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***the* GRAND OPHICLEIDE**

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

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*The Atlantic City Convention Hall
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On the Cover — Left Stop Jamb

Some of the 616 stop-keys on the main console's left jamb. There are 619 stop-keys on the right jamb, making a total of 1,235.

The Beginnings Of The World's Largest Pipe Organ

by Stephen D. Smith

As already discussed in previous issues of *The Grand Ophicleide* magazine, the original organ that Emerson Richards designed for the Convention Hall's Main Auditorium was to have over 10,000 pipes more than the present instrument. The specifications for this gargantuan organ were contained in a contract drawn-up by Richards towards the end of 1928. [The "revised" contract, dated 1929, was widely circulated and there

are many copies still around but this "original" 1928 contract is a rare commodity and, during my years of researching the instrument, I have only ever seen one copy it—this was acquired for me by David Scribner, the ACCHOS's former Director of Communications.] A summary of the differences between the original scheme and the instrument as actually built are shown below.

Original Scheme				As Built		
Stops	Ranks	Pipes	Department	Stops	Ranks	Pipes
17	22	1,354	Pedal Right	11	11	903
18	24	1,355	Pedal Left	10	16	955
7	12	876	Unenclosed Choir	6	9	657
34	40	3,040	Choir	29	37	2,792
60	87	6,447	Great	38	63	4,647
23 ¹	26	2,359	Great-Solo (Organ)	14 ¹	13	1,152
19 ²	17	1,385	Great-Solo (Orch)	14 ²	12	972
47	61	4,704	Swell	36	55	4,456
22 ²	20	1,906	Swell-Choir	19 ²	17	1,542
34	51	3,843	Solo	22	33	2,085
21	30	1,938	Fanfare	21	36	2,364
41 ²	46	2,998	Echo	23 ¹	27	1,896
5	5	401	Gallery I	4	10	754
7	10	754	Gallery III	7	9	621
11	11	767	Gallery II	6	9	681
8	8	632	Gallery IV	8	8	596
8	10	730	Brass Chorus	8	10	730
20	34	2,542	String I	11	20	1,436
38	53	3,821	String II	24	37	2,658
15	25	1,789	String III	9	17	1,217
16 ¹			Percussion	17 ¹		
471	592	43,641	Totals	337	449	33,114
448			Voices	314		
8			Melodic Perc's	7		
15			Non-Melodic Perc's	16		

Superscript figures indicate the number of melodic percussions included in each group.

In the original scheme there were to be seven stops voiced on 100 inches of wind, namely: *Ophicleide* (Pedal Right), *Diaphone Major* (Pedal Left), *Posaune* (Pedal Left), *Tuba Imperial* (Solo), *Harmonic Tuba* (Fanfare), *Tuba Sonora* (Gallery I), and *Trumpet Mirabilis* (Gallery I). Also, the Pedal Left's *Bombard* (32'-4') was to be the only rank voiced on 75 inches of wind, and there were to be 13 stops on 50-inch pressure, i.e. the 64-foot *Diaphone Profunda* (Pedal Right), *Diaphone Phonon* (Pedal Right), *Diaphone* (Pedal Left), *Tuba Magna* (Solo), *Tuba Mirabilis* (Solo), *Bugle* (Solo), *Tuba Clarion* (Solo), *Posaune* (Fanfare), *Ophicleide* (Fanfare), *Major Clarion* (Fanfare), *Diaphone* (Gallery I), *Ophicleide Phonon* (Gallery I), *Clarion Mirabilis* (Gallery I). Ultimately, only four 100" stops and ten 50" stops came to fruition.

The main console for this instrument was to have more than 1,300 stop-keys and the Austin Organ Company constructed a skeleton prototype console to see if it would be possible to accommodate them all. Its manuals were made of timber cut to the appropriate dimensions and the 10 "rows" of stop-keys were simply thin strips of wood. Most of these rows extended all the way round the console in a horseshoe formation, passing between the upper manual and the music desk. The manuals were kept low by giving them only a slight incline and the music desk occupied a very high position. The furthest stop-keys on each side would have been located behind the player, at arm's-length distance.

Writing in *The American Organist* of May, 1929, Richards explained some of his thinking behind the second, smaller console, saying:

The reason [for providing it] is entirely psychological. General experience has shown that the theater type of console in a hall of this kind is absolutely necessary to persuade the average audience that the organ is any good; or the organist, either, for that matter. The old type console means the old type church organ played in the old style...and they [*the average audience*] will have none of it. They are accustomed to the theater console, and it is much easier to sell them organ music with the familiar music-box in view than with something new or strange. Therefore in addition to the main console we have provided the theater console, knowing that it will be half the battle in making the organ a success.

Not only was this smaller console to look like a theatre organ, its register list—which was to be markedly different from that of main console's—also had its origins in that genre.

Bids from organ builders wishing to construct the instrument were to be opened by the city's Board of Commissioners at 3 p.m. on January 24, 1929. Only three tenders were received—being from Kimball (\$853,646.41), Möller (\$590,000), and Welte (\$550,000). Each tender had to be accompanied a certified check for \$25,000 as proof of the bidder's financial stability but the Welte firm was unable to provide such a check and subsequently went bust.

George Losh recalled, in his unpublished history of the firm, that Midmer-Losh did not submit a tender

PEDAL RIGHT

8 stops, 13 ranks.

Diaphone Profundo (64)
Double Diapason (32)
Diapason Phonon 16
Gross Gemshorn (16)
Compensating Mixture VI
Trombone (32)
Tuba Major (16)
Tromba Quint (10²/₃)

PEDAL LEFT

7 stops, 7 ranks.

Quint (10²/₃)
Diaphone Major 16
Violone (16)
Diapason II (16)
Grand Octave 8
Grand Viol 8
Major Fifteenth 4

GREAT

22 stops, 26 ranks.

Diapason Phonon (16)
Bourdon 16
Diapason III 8
Diapason V 8
Diapason IX 8
Diapason XIV
Quint 5¹/₃
Octave II 4
Octave V 4
Twelfth II 2²/₃
Twelfth III 2²/₃
Fifteenth II 2

Fifteenth IV 2

Major Tierce 1³/₅
Major Nineteenth 1¹/₃
Major Twenty-Second 1
Full Mixture V
Hohl Flute 8
Stopped Flute 8
Flute Couverte 8
Labial Tuba 8
Cornopean Magna 8

SOLO

12 stops, 19 ranks.

Tibia Profundo (32)
Harmonic Flute 8
Tibia Minor 8
Flute Octaviante 4
Flute Mixture V
Contra Bass 16
Viol Celest 8
Octave Viol 4
Viol Cornet IV
Coramusa (16)
Tuba Mirabilis 8
Tuba Clarion 4

GREAT-SOLO (ORGAN)

8 stops, 12 ranks.

Harmonic Flute (16)
Bell Gamba (16)
Principal (8)
Waldhorn (8)
Dolcan (8)
Gedeckt (8)
Gedeckt Celest (8)
Cornet Clausa V

GREAT-SOLO (ORCH)

5 stops, 5 ranks.

Orchestral Horn 8
Hautbois (8)
Vox Humana I 8
Clarinetto 4
Soprano Saxophone 4

UNENCLOSED SWELL

3 stops, 3 ranks.

Contra Waldhorn (16)
Flute a Pavillon 8
Diapason 8

SWELL

12 stops, 14 ranks.

Doppel Flote 8
Harmonic Flute Celest 8
Harmonic Flute 4
Tibia Sylvestris 8
Viol 8
Violetta 4
Nazard 2²/₃
Viol Mixture III
French Horn 8
Orchestral Bassoon 8
Musette 8
Vox Humana 8

SWELL-CHOIR

4 stops, 4 ranks.

Lieblich Flute (16)
Flute Triangulaire (8)
Keraulophone (8)
Tuba (16)

at this time because "I was aghast and terrified when I saw the scope and requirements of the job, so I advised my brother against bidding."

In the event, all of the bids were rejected because they exceeded the \$300,000 that the city had allocated for the project. Richards was one of the country's leading organ authorities, so he must have foreseen that there was virtually no possibility of this enormous scheme being realized within the available budget. Perhaps he imagined that organ builders would cut their prices to the bone simply for the honor—real or imagined—of being selected to construct the instrument or that the city would be so keen to possess it that they would make more funds available. Perhaps he was merely trying his luck to

see how much organ he could get for the money, while knowing from the outset that he would not get it all. However, as he had described the scheme as "Just enough organ to do the job," it would seem that he considered this colossal design to be the *minimum* size for the instrument!

Nevertheless, he was forced to make cuts to the scheme, both to reduce its cost and to improve layout conditions for the pipes. This scaling-down was achieved by cutting the number of wind pressures (from a total of 24 to 16), and by revising the number of pipes in some ranks and reducing the scales of others. However, the majority of savings were accounted for by deletion of the following stops. Pitches shown in brackets indicate the lowest register of extended stops.

UNENCLOSED CHOIR

1 stop, 1 rank.

Diapason II 8

CHOIR

7 stops, 7 ranks.

Stopped Diapason 8

Nachthorn 8

Dopple Rohr Flute 4

Viola d'Gamba 8

Vox Celest 8

Salicet 4

Euphonium 8

FANFARE

5 stops, 5 ranks.

Stentor Gamba 8

Stentor Gambett 4

Bombard 8

Krumet Horn 8

Clarion Doublett 4

ECHO

19 stops, 21 ranks.

Lieblisch Gedeckt (32)

Gedeckt (4)

Dolcan 8

Cor d'Nuit 8

Cello Sordo 8

Cello Sordo Celest 8 (2 rks)

Viol Sordo 8

Dulcett 8 (2 rks)

Zart Flute 4

Zauber Flote 4

Cornopean 8

French Horn 8

Kinura 8

Oboe d'Amore 8

Aelodicon 16

Physharmonica 8

Aeoline 8

Clavaoline 8

Regal 4

GALLERY I

2 stops, 2 ranks.

Ophicleide Phonon 8

Clarion Mirabilis 4

GALLERY II

2 stops, 2 ranks.

Flute Overte 8

Zauber Flote 4

GALLERY III

1 stop, 1 rank.

Diapason III 8

GALLERY IV

3 stops, 3 ranks.

Cor Anglais 8

French Trumpette 8

Fagotto d'Orchestre 8

String I

9 stops, 13 ranks.

Contra Basso (16)

Contra Bass Celest (16)

Cello II 8

Cello III 8

First Violins V 8 (2 rks)

First Violins VI 8 (2 rks)

Second Violins I 8 (2 rks)

Second Violins II 8 (2 rks)

Violins II 4

STRING II

14 stops, 15 ranks.

String Diaphone (32)

Contra Viola 16

Violin Diapason 8

Cello 8

Cello Celest 8 (2 rks)

Viola 8

Viola Celest 8

Violin I 8

Violins II 8

Geigen Phonon 4

Nazard Phonon 2^{2/3}

String Fifteenth 2

String Reed II 8

Open Flute 8

STRING III

5 stops, 8 ranks.

Contra Salicional 16

Cello 8

Violins I 8 (2 rks)

Violins II 8 (2 rks)

Violins 4 (2 rks)

Most of the diapasons and chorus reeds that were to form the backbone of the instrument survived these cuts but Richards was quite ruthless when wielding his eraser in the direction of the flutes, strings, and diminutive reeds, and many of the stops in these classes lost a number of higher-pitched ranks, including mixtures. Although the Pedal, Choir, and Great organs lost some stops, they underwent no substantial tonal changes. Likewise, the Echo organ largely retained its character, despite losing almost half of its stops. The entire Unenclosed Swell organ was abandoned, and cuts to the Great-Solo department included the *Corneta Clausa* mixture, which was

to have five ranks of stopped metal pipes. Other deletions included four of the five 32-foot stops on manual departments, i.e. Choir *Dulciana*, Solo *Tibia Profunda*, Echo *Lieblich Gedeckt*, and String II *String Diaphone*—leaving only the *Sub Principal* on the Great. Also, all 100-inch stops were disposed of, except for the Fanfare organ's *Harmonic Tuba* and the Pedal Left's *Posaune*. In total, these alterations reduced the proposed instrument to 313 stops (291 voices and 22 percussions), 403 ranks, and 29,646 pipes. [Ultimately, however, 10 deleted stops were reinstated and 13 new ones were added, thus increasing the instrument to its present size. Also, an extra \$68,000 was obtained officially, but a further \$100,000 spent on the organ seems to have been disguised as being for the Hall's heating and electrical systems, etc.]

The "revised" contract was then sent out to organ builders and, once more, three bids were received. Again Kimball (\$467,716) and Möller (\$418,850)

submitted but there was also a bid from Midmer-Losh (\$347,200).

In his 1950 thesis *The Organ in the Atlantic City Municipal Auditorium*, Arthur D. Carkeek states that Kimball only entered a bid because Richards was

“

Richards was quite ruthless when wielding his eraser in the direction of the flutes, strings, and diminutive reeds, and many of the stops in these classes lost a number of higher-pitched ranks, including mixtures.

”

quite insistent that the firm do so. Indeed, in a letter dated May 30, 1929, Richards told Henry Willis III: "I had hoped and expected Kimball would get it [the contract]." However, Carkeek suggests that Kimball's high price was designed to ensure that the firm did *not* get it.

Sam Hovsepian, a technician who worked on the Convention Hall organ, told Nelson Barden during a tape recorded interview conducted in 1983 that, by this second round of bids, "Sei.

Losh wanted the job so bad he couldn't see straight." However, George's history of the firm states that his brother "still considered the proposition unreasonable

and the conditions imposed...unfair." Nevertheless, Richards encouraged Midmer-Losh to bid but, according to George's history:

...no preparations had been made for the required \$25,000 deposit, so Richards caused the money to be instantly advanced by the bank of which he was President.

The estimates had been boiled down to a price of \$367,200 after months of the most careful calculations, but Richards stated there would be a rejection of any bids over \$350,000...On his urgent solicitation of "bid to get it" the bid was turned in at \$347,200. Richards had no knowledge however of the actual amount of the bid submitted.

In view of the above—and despite Richards' stated hope that Kimball would get the contract—it is perhaps surprising that any company other than Midmer-Losh was in with a chance of winning, especially since the instrument was to include a number of features that were almost Midmer-Losh trademarks, i.e., the extended-compass manuals and the melody stops. Richards would have almost certainly anticipated that the Kimball bid would be too high and, by

Acknowledgement and Dedication

We undertake the organ for the Atlantic City Convention Hall with a deep sense of the responsibility, and fully aware of the difficulties to be surmounted. That we do it "con amore" goes without saying, and with no reserve of judgement on the unusual details of the specification.

We should at this time express our deep personal obligation to the many friends who by their criticism and encouragement and by the opportunities of development they the have afforded, have brought us to this stage, and especially our obligation to the co-workers within and without our own organization.

This is an undertaking far beyond the scope of an ordinary contract and is not merely a big organ deal for one builder but it is an outstanding mark of progress for the entire industry and we bespeak the co-operation of every element in the industry of pipe organ manufacture.

SEIBERT and GEORGE LOSH
and the MIDMER-LOSH organization
Merrick, L.I. May, 1929

Text of an announcement in *The American Organist* of June, 1929. The verbose and unctuous wording of this thinly disguised advert for the Midmer-Losh firm leaves little doubt that it was written by Seibert.

this stage, it was probably dawning on him that there might not be a third round of bids if a tender was not accepted this time around.

It certainly seems that some builders were discouraged from submitting bids because they could not envisage making a reasonable profit from the job, but others simply did not have the resources and facilities for such an undertaking. Some were concerned at the prospect of having to engage all their staff and machinery on one project for a long period of time, perhaps leaving them unable to fulfil existing maintenance contracts and/or submit tenders for other new instruments. Re-establishing a position in the organ building marketplace after completion

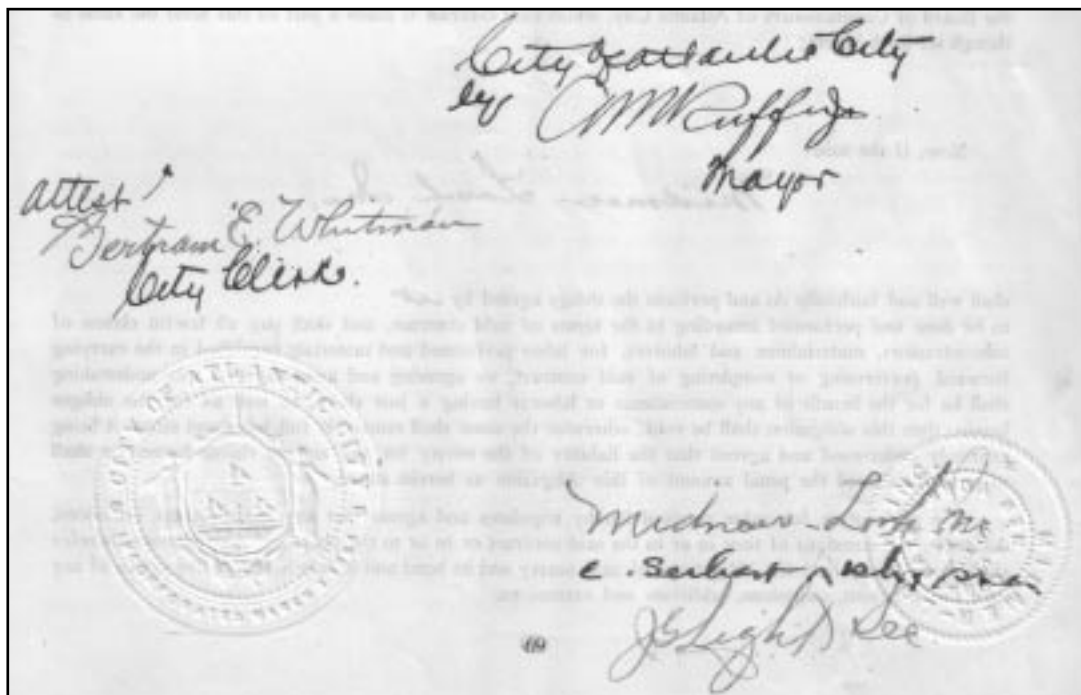
of the Auditorium instrument was also perceived as a problem.

In *The American Organist* of June 1930, Edgar H. Bauman suggested that building the Auditorium organ “would drive an ordinary organ builder to drink or worse” but among those with a more upbeat view was the magazine’s editor, T. Scott Buhrman, who, in an article entitled *An Epoch Making Organ*, stated:

I believe that whoever has the privilege of building this organ will...not lose money...but will make an excellent profit on the books and acquire more experience in the two years allowed for its completion than in any previous twenty years of organ-building activity.

In the final analysis, it was the pessimists who were correct, for nearly all of their concerns turned out to be well founded. Also, with the benefit of hindsight, it can be seen that timing was crucial, because if awarding the contract had been delayed by just a few more months, the Great Depression would have hit and the chances of the instrument even being started would have been reduced, almost overnight, to zero.

Editor's note: This article is, largely, a compilation of material in Atlantic City's Musical Masterpiece—a new 500-page book about the Convention Hall's Midmer-Losh organ.



The contract is signed and sealed. Top: “City of Atlantic City A. M. Ruffu Mayor” Left: “Attest Bertram E. Whitman City Clerk” Bottom: “Midmer-Losh Inc. C. Seibert Losh, Pres. J. S. Light, Sec.” The embossed seals read (left) “City of Atlantic City Incorporated March 3 1854” and “Midmer-Losh Inc. Corporate Seal New York 1924”



Q. Why are the high-pressure pipes held in place with wires and turnbuckles? To prevent them from blowing out of the holes like missiles?

A. Small and medium-sized 100-inch pipes are secured in position by sprung wires; not to prevent them being blown out of the chest (a common misconception), but to ensure a tight fit between each pipe's toe and the soundboard hole in which it stands, as wind escaping through the slightest gap could produce a whistle almost as loud as the pipe's note! Also, even on lower pressures lower than 100 inches, the smaller flue treble pipes can sometimes be seen to lift slightly and rotate in their chests as wind passes through the pipes.

Q. Who paid for the organ—the State Government, Federal Government, or the City?

A. The organ was paid for entirely from City funds, the original contract being for \$347,200 but the final cost rose to about \$500,000. Some of the price rise is accounted for because Richards increased the scales and wind pressures, thus requiring more material (wood or metal) for the larger pipes and more robustly built chests and windlines for the higher pressures. The contract permitted Richards to do this but it did not make provision for Midmer-Losh to receive extra payment as a consequence of him doing so. The result

probably being that Midmer-Losh ended up paying for some of the instrument. Certainly the firm was obliged to pay the costs of any experiments associated with the organ's building or any of its features (e.g. the 64-foot stop and the 100-inch reeds).

A number of additions were made to the instrument as building progressed and many of these were covered by a second contract (for \$17,100 - paid by the City) or by "Special Orders" (also paid for by the City). Others, however, were not. There are tales of a further \$100,000 being spent on the organ, but if this money existed it was probably 'disguised' as being for the Hall's heating and/or electrical systems, etc.

The Great Depression was the villain of the piece, as it caused the Senator and Midmer-Losh to go bust and it made the organ unpopular. Many people could not comprehend why so much money was being spent on a musical instrument at a time when 'the man in the street' didn't have two dimes to rub together. Of course, the contract was a two-way thing and if the City had pulled out of it, Midmer-Losh could have sued for the outstanding balance, thus getting all of the money for completing only part of the instrument. Either way, the money was going to be paid to Midmer-Losh, so the City continued with the building of the instrument, even though the population largely disapproved. Unfortunately, this ignominious start for the organ seems to have set the tone for its future.

The court cases that followed didn't help matters. Midmer-Losh sued for the balance due when the City refused to pay the 20% of each invoice that it was entitled to retain until completion. Richards issued the Certificate of Completion but the City refused to pay, possibly because it didn't have the outstanding \$69,000. The whole matter was the subject of two sets of legal proceedings and Midmer-Losh won, but the firm's legal expenses ran to some £7,000 and the final payment was not made until 1934 (two years after completion). Also, some of the money paid to the firm was 'scrip' that was subject to an additional eight percent shrinkage when presented at the bank.

This whole matter is dealt with, in considerable detail, in 'Atlantic City's Musical Masterpiece'.

How the company would have fared if it had not been associated with Richards is a matter for inconclusive speculation. Without him, the firm would almost certainly have not built some the world's most notable organs, but it may have survived for longer as a financially secure business, albeit building mainly undistinguished instruments. However, bearing in mind the Depression, it could be argued that the firm would have suffered more, and sooner, without the Convention Hall job.

The Great Atlantic Hurricane of September 1944

...About a thousand persons took refuge at Convention Hall, lit by candlelight and the beams from automobile headlights. Doctors treated evacuees with fractures and cuts, as well as hysteria. Many never made it to the shelter. Families rode out the storm in isolated boardwalk apartments with their valuables and emergency belongings packed up: The time between the threatened high tide and the storm surge that shattered the boardwalk and coursed down city streets had been too brief to allow escape.

At least two people at Convention Hall that night took away happy memories, however: First Lt. Thomas Murray, a thirty-mission B-24 bombardier, and Lucy Stetson were married at 9 P.M. Murray's parents held flashlights to illuminate the ceremony as bedraggled, barefoot guests who had been evacuated from the Ambassador Hotel looked on.

Excerpted from the book *Great Storms of the Jersey Shore*, by Larry Savadove and Margaret Thomas Buchholz (Down The Shore Publishing, 1993). Copyright © 1993 Down The Shore Publishing Corp. Reprinted with permission.

[This was the hurricane that caused the basement of Convention Hall to flood to a depth of several feet. The combination action located there was ruined. The seven Kinetic blowers in the basement were underwater and had to have their motors baked out and the blower cabinets rebuilt. —Ed.]



Newspaper photo of the Pontifical Mass held in Convention Hall during the Lady of Lourdes Pilgrimage and Pageant that took place in Atlantic City May 10, 1958. The organ can be seen being played—most likely by Lois Miller.

The Disappearing Steuben Glass

This was reported by an Atlantic City Police Officer who used to work as a Security Guard at Boardwalk Hall...a story perhaps to be repeated but not necessarily believed:

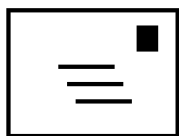
Some years ago, during a Gift Show at Boardwalk Hall, a worker appropriated a very expensive piece of Steuben Glass from a display area in the Hall. The valuable piece was missed immediately and a search began.

Everyone was surprised when the rare piece was discovered—hidden away until it could be removed from the Convention Hall.

Where did they find it? It was stashed temporarily in the opening of one of the large pedal pipes in the Midmer-Losh organ!



REGINALD FOORT AT THE CONSOLE OF THE BIGGEST ORGAN IN THE WORLD, ATLANTIC CITY, U.S.A.



we get mail

on the subject of

Atlantic City's Musical Masterpiece

From James D. Crank

...the new book on the Grand Organ arrived in perfect condition. If I needed any more information on the organ, I sure don't know what it would be. This is a masterful piece of work and well written for sure. I started browsing in it right after dinner, then just had to read the whole thing and finished at 2:00 AM. Just couldn't put it down.

From Stan Yoder

...most impressive!.. I'm astounded at the degree of detail!

From Larry Chace

The book has been impossible to put down...and my eyes and brain are exhausted from trying to absorb it all right away...While many folks have seen lots of detailed information about the Atlantic City organs...there is very much more in the book...It's just like Christmas in June!

From Charles Swisher

I was reading just the photo captions last night...and they are worth the price of admission alone...I am awestruck by the book and the wonderful work you have done. This book will knock people's socks off when they get into it.

From Frank Vanaman

I've just received both the ACMM book and the Fred Hess picture book, and they are quite something. I'm impressed by the detail in the ACMM. You may have included more detail than most people would want, but I'd rather see too much detail than not enough.

From Antoni Scott

Just received my copy of your book. Outstanding! I had intended to just read a few chapters but found that I couldn't put it down. As with the original version, there is so much information available that it should satisfy the most curious of organ enthusiasts.

From Michael Fox

Congratulations on Atlantic City's Musical Masterpiece! I spent a few hours with it yesterday and I am awe-struck by the amount of information you managed to collect, organize, and present so lucidly...It is a real monument, and I hope it helps speed the day when the Senator's magnum opus is fully restored. All in all, you've done a magnificent job.

From Will Scarboro

I just received a copy of your book...and I am absolutely astounded by the intricacies and the detail by which your book goes. A hearty congratulation is in order for this extraordinary contribution to the organ world.

From Donald MacKenzie

Many congratulations on the publication of your magnum opus! Truly a wonderful result to your exhaustive studies of the Atlantic City Convention Hall Organ and all associated with it. I have not had time to read it from cover to cover but will probably need to take a holiday in order to do so!

From Tom Nichols

...the brand-new book about the Atlantic City Convention Hall Organ is simply outstanding and a must-have for every organist and organ enthusiast. I can hardly put it down.

From Nelson Barden

I meant to read the introduction and then spend a week or so savoring each chapter. But I couldn't put it down, and ended up reading from cover to cover in one sitting. What a staggering achievement! Your steadfast determination and decades of hard work have finally paid off - the portrait of ACCHO is entirely convincing and wholly satisfying. Your book, like the instrument itself, is the ultimate example of A Pipe Dream Come True. Congratulations and many thanks. This splendid story will be read, renowned and treasured for generations to come.

Helicopter Music



A Bell Jet Ranger helicopter making the nation's first indoor helicopter flight. Phyllis George, Miss America 1971, accompanied the pilot during the second flight at the celebration. The organ is being played. One wonders what was being played at the time, and who was playing. (right) An Early Photo Of The Main Auditorium — This interesting photo was taken before the organ kiosk was installed and before the stage was extended into the auditorium. The original loudspeaker cluster can be seen above the proscenium. The photo would probably have been taken around 1929-1930.



Errata

Atlantic City's Musical Masterpiece

I've already spotted a few spelling mistakes in *Atlantic City's Musical Masterpiece*, despite the proof-reading. With 178,000 words there are bound to be some errors, I guess, but I apologize all the same. Of more concern are technical errors that I've made, so please note:

On page 281 (photograph of the main console's right jamb), the sixth and seventh rows of stop keys are the opposite way around to how I have listed them in the text that accompanies the photograph, i.e., the sixth row contains the Solo-Great flues and the seventh has the Solo-Great reeds, etc.

On page 182, third line from bottom, the text should read: "The stop-key for the 16-foot Violone on the Echo organ is engraved Willis Viol." For some reason, I mistakenly stated that the stop's 32-foot register, on the Pedal, was engraved "Willis Violone."

Again, my apologies for these errors.

—Stephen D. Smith

Historic Preservation Award For Boardwalk Hall

The New Jersey Department of Environmental Protection, the Office of Historic Preservation and the New Jersey Historic Sites Council presented an Award on May 11, 2002 for "Contributions of Excellence" for the "Restoration of the Auditorium of Historic Atlantic City Convention Hall On the Boardwalk in Atlantic City."

The award states in part: "When Atlantic City Convention Hall was built, the city fathers who placed the state seals around the Hall had a grand vision of a National attraction. With this project, that vision has been renewed. What more can one say about a building that has an internally lighted stained glass globe above the stage with the letters "WPG" — for World's Play Ground? Thanks to this project, Atlantic City's Convention Hall is once again a splendid palace for the spectacular."

Membership

Yearly ACCHOS membership dues are:

Regular \$20 • Contributor \$40 • Donor \$75
Supporter \$100 • Benefactor \$250 • Sponsor \$500
Life Membership \$1,000

Overseas Regular membership is \$30 to defray postage costs. Please make checks payable in your currency to ACCHOS and mail to: Atlantic City Convention Hall Organ Society, Inc., 1009 Bay Ridge Avenue, PMB 108, Annapolis, Maryland 21403
 The ACCHOS is a 501 (c)(3) organization incorporated in the State of Maryland, USA.

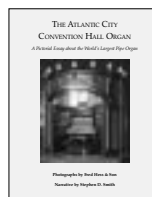
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