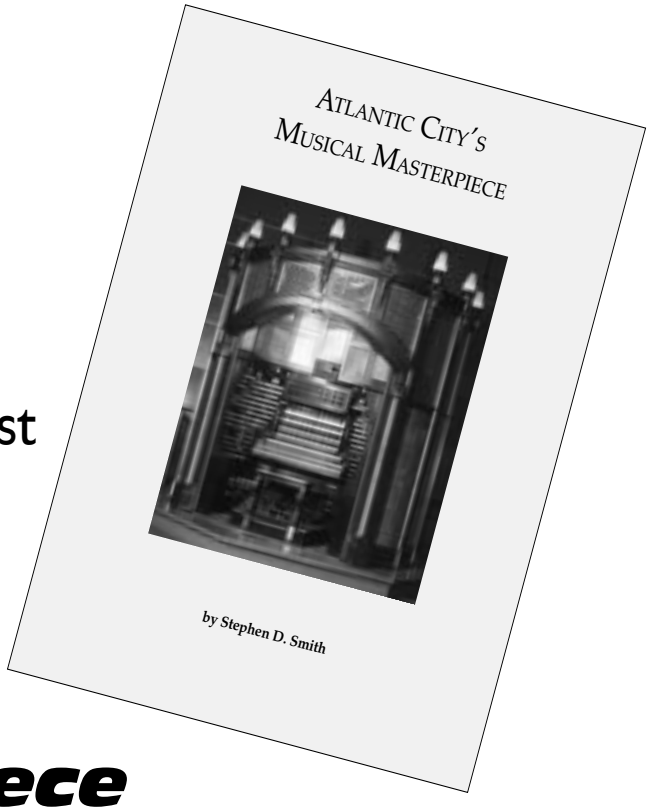
On the following pages ...

Chapter 8 — "The World's Largest Organ Pipes"

a preview of a coming attraction:

Stephen Smith's New Book

Atlantic City's Musical Masterpiece



The book is now being printed and will be available in late spring.

With some 300 photographs, diagrams and tables, and over 177,000 words on 512 pages, this book provides a comprehensive guide to the world's largest pipe organ. Almost every detail concerning the Atlantic City Convention Hall organ is to be found here, including a wealth of information that has never-before been published. Hard facts and personal opinions are brought together in an almost story-like fashion that includes historical information, technical details, stop lists and biographies of people involved with the instrument. Regardless of whether one is an organist, organ builder, organ historian or just a fan of the pipe organ, there's something here for everyone. In fact, there's rather a lot here for everyone but it is appropriate that the only major work to be written about what has been called "this heroic instrument" is equally as heroic.

Note: Online and 800-number orders will be accepted once the books are in stock and ready for delivery. Advance orders cannot be processed at this time. We suggest checking the Store at www.acchos.org late spring, 2002.

Looking up at the DDDDD to GGGGG# pipes. **These pipes range in length from $56^{8}/_{9}$' to $40^{24}/_{25}$'. Due to the camera angle, the pipes look straight but, actually, they are flared. On the right are pipes belonging to the 32-foot octave of the Great organ's *Sub Principal*.**

The World's Largest Organ Pipes

by Stephen D. Smith

Like the 100-inch reeds, the 64-foot stop underwent a number of changes and was the subject of considerable experimentation. It is located in the Right Stage chamber and is a *Dulzian* for most of its compass, but the lowest 22 notes—from 64-foot C to 32-foot A—are sounded by diaphone pipes.

This chapter is largely concerned with the tale of how this *Diaphone-Dulzian* arrangement came into being. The original specifications included two full-length 64-foot stops; a wooden *Diaphone Profunda* (40" × 40" scale) on the Pedal Right and a metal *Dulzian* (30" scale) on the Pedal Left. In the revised design, the reed was retained (its stop-key was to be engraved *Cor Profunda*) but the *Diaphone* was cut, as Richards feared it would crowd-out the chamber. Because the Pedal Right's *Trombone* unit, with its 32-foot octave, had also been deleted in the revised scheme, there was to be just one 32-foot reed (*Bombardon*) on the Right side and three (*Bombard*, *Dulzian*, *Fagotto*) on the Pedal Left. Perhaps for reasons of balance, it was decided to move the *Dulzian* to the Right chamber, but its original stop number, 17, was retained—thus placing it out of sequence with the other Pedal Right stops (numbered 1-10).

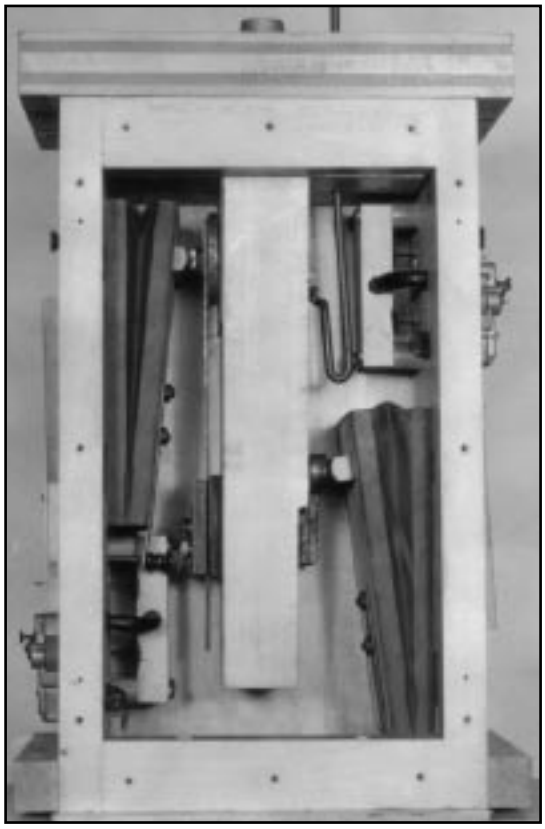
The 64-foot stop's largest pipes were constructed in sections on the upper level of the Right Stage chamber. When each pipe was complete, it was lowered over the end of the platform (bottom left corner of photograph below) and positioned nearby on the chamber's main floor.

In letters to Willis III, Richards claims that the entire rank was completed as a *Dulzian* but this was probably not the case—unless he actually meant that just the resonators were completed. Similarly, reports of an experimental 64-foot pipe being built may actually relate to a shallot or boot, rather than an entire CCCCC pipe. Although the various accounts of events contain a few contradictions, a liberal interpretation of their contents allows some of the story to be pieced together.

It seems that tests were carried out on the giant CCCCC pipe using an experimental reed tongue, but the tone was not considered desirable as its harmonics were louder than the fundamental. Although leathering the shallot (as in the Contra Trombone at Sydney Town Hall, Australia—the world's only other full-length 64-foot stop) would have absorbed many of the overtones so that the fundamental could be better heard, the contract stated (in Chapter 4, paragraph 19) that this could only be done in "exceptional circumstances". It seems that this criteria was not met, so the decision was taken to provide a straight *Diaphone* as the instrument's 64-foot register. However, rather than provide an independent stop, the possibility of obtaining both reed and diaphone tone from the existing *Dulzian* resonators was explored.

Pipes for the 64-foot stop in various stages of construction. **The completed pipe is the 64-foot, and sections of the CCCCC# pipe are stacked horizontally against the wall. To the right of the pipe is one of its builders (name unknown) and on the left is Seibert Losh. Below this platform – which is now occupied by the Solo and Great-Solo departments – are the basses of the Pedal Right stops and some of the Great organ's larger pipes.**

Thus, of the 85 pipes in the proposed *Diaphone/Dulzian* stop, the lowest 12 would be diaphones; the next 20 would be capable of producing diaphone and reed tone making use of the dual-tone shallot; and the remaining 53 would be purely reeds. However, when the experimental dual-tone shallot was attached to the 16-foot wooden resonator of the Echo organ's *Tuba d'Amour* rank, it gave all manner of tonal and mechanical problems and was therefore abandoned. Its design has been attributed to Emerson Richards, but the concept is more typical of what might be expected from Seibert Losh, who had something of a reputation



Dulzian/Diaphone dual-tone mechanism. **At left, a diaphone pallet covers an aperture at the top of the shallot and, on the right, is a reed tongue. The pneumatic motors pressed against one tone-producing mechanism, to prevent it fluttering, when the other was in use, since it would not be possible to use both voices simultaneously.**

for designing complicated gadgets, although—at that time—he would have been willing to let Richards take the credit for it.

It has been reported that another method of obtaining two tones from one pipe was also tested, although there does not seem to be any documentary evidence to that effect. Nevertheless, it is said that this second two-tone method involved connecting one resonator to two separate boots; one being equipped with a diaphone pallet and the other containing a reed tongue. Supposedly, the experiments for this arrangement were carried out on the CCCCC pipe; suggesting that 64-foot diaphone and reed voices were once again being considered (this suggestion appears to be confirmed on the seven-manual console, where there are diaphone and reed stop-keys at 64-foot pitch, both bearing the stop number 17). It is believed that, in this experiment, the resonator was attached to the diaphone boot and that, rather curiously, the reed boot was somehow connected to the resonator *via* the diaphone boot. If this arrangement did exist, the fact that it was not incorporated into the instrument suggests that it too was fraught with problems. It was probably at this stage, quite early in the construction process, that the decision was taken to provide diaphone pipes for the lowest notes of the *Dulzian*.

Before leaving the dual-tone subject, it is worth mentioning that in a note concerning "Extras for Convention Hall Job", Seibert Losh wrote:

"The dual construction of the 64 ft. pipes enabling them to produce three degrees of volume and character…"

This is the only known reference to a triple tone being produced by this stop. Perhaps this was to have been obtained by using another two-boot arrangement, with one housing the dual-tone diaphone/reed shallot and the other containing a conventional reed. Both boots would be attached to a single resonator. However, in the absence of any more information on the subject, further comment is impossible.

Letters from Richards to Willis III give some information about the time scale of the 64-foot stop's construction. In March, 1931, he was still referring to the stop as a *Dulzian*, and his next two letters also suggest it is still a reed. Not until four months later does he announce his intention of "using a Diaphone on the low notes"—although, actually, the decision was probably taken some time earlier.

October 27, 1930:

"The big C of the 64 is laying up in the organ chamber and [is] a very imposing sight. However, I have decided to miter it *[actually, he had no option but to miter it]*, setting it up on its foot at the extreme back of the chamber and turning the bell over a matter of about 20 feet towards the grill…[The other pipes] will all nest one right under the other. Being directional they ought to give a fine account of themselves."

December 8, 1930:

"Almost ready to turn on the big 64'."

January 8, 1931:

"The lower six notes of the 64 are completed and in place and we are expecting to get wind on low C before the end of the week."

February 16, 1931:

"The bells [of the 64-foot's low C and C# pipes] rest on two iron beams and the miter is taken care of with a flexible joint in order to take care of the expansion. We also reinforced the tips at the node."

March 13, 1931:

"…the 64' Octave of the Dulcian *[sic]* is completed and in place."

May 8, 1931:

"Just tackling the voicing of the 64', which is all in place."

June 19, 1931:

"All of the Pedal is wired, winded and the pipes in place."

The world's largest organ pipes. **Despite any uncertainty about the 64-foot's voice, construction and installation of its pipes continued. The longer mitered pipe seen here is CCCCC and to the right of it, nearest the camera, is the CCCCC# (with an extended lower section, so that it is supported by the steel girder). The other flared pipes seen here are also from the 64-foot rank and the straight pipes against the wall are from the 32-foot octave of the Great organ's Sub Principal.**

At floor level in the Right Stage chamber. **Gradually, more and more of the 64-foot stop's pipes are built and maneuvered into position, but they are still without their boots. On the right (aligned with the light bulb) is the CCCCC# pipe, with CCCCC next to it. Arrayed across the picture (left to right) are the pipes for notes GGGGG# down to DDDDD (the latter being positioned next to CCCCC).**

July 29, 1931:

"Also working on the 64'. Am using a Diaphone on the low notes."

Taken at face value, the contents of these letters strongly suggest that the entire rank was completed as a *Dulzian* and that the decision to use diaphone pipes was taken in July, 1931. However, as already stated, the rank was almost certainly not completed as a reed, and the change to diaphone pipes probably came about much earlier. This seems to be confirmed by the invoices which, throughout, refer to the stop as a Diaphone, the first such reference being dated October 14, 1930—some nine months before the "using a Diaphone" letter. So, it seems that Richards, for whatever reason(s), neglected to mention the facts of the matter in his letters—perhaps because he was hoping that, ultimately, a 64-foot reed could somehow be provided.

The timber for the stop's 12 largest pipes came from a single Oregon fir tree that was reportedly 330 feet tall and more than 785 years old.

The 64-foot pipe weighs approximately 3,350 pounds. Its inverted-pyramidal resonator measures 10" × 10" at the base and 27" × 27" at the open end (not 36" × 36", as is sometimes stated). Its spring weighs 14 pounds and the pallet attached to it is almost six inches wide. A light bulb within the boot illuminates the mechanism, which can be viewed through a window as it vibrates at a mere eight cycles-per-second.

Sam Hovsepian, during his interview with Nelson Barden, related the following information on the subject:

"The 64-foot Diaphone pipes were built right in the chamber by a father and son team from Italy—I don't remember their names. They were big men, both of them. The father was a stocky fellow and the boy, I think Frank was his name. The construction was like a square wooden Bombarde pipe and the 12 bottom notes were supposed to have used 10,000 feet of lumber.

"The 64-foot pipe was put together with nothing but glued-up tongue and groove joints. They had power equipment there to groove the lumber, I think it was a one-inch groove. Then they put in a one-inch spine and the next piece sat down on top of it and then they would clamp that up. "They made the whole length in glued-up sections, you know, one piece stopped here, the next one went on, then the next to carry it on out to 64 feet. The pipes were all built in one piece, then on the bottom five or six pipes, the miters were cut off and re-attached at a right angle. Bottom CCCCC was 40 feet long with a 24 feet miter. These pipes were very powerfully built but used no nails or screws in the whole length, they were all glued together. They were built right in the empty chamber, otherwise you could never have moved them."

Hovsepian, having been born in 1910, was almost certainly the last member of the organ's installation crew to die (during the 1990s) but, as the following story shows, he was very nearly the first.

"At the top of the chamber were steel beams that we hung a moving carriage on—the type of carriage that rolls along a horizontal steel beam, like they move stuff in factories with, and partway up was a big platform, which we called the mezzanine level. The 64-foot pipe was hoisted up horizontally to the platform with a chain hoist, and from there we had to drop the foot over the edge of the platform down toward the floor and raise the mitered section, which was the heavy part, up to the top of the chamber.

"All of us were there, Mr. Van Wart and the whole crew, to put these pipes into place. I was hanging in a basket suspended from the ceiling beam to guide the carriage and the top of the pipe. They had lines all over it, ropes to guide it with, but they began to slip, and all of a sudden the damn thing got away from them and came right at me. But I

Boots of the DDDDD to GGGGG# pipes. **The cover has been removed from the DDDDD# boot to reveal the massive tone-producing mechanism within.**

Dulzian pipes and Great-Solo swell boxes. **The man seen here is standing next to the GGGGG# pipe, and the CCCCC and CCCCC# pipes (not visible) pass through the rear of the swell box (furthest from camera) containing the Orchestral division of the Great-Solo (the swell box nearest the camera is for the Great-Solo's flues). The space in front of these swell boxes is now occupied by the Great organ's chests.**

was swinging ahead of the pipe in the basket, so I ducked my head out of the way, and when I got to the wall, I kicked away from the wall with all my might. The pipe came by my shoulder and kept on going…*crash* through the back wall of the chamber, into the organ shop beyond. The wall was hollow tile and it smashed all over.

"Fortunately the chain didn't let go and turn it loose, so the pipe just hung there. I was swinging back and forth up there in the basket, and when I looked down the rest of the guys were down there with their heads hanging. I shouted down, "Are you fellows praying?" Mr. Van Wart looked up and said, "Damn your soul, Sammy, you get down off there!" He had tears in his eyes. He had taken me to his house in Trenton many times and he was like a daddy to me. He and his wife didn't have any children, and they thought the world of me. "Come on down", he cried, "Everybody quit". We all went down to the ice cream parlor. He couldn't get over it. He said, "Son, the Good Lord is looking after you today".

"Who should come to town that day but George Losh, and there was nobody on the job. I happened to go back up to the organ chamber, so I said hello to George and he asked where everybody was. I said, "Don't you know today is a holiday; a *Sam-is-alive* holiday?"

"He asked "Sam who?", "me", I said, and showed him the 64' pipe still hanging there where it had crashed through the wall. I said: "I was in front of that. I just barely got out of the way, and Mr. Van Wart decided that we weren't going to work any more today." George Losh put his head up against the wall and cried like a baby. Not because of my being saved, but because we weren't working. That's the kind of man he was.

"The next day we got the big pipe into place and after that we were very careful how we put in the rest of them, one after the other right next to it. There were supposed to be two different boots and two reeds on the 64-foot's resonators…they hoped to get a deep 64-foot and a lighter tone out of the same resonator as well. *[This seems to confirm the two tones from two boots theory.]* I don't know why they thought it would work, but it didn't.

"The 64-foot set up quite a vibration. When we first played it, a lot of the sound absorbent bricks dropped right out of the ceiling—not in the chamber, but out there in the hall. Of

Boot, etc. of the 64-foot pipe.

course, they were light bricks but that ceiling was thirteen stories from the floor, so they didn't like the idea of anything falling down like that!

"And there was a terrible noise from one of the steel beams up in the middle of the auditorium ceiling; a rattling noise like a machine-gun that started fast and slowed down, then started up again.

"We climbed all the way up there, 135 feet above the floor, and found a cocked rivet an inch in diameter in one of the beams. When the 64-foot went on, the rivet would twist around and make an awful racket until it tightened up, and then it would untwist the other way and make the same noise. They had to take the rivet out, and replace it. They wondered if they made it solid, would something else break? We also had troubles with vibration that the fire doors made.

"They were careful not to use the 64-foot very much. The only time they used it was when they were showing the organ off and would blast away on the whole thing, which was something you normally did not do."

The 64-foot stop is best suited to underpinning combinations that are moderately loud in volume. In very big combinations it is lost and in smaller ones it is too loud. Although the stop probably has considerable fundamental tone, the human ear is not able to hear it, so its 32-foot harmonic is the most prominent component. Nevertheless, it certainly does create a sense of curiously unsettling profundity. The most audible sound is that of the pallet vibrating—a noise that was once described as sounding "like a helicopter hovering over the building".

The voicing of diaphone stops can vary from *smooth* to *reedy* in tone, and some organ builders have used them to provide bass notes for a variety of ranks. More than one organist has probably marveled at the smoothness of a 16-foot "Diapason" or the stringiness of a "Contra Gamba", little realizing that the tone is actually being produced by diaphone pipes. In the 32-foot octave, most diaphones tend to sound *reedy*, regardless of their voicing, because the human ear is able to detect the beater's individual vibrations and interprets them as being reed-like (this is even truer for the 64-foot octave). For this reason, and because the diaphone pipes on the Auditorium organ's 64-foot stop are voiced towards reed tone in the first place, the changeover from reed pipes to diaphones is undetectable.

Although people often refer to the "64-foot Diaphone" in the Auditorium organ, the stop should be thought of as a 64-foot reed which, coincidentally, happens to have diaphone pipes in its lowest notes. After all, it was the 64-foot *Diaphone* that was deleted from the specifications, not the *Dulzian*. Indeed, if the Diaphone Profunda stop-keys had never been installed on the console (at that time when the dual-tone arrangements were being considered), the stop probably would be thought of in this way. In organs of more moderate size, diaphone pipes in the bass octave of a 32 or 16-foot stop would be of little interest to the organ fraternity and would go unnoticed by people who were not familiar with the instrument concerned. It is only the fame of the Auditorium organ and the unusual length of the stop that has drawn attention to its diaphone pipes. However, strictly speaking, it should be classed as a reed rank.

Emerson Richards compares the beaters of large and small diaphone pipes.

The Atlantic City Boardwalk Hall —Then and Now

Since its founding in 1854, Atlantic City has remained one of the world's favorite destination resorts. The post-World War I building boom provided the city with the luxury hotels that would establish it as a major convention city launched in the early 1920's and culminated in the creation of the historic Atlantic City Convention Hall. When it opened in 1929, it claimed the world's largest clear span space—456 feet long and 310 feet wide—under a 137 foot-high barrel vault ceiling. The project boasted technical advances in lighting, acoustics, and performance design.

The form and configuration of the building was developed to serve its primary function, namely, a large column-free space suitable for exhibitions and conventions. Lockwood & Green's elegant shell is made up of ten, three-hinged arched box-trusses which support the auditorium roof and is modeled after the arched, clear-span train sheds of Europe and closer to home, Philadelphia's Reading Terminal. Between the monumental arches, an inner ceiling was clad in acoustic tiles made from compressed sugar cane fiber and detailed to suggest the clay tile ceilings of a Roman public bath.

Novel approaches to the theatrical lighting were incorporated into the structure. The 196,000 square-foot barrel vaulted ceiling of aluminum painted acoustic tiles became the "reflector" for a dazzling show of lighting technology, anticipating the future of using artificial light to enhance and define exterior and interior space. The hallmark of the design brought an "electric sun" inside the auditorium, washing atmospheres across the vaulted ceiling.

The new Convention Hall was dedicated on May 31, 1929, replacing a temporary exhibit hall located on the beach next to Million Dollar Pier.

Carved in the Indiana limestone above the building's Boardwalk facade was the testimonial that summarized the building's purpose:

"A permanent monument, conceived as a tribute to the ideals of Atlantic City, built by its citizens and dedicated to recreation, social progress and industrial achievements."

Flanking this statement on the front of the two towers is the following:

"Festivities, Music, Pageantry, Drama, Athletics, Education, Science, Conventions, Art, Industry" and the Latin phrase "Consilio Et Prudentia", or Counsel and Prudence.

The final cost of the project was $15 million. Constructed on seven acres of concrete, the building, a modern adaptation of the Romanesque period, was the largest auditorium in the world built without roof posts or pillars, and was heralded for its architectural and engineering achievements.

The arched roof at 137 feet high and lacking supporting columns, maintained its structural integrity though 10 pairs of three-hinged steel trusses, each spanning 350 feet and weighing 220 tons per pair. The trusses were tied to the frame columns to allow the building to flex with wind and ground pressure. The arena floor measured 310 feet by 456 feet.

The building offered 268,000 square feet of exhibit space, 20 conference rooms, two bathhouses, and housed the world's largest lighting switchboard. The proscenium stage, measuring 110 feet wide, 85 feet deep and 165 feet between the wings, was proclaimed the largest in the world. Atop the stage, the colorful globe bearing the initials WPG (World's Playground) advertised the city's first radio station, broadcast from the Hall.

In 1940, the Hall became the permanent home of the Miss America Pageant. It also hosted the country's first indoor football game and first indoor flight by helicopter. Over the years, it has been a the site of national political conventions and a variety of sports events including boxing, bicycle racing, basketball, track and field, tennis, ice hockey, archery, horse and dog racing, jousting, horse shows, bowling, and wrestling.

While much of the Hall's architectural grandeur remained intact, its attraction as a distinctive entertainment center had been eclipsed. The State of New Jersey's 1996 decision to redevelop the hall was based on a three-fold vision of reinvigorating the historic structure as a permanent site for performance events, a contemporary setting for the annual Miss America Pageant and an intimate setting for sporting events.

The primary focus of the restoration revolved around the ceiling, loggia and proscenium stage and curtain. This allowed for the insertion of a modern seating bowl in the lower portion of the original auditorium space. Construction was scheduled in phases over a three-year period, from 1998 to fall, 2001. While plans call for extensive improvements, the design team is carefully preserving and enhancing important aspects of the look and character of this celebrated landmark.

The following are highlights of the renovations:

A new seating bowl was installed below the historic arcade level to accommodate flexible modern seating that can be set in a variety of configurations. Seating capacity is approximately 13,800 for boxing and concerts, and 10,500 for hockey. 3,500 portable seats and 416 club seats have been installed.

The new floor area is approximately 119,500 sq. ft. The new ice rink measures 200' × 85', the permanent stage measures 148' × 74', and the portable stage is sized at 80' × 60'. The original 137-foot barrel vaulted ceiling has been restored to provide improved acoustics and high-tech lighting effects. Modern sound and rigging technologies, including a moveable rigging grid with 90,000 lbs. hanging capacity, will be easily transitioned to accommodate an array of events.

New amenities have been been provided, such as larger, more comfortable seating, a spacious concourse with a variety of concession facilities, and a full service kitchen suitable for catering special events. Five team-size dressing rooms, two star dressing rooms, a green room, a catering room and four production offices provide comfortable and convenient back of house accommodations.

New fire, mechanical and electrical systems have been

installed to provide zoned cooling and heating systems within the facility.

The arcade area will be restored to its original condition, including the proscenium curtain, pylons and the stained glass globe located on the stage, as well as the historic state seals that decorate the arcade at the upper level of the seating tiers. The historic proscenium stage is the largest in the United States, creating a one-of-a-kind facility with appropriate backdrop for productions such as the Miss America Pageant. The restoration has been designed to provide enhanced accessibility for disabled patrons.

Replacement of the historic ceiling was required to eliminate the asbestos fireproofing on the trusses. As a result, significant improvements to the acoustic character of the space have been accomplished. Sound absorbing material is now located behind the new ceiling finishes, bringing the space into compliance with modern acoustic standards.

Key to the success of the project is the insertion of a permanent seating system with appropriately designed sight lines and flexible configuration for multiple events. The new seating bowl had to be integrated with the original pile foundations that support the building, while at the same time, preserving the original architecture of the perimeter arcade, from which the vaulted roof springs.

The result of this planning is a spectacular venue that restores the splendor of the hall and which, through the use of modern technology, recreates the original lighting concept as a backdrop for contemporary events. The elaborate scheme of incandescent lights has been replaced by a computer-controlled network of colorized luminares designed to efficiently up-light the restored ceiling with a full spectrum of colors.

The renovations and restorations to East Hall, estimated at $90 million, are being executed under the auspices of the building's owner, the New Jersey Sports and Exposition Authority (NJSEA). The Casino Reinvestment Development Authority (CRDA) is providing $72 million of funding for this project. The Philadelphia, Pa. architectural firm, Ewing Cole Cherry Brott, is designing the building's renovations. Listed on the National Register of Historic Landmarks, the Boardwalk Hall's restoration is aimed at maintaining the original Roman Renaissance style while providing a 21st century experience.

The renovation is already contributing to the area's economic growth. During construction and upon completion, approximately 500 new employment opportunities will have been created, and the positive effects of the Hall's events will help further revitalize local businesses and vendors. The Hall officially re-opened in October 2001, the state, region and country once again has access to the grand and reinvigorated historic space.

Highlights *(Excerpted from the NJSEA website at http://www.njsea.com):*

- The world's first indoor football game was played in the Historic Atlantic City Convention Hall in Atlantic City on October 25, 1930, when Lafayette University played Washington Jefferson University.
- The Historic Atlantic City Convention Hall is the site of the 1935 rift in the American Federation of Labor, which led to the founding of the Congress of Industrial Organizations.
- The Auditorium of the Historic Atlantic City Convention Hall is the site of the 1964 Democratic Convention where President Lyndon Johnson and Hubert Humphrey were nominated as their party's candidates.
- The Auditorium of the Historic Atlantic City Convention Hall is large enough in which to fly a helicopter.
- The Historic Atlantic City Convention Hall was designated as a National Historic Landmark on February 27, 1987, and as a National Historic Civil Engineering Landmark in September 1983.
- The Miss America Pageant has been held in the Auditorium of the Historic Atlantic City Convention Hall since 1933.
- The Auditorium of the Historic Atlantic City Convention Hall was once described as being so large that a thirteen-story building 500 feet long and 200 feet wide would fit inside with100 feet to spare on each side; so large that "Babe Ruth's longest home-run would fit easily inside."
- The Auditorium's proscenium stage in the Historic Atlantic City Convention Hall is the largest in the United States.

On the Boardwalk in October 1930

This photo shows life on the Boardwalk in October 1930, a year after construction of the organs began in Boardwalk Hall. Shown are Thomas and Frances Swisher, parents of ACCHOS Vice-President, Charles Swisher, on their wedding honeymoon. The photo was self-timed using a 4 × 5 Voightlander camera and this image was reproduced using the original nitrate negative.

Searching for that perfect gift?

How about this...

..."I received today your wonderful book 'The Atlantic City Convention Hall Organ.' One word sums it all — "FANTASTIC"

..."I got a copy of the photographic essay on the ACCH organ yesterday and I wanted to tell you how impressed I was by it. You, Stephen, and the rest of the ACCHOS are to be commended for producing such a magnificent tribute to the pipe organ. This book is a treasure and is one that I will show my friends."

..."I ordered and received two books, one for my sister who is an avid organist also. This book is fantastic and I'm glad to see it is a hardcover."

..."I am incredibly touched and grateful, and shall treasure this volume. It is every bit as breathtaking as I had imagined it would be. The photos are awesome in their own right, and beautifully arranged and produced in this very fine book. Can one dare imagine how even finer and more awesome "THE" book will be when it is published??! This photo book is a gem."

THE ATLANTIC CITY
CONVENTION HALL ORGAN

A Pictorial Essay about the World's Largest Pipe Organ

Photographs by Fred Hess & Son

Narrative by Stephen D. Smith

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