

the GRAND OPHICLEIDE

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

Issue 28

Summer 2005



the **GRAND OPHICLEIDE**

*Journal of the
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 Atlan-
tic City Convention Hall Organ Society,
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*Design & Layout
Dunlap Design Studio, Inc.
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On The Cover – Boardwalk Hall, Upper Balcony Concourse — The tripartite arches have plaster column capitals that depict land and sea creatures. Set into the loggias of the fourth bay and into the ceiling above, are ornate composite-material grilles which are part of the Midmer-Losh organ chambers. The concourse, exterior surface of the grilles, extant arches, columns and capitals have been restored and repainted in historically correct colors. (*from www.boardwalkhall.com*)

Midmer-Losh Mysteries And the One Who Heard It All

By Charles Swisher

Stephen D. Smith's remarkable book, *Atlantic City's Musical Masterpiece*, published in 2002, has been recognized as the most comprehensive and detailed work about a pipe organ ever published. Its wealth of information about the Midmer-Losh organ is amazing, but some details about the instrument, especially its early years of operation and who played it, remain something of a mystery. An early Convention Hall brochure (possibly prepared by Emerson Richards) states the following:



William Jackson, circa 1932

Stephen D. Smith comments: I always find it fascinating to see previously unknown photographs of the ACCH organ's main console, especially when there's an organist seated at it. One of the recurring questions that has exercised my mind over years is: "What swell boxes did they set on what swell pedals?" I know what boxes I'd allocate to what pedals, but it would be interesting to see what arrangements other players used. Every organist had their preferred settings and I always look at the top two rows of stop-keys (the swell pedal selectives), in pictures such as this to see what's what. Sadly, every stop-key in this picture is off, so we learn nothing from it. Also, it's impossible to read the engraving on the stop-keys, so questions about when some of the stops were moved around (i.e. the Great-Solo's Flute Twelfth and the Solo's French Horn swapped places) cannot be addressed either. The only certainty we glean from this picture is that it was taken some time after the "main run" of photos showing the instrument under construction. That's because this picture's number (in the bottom left corner) is 6705, whereas the last picture (that we know of) of the ACCH organ being built is numbered 6044. So, this one was some 600 photographs on.

The first organist was James Winters, followed by the late Rollo Maitland, Firmin Swinnen, Charles M. Corbin [sic], the late Arthur Scott Brook, Carl Bonowitz, William Jackson and Lois Miller the only feminine artist to play the big console. (from: <http://theatreorgans.com/atlcity/index2.htm>)

This list (likely dating from the 40s or 50s), along with other errors and anomalies in the brochure are curious. There is no distinction made between resident organists, e.g. William Jackson, Lois Miller, and Barbara Fesmire, versus guest artists or just visiting organists.

The best information at hand is that the following organists played the Midmer-Losh at one time or another. Our hope is that readers or others will update this information and help fill in more details.

Official City Organists

William Jackson 1926–1936

Lois Miller 1942–1969

John Goodman (*Lois Miller's substitute*)
1950–1953

Barbara Fesmire 1969–1978

Other Organists

Rollo Maitland – July/August 1930

Firmin Swinnin

Charles Courboin

Reginald Foort August 1938

Robert Elmore November 1956

E. Power Biggs

Virgil Fox

Continues on page 3



WILLIAM H. JACKSON

4½ Years to Build — The Only Organist Who Can Play the World's Largest Organ — 32,913 Pipes
NOW AT CONVENTION HALL, ATLANTIC CITY, N. J.

BROADCASTING DAILY
AT 1 P. M.

— from the —

CONVENTION HALL

ATLANTIC CITY, N. J.

STATION W. P. G.

●
TUNE IN—Hear Your Favorite Song
ALL REQUESTS WILL BE PLAYED
●

Write—WILLIAM H. JACKSON
CONVENTION HALL
ATLANTIC CITY, N. J.
Nation's Playground

Post Card

THIS SPACE FOR
ADDRESS ONLY

Stamp

William H. Jackson at age fifteen was billed as a child prodigy and the boy wonder of Philadelphia. He began playing the organ for silent movies in well-known movie theaters in Philadelphia. People were in line for many blocks to hear him play. When he was nineteen, he was Pierre du Pont's private organist. Mr. du Pont asked him to stay with them on their estate, but being a young man, he preferred to go home each day. He was picked up and brought home by the du Pont's limo driver daily.

Later on he came to Atlantic City to play at the Capital Theater for silent movies and once again people were in line for many blocks. Around the age of twenty-five he became the City Organist for Atlantic City, New Jersey, playing the world's largest organ until 1936. He broadcasted daily from the Convention Hall on radio station WPG.

Mr. Jackson played the organ for the Ice Shows in Convention Hall and would cut the fingers out of a pair of gloves to play the organ and still keep his hands warm!

In the middle thirties my father went to New York City to become organist for the Radio City Music Hall opening for *Pinocchio*. He also played at the Waldorf Astoria for the French ambassador.

In the early forties he returned to Atlantic City and began playing at Trenches Neptune Inn across from the Knife and Fork. It was the first bank building to be made in to a restaurant. He also played at McGee's in Atlantic City.

Bill Jackson was known to be able to play any song you requested. People came from all over the world to ask him to play their favorites. When the Beatles were here in 1964, John Lennon came in to Trenches and sat on the organ bench with daddy all evening. They had a wonderful night. John said he was so happy to be there to hear my father turn the keyboard into music magic.

His life and music were a blessing to behold.

Submitted by a very proud daughter.

Christine Jackson Foreman Jones

Continued from page 3

Lois Miller holds the record with the longest tenure: 1939–1969, a period of thirty years. She was truly a well-loved musician in Atlantic City. One of her career highlights were daily outdoor summer concerts at the Heinz Pier playing a Hammond organ. Thousands were attracted to these events for many years. She was known as the “Singing Organist” as you can see from the postcard at Heinz Pier with a microphone. There were always sing-a-longs with the audience. Ernest Lehrer writes about Lois in his article “An Atlantic City Native Remembers” which appeared in the Winter 2003/2004 issue (22) of *the Grand Ophicleide*, also available as a PDF file at www.acchos.org > News. The four photos of Lois Miller are indicative of the span of time she spent at Convention Hall.

Tom Delay's story about hearing Lois Miller in 1963 is worth repeating here:

Continues on page 5



SINGING ORGANIST, HEINZ OCEAN PIER
ATLANTIC CITY, N. J.

Continued from page 4



She played for a Kiwanis convention in the late 70s. It was in June 1963 that I heard Lois Miller play the M-L. I related this story to Dave [Junchen]—he wished I had told him this well before [he wrote] Vol. I [of The Encyclopedia of the American Theatre Organ.]

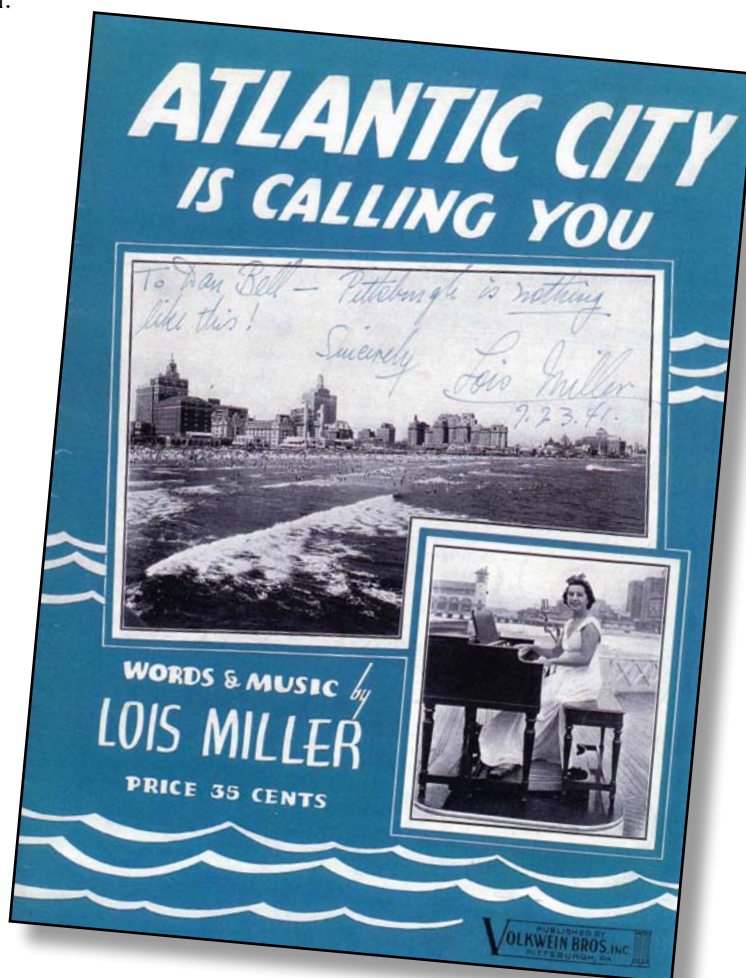
The first night of the 1963 Kiwanis Convention, Lois Miller played the organ as a church organ. This was the second pipe organ I ever heard. Might as well go for the best! Lois played Mallotte's "Lord's Prayer" during the first night's proceedings, as this was also a memorial for passed-on Kiwanians. There was a fellow helping her register the organ on all 5 nights. I have since learned this was [William] Rosser.

Anyway, the Lord's Prayer kept building and building AND BUILDING. At the "For thine is the glory..." the big reeds were gradually added into the already thundering organ (I am getting emotional just remembering it). By the near end, the 100" reeds were bringing the roof down. I was absolutely awestruck. As a 9-year-old kid, I was hooked. I looked over at my mother; she had tears streaming down her face. That was the first I learned of the emotional impact of music and the organ.

The remaining nights, the organ was played by Mrs. Miller as a theatre organ with all sorts of pop and show tunes. THAT was something I had NEVER heard an organ do!!!

It would be 35 years before I saw/heard/played this magnificent organ again. I hope I get to hear it restored one of these years.

Lois Miller McGill died on October 6 at age 77 in the 70s. Someday, her composition, "Atlantic City Is Calling You" will have to be played once again in the hall.



Continues on page 5

LOIS MILLER



BARCLAY COURT
NINE SOUTH PENNSYLVANIA AVENUE
ATLANTIC CITY, NEW JERSEY

April 14, 1955.

Dear Mr Kennedy:

Your letter was forwarded to me from the Hall and I am happy to answer it and tell you some things about the Big Organ.

I have been Official Organist there for the past thirteen years and enjoy the work very much. Right now we are in the midst of a huge Catholic Educational Convention and the town is full of Priests and Nuns....mostly Nuns. Yesterday when I left the Big Organ to go up to play for a session in the Ballroom on the 4 manual Kimball we have there, I told Mother that I was in a sea of black! I had a yellow coat on and all around me were Nuns.

Each convention is different. One week I will play for the American Bankers, with the men at night in white tie and tails and the women in fine furs and gowns and you can imagine the type of music I play for them. Then the next week we may have a C.I.O. Steelworkers convention and the music is very different. That is what has made the past years so exciting for me.

Now to answer some of your questions. The 5 manual console has only about half of the stops as the Big Organ but of course you have to turn on the 9 motors of the Big Organ to use the other one. Unfortunately we haven't been called upon to use the 5 manual one for years. Everyone wants to see and hear the Big one. I play the one in the Ballroom much more than the Big Organ. We have business meetings there and huge banquets etc.

Mr Brooks has been dead for years and was never the City Organist. He helped to install the organs at the Hall and played them once in a while, long years before I came here from Pittsburgh but he never played for any conventions. I never heard of any book he was writing but there is a book on a number of world famous organs written by a Dr Barnes. It was published years ago and I have it but I can't find it now. I have such a large library. In it he has some fine photographs of both organs and a very fine description of them. I hope you will be able to get it somewhere.

I don't know how far you are from Regina, but I have a very dear friend there and I'd like

you two to meet. He is Justice Percy Gordon of the Court of Appeal in Saskatchewan. His address is 2424 College Avenue. How happy he would be to hear from you and to know that you and I had been writing to each other. He is a wonderful man.

I am enclosing a book about the organ and also my picture at the console.

I hope that you may come down this way sometime and can see and hear the organs. Atlantic City is a fine place. We seldom have snow because the Gulf Stream is getting nearer each year. We had a good snow-fall right after Christmas and the children went crazy and they let the schools out, so they could enjoy it before it all melted.

Kindest Regards,

Lois Miller



John Goodman was Lois Miller's substitute organist from 1950-1953. During the Organ Historical Society's Historic Citations Presentation on October 26, 2004, he regaled us with some stories. In those years the Midmer-Losh was nearly all operational and John told stories about playing duets with Lois Miller using the 5-manual portable console then located and operational on stage right.

During an Ice Capades production, he recalled coupling everything possible to the Great and let loose during a practice session. He said the ice cracked from the monumental sound and vibration created in the hall, and the vibrations could be felt on the Boardwalk in front of the hall. Wish we were all there!

From 1960 to the present, John Goodwin has been the house organist at the Hershey Theater in Hershey, Pennsylvania, and will be seen in an interview on the forthcoming ACCHOS DVD when it is released later this year.



Barbara Fesmire took over the job of official organist when Lois Miller retired in 1969. This colorful article about her appeared in the summer 1964 issue of *Theatre Organ*:

Delaware Valley Chapter members had the unusual opportunity last November of hearing Miss Barbara Fesmire, daughter of Laura T. Fesmire, Delaware's secretary, play the huge Midmer-Losh 7m/455r organ in Atlantic City Convention Hall, New Jersey. This is one of two exceptionally fine instruments in the building. The other, located in the ballroom, is the largest and most complete theatre organ ever built, having four manuals and 55 ranks — but more on this one in a future article.

Beauty and the Beast

Only a real musician and a master organist can hope to control the vast resources of this famous organ. The console is designed so that the organist finds every control within reach. From this giant "brain" the tone of over 33,000 speaking pipes is controlled.

At this fantastic console Miss Barbara Fesmire rendered a recital for the Delaware Valley chapter last November.

Barbara, who is as pretty and charming as she is talented, was born May 5, 1943 and began her musical career on the piano at the age of five. At the age of 13, she began studying at the Wurlitzer Organ Studios, but her natural talent for the instrument demanded a more advanced type of instruction to fully develop her musical aptitude. So in 1957 she enrolled as a pupil of ATOE's Leonard MacClain and has been studying organ techniques with this renowned organist and teacher ever since.



Barbara told these stories during the OHS Historic Citations Presentation on October 26, 2004:

She recalled the dedication of the West Hall when a drum and fife band was to lead dignitaries from the new West Hall into the main auditorium for ceremonies and music. She could not hear the musicians at such a great distance, so a stagehand held a walkie-talkie to her ear while another stagehand held a walkie-talkie in front of the marching band as they entered the hall, and she was able to keep time with the musicians.



She also recalled at least one rowdy convention where she had to have security guards protect her at the console while she played as the proceedings became rather violent.

Thanks to Barbara, four reel-to-reel recordings were gifted to ACCHOS that were recorded in 1964 during a daylong session in Convention Hall hosted by William Rosser (on the left of picture at left) for an organist's gathering. Barbara played both organs and called our attention to the fact that, during the morning Kimball sessions in the Ballroom, you could hear her practicing on the Midmer-Losh organ faintly coming through the building walls. There is an exceptional version of the famous *Toccata* from Widor's 5th Symphony played on the Midmer-Losh organ. It is first heard as a practice session and then in performance played so well that one cries to hear it again on a restored instrument. Alas, the performance version tape runs out before the end of the piece, but we may eventually release these recordings for archival purposes because they are so interesting and remarkably representative of the sound of these great organs when they were cared for.

Barbara is presently house organist at the Sedgwick Theater in Philadelphia, Pennsylvania, and teaches both organ and piano.



Rollo Maitland played a series of recitals on the Midmer-Losh organ from July 17 to August 27, 1930. An article written by Rollo Maitland that appeared in the November 1, 1930 issue of *The Diapason* detailing these recitals can be found in the Summer 2001 (Issue 12) of *the Grand Ophicleide* and the article is available as a PDF file at www.acchos.org > News > Issue 12.

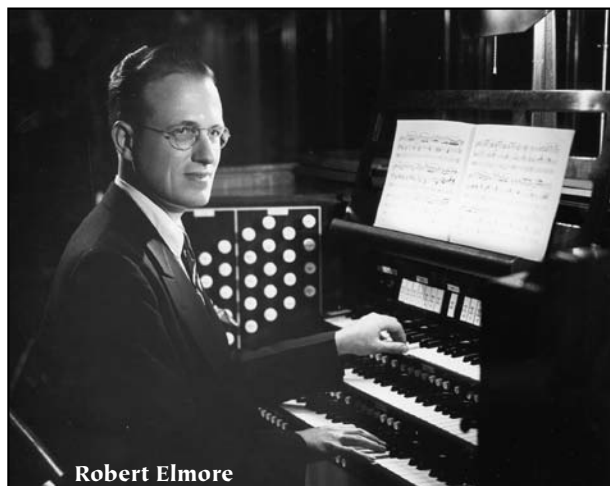
Continues on page 8

Continued from page 7

The name **Firmin Swinnen** (1885–1972) may not have a high recognition factor today, but from 1914 until the mid 1950s he was a celebrity organist, first in Britain then in the United States. His greatest claim to fame was his 32-year association with Longwood Gardens. Swinnen was better known for his performing—and improvising—than for his published works, but his handful of compositions has real merit and deserves to be heard. Fortunately, all his original works for solo organ, plus five transcriptions, have been recently recorded on the Longwood Organ—the instrument dearest to his heart. It is not known how many times he played the Midmer-Losh.

Charles Courboin, the noted Belgian organist was organist at St. Patrick's Cathedral in New York City and played the Wanamaker organ on a number of occasions, notably on March 1, 1930 for a performance by the Philadelphia Orchestra conducted by Leopold Stowkowski. No details of his playing the Midmer-Losh organ have come to light.

Reginald Foort, the noted British theater organist visited the Convention Hall in 1938 and wrote, "While my wife and I were in America in 1938 to see the Möller being built in Hagerstown, Maryland, we went to Atlantic City and spent a fabulous day in and on the Convention Hall Organ. The Full Organ without the five Tubas on 100" of wind was the most fantastically glorious sound I ever heard. But the pressure from the Tubas literally hurt one's ears. It is the World's largest pipe organ; note the seven manuals."



Robert Elmore



E. POWER BIGGS ... on RCA VICTOR RECORDS



A fine photo of Felix Hell during a taping for a German TV documentary. The organ was not operational at this time, but Felix Hell will surely play the Midmer-Losh one day in the future.

Robert Elmore is noted for his remarkable Mercury recordings made in 1956. *Bach on the Biggest* was recorded on the Midmer-Losh, and *Boardwalk Pipes* was recorded on the Ballroom Kimball organ. Both of these LP recordings have been transferred to CD and are available online at www.acchos.org > Store.

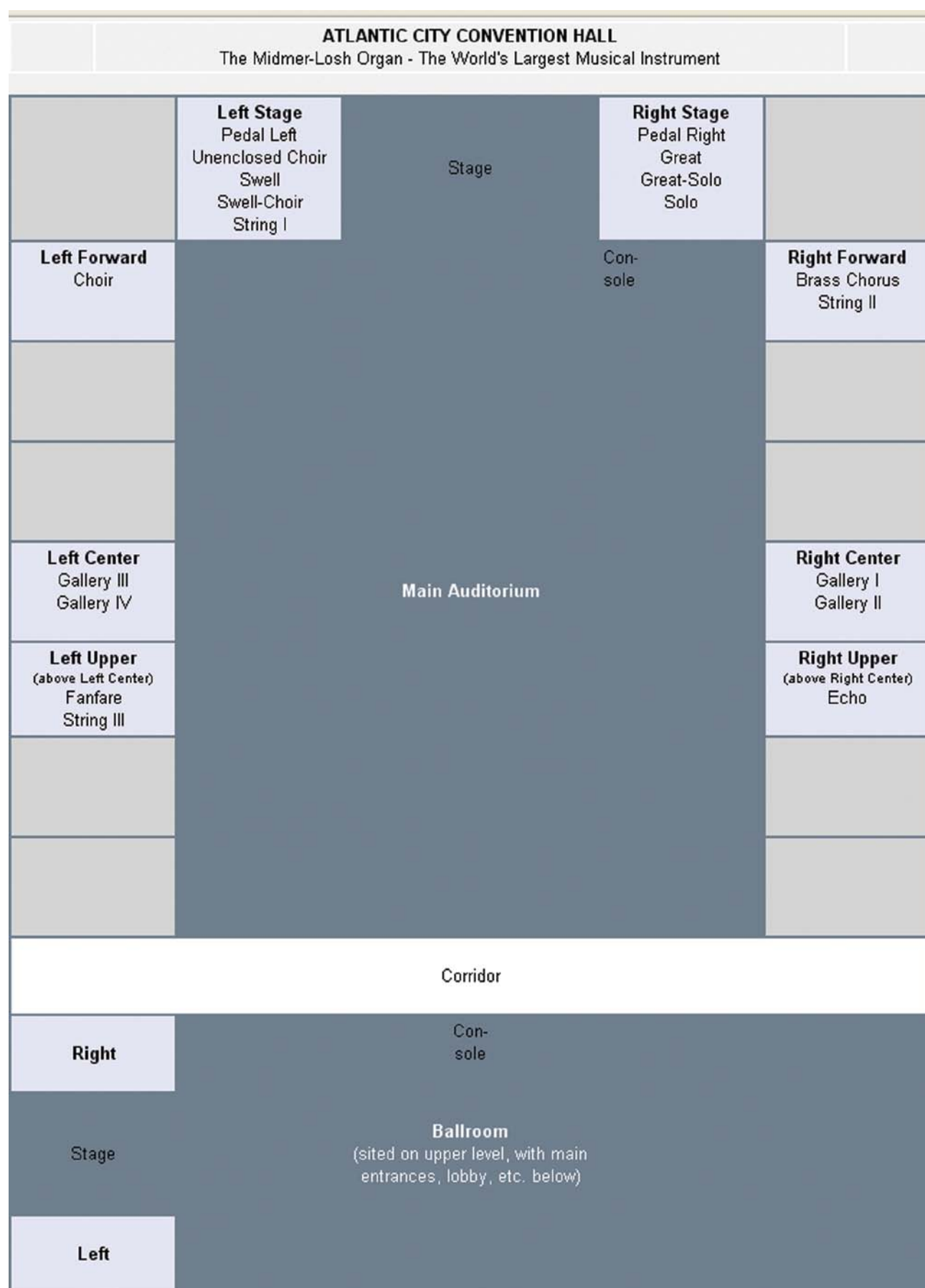
E. Power Biggs needs no introduction due to his important contribution to the art of organ recording, who help popularize classical organ music via the LP record. The photo of Biggs was taken to publicize a recording, and it is not known when and if he actually played the organ.

Virgil Fox briefly visited Convention Hall at a point, now many years ago, and played the organ. His manager, Richard Torrence, recounts that Virgil was not particularly enamored of the instrument. It was more than likely a time when the organ was badly out of tune and possibly a cold dank day in the hall.

And, so who is the "one who heard it all"? This honor would surely go to William Jackson, who had the pleasure of playing the Midmer-Losh through the 30s when it was new and at its best with everything working as Emerson Richards intended.

The rare Fred Hess & Son photo (page 3) shows Jackson at the console, and it is exciting to see it in its original pristine condition.

What a treat it would have been to have been there when he put the organ through *all* of its paces. Sadly, no recordings are known to exist from this period and even if they did, the recording industry was in its infancy and nothing was available that could have captured the essence of this great and noble instrument.



The Hammond Connection

Emerson Richards and the Midmer-Losh Organ Involved

Orpha Ochse has kindly granted permission to reproduce the following excerpt from her book The History of the Organ in the United States. As she notes: "...the debates make up one of the liveliest chapters in American organ history, as organists and builders sought to prove what an organ can and should do."

THE HAMMOND CASE

Promotion of electronically-produced music was something the Hammond company managed with unusual skill and success. By late 1935, organists and builders alike had become concerned about Hammond's advertising and the company's claims that its instruments could serve a church as well as a pipe organ that cost much more. The fact that these instruments were called "organs" was also a matter of concern to some, although that objection did not actually become the major issue.

Organ builders fought ads with ads. The 1936 organ journals carried promotions for the "genuine article," countering Hammond's paid announcements of the number of churches in which the Hammond product had been installed since the last issue. By August, Hammond claimed to have placed the \$1,250 instrument in 567 churches.

Meanwhile, the Council of the American Guild of Organists took up the matter of the electronic instrument. While the use of the word "organ" was questioned, the Council found more important the claim that these instruments could produce the effects possible on a pipe organ. Complaints were filed with the Federal Trade Commission in 1935, charging the Hammond company with misrepresentation of the tone quality and value of the Hammond instrument. The statement of the FTC explained:

Among representations allegedly made by the respondent company in its advertising matter are that use of "The Hammond Organ" means "that real organ music of unbelievably beautiful quality is now possible in any home at an expense no greater than that of a good piano"; that the instrument "produces the entire range of tone coloring necessary for the rendition, without sacrifice, of the great works of classical organ literature," and that may organists agree the instrument is comparable to pipe organs costing \$10,000.

Hearings began in Chicago in March 1937, and the debates make up one of the liveliest chapters in American organ history, as organists and builders sought to prove what an organ can and should do. Dr. C. P. Boner, professor of physics at Texas University, used a tone analyzer to compare a Hammond instrument with the pipe organ in the home of Dr. William H. Barnes. There were auditory tests, in which "disinterested musicians" were asked to compare the sound of the Aeolian-Skinner organ in the University of Chicago Chapel with that of a Hammond Organ with six power cabinets and twenty-four amplifiers.

Senator Emerson Richards, Arthur Dunham, William Lester, William H. Barnes, Horace Whitehouse, and Barrett Spach were among the organ authorities who testified in the hearings. At one point Mr. Spach stated that Hammond "falsified the intentions of

Bach." Lynn A. Williams, counsel for Hammond, asked, "Did Bach tell you what his intentions were?" To which Mr. Spach retorted, "Did Blackstone tell you what his intentions were?"



Laurens Hammond was, of course, examined. He revealed that his background was in engineering, science, and mathematics, that he was not qualified to answer musical questions, and that he did not play an instrument. Part of his testimony consisted of demonstrations of the tonal resources of a Hammond instrument that had been set up in the courtroom. Repeated attempts were made by the defense to introduce into the testimony a wave-analyzer test of an alarm clock buzzer, which was supposed to produce pitches up to the fiftieth harmonic. This evidence was not admitted, and the "government counsel declared that the clock was not an organ."

Hammond testified that his instrument could do the things claimed for it, and, further, that it could do many things that a pipe organ could not do, and in this respect was a "noticeable improvement" on the organ. A member of the Hammond firm "reproduced for the entertainment of the audience the rumblings of the San Francisco earthquake, a guitar solo, a xylophone, a dance orchestra, a calliope at the circus, a whistler and dog, a locomotive whistle and other classics not found on service lists."

In October 1937 the hearings were reopened in Atlantic City, and were followed by the final hearing in Washington, D.C. Dr. Charles Courboin and T. Scott Buherman were new witnesses, and there were additional demonstrations, this time using the Atlantic City Convention Hall organ and a Hammond Organ that had been set up in a church.

Dr. Boner again testifies in the final hearing. The December issue of *The Diapason* described his experiments since the Chicago hearings. They were made outdoors, "a trumpet pipe being placed in a tower twenty-three feet high and a microphone in another tower of the same

height, while a Hammond electronic organ was raised to the top of a pole with block and tackle and the wave analyzer was again brought into use." Boner concluded that Hammond instrument would have to have thirty to forty drawbars to duplicate organ tones, and finally, that it could not produce pipe organ music.

The final oral arguments took place in April 1938. Hammond's attorney predicted that pipe organ building would soon be as lively a business as the making of kerosene lamps. However, on July 12 the Federal Trade Commission ordered the Hammond company to cease its claims that its instruments could equal a pipe organ in its range of harmonics, that it could produce the tone colors necessary for proper rendition of organ literature, or that it was comparable to a \$10,000 pipe organ.

After the trial, Laurens Hammond said that the case had cost a considerable sum, but the publicity had been so extensive that resulting extra sales had covered the expense. The silver lining in the electronic cloud was the much-needed advertising revenue it showered on the depression-parched tills of the organ periodicals.

Orpha Ochse, *The History of the Organ in the United States*, Indiana University Press, 1975; pp 371-373

Porter Heaps was a well-known organist from the area who had been hired by the Hammond Company a few months before to become a demonstrator for this new product. He had also been giving weekly concerts on the Aeolian-Skinner chapel organ at the University of Chicago and became an ideal person to take part in this comparison test. Around twenty of the most outstanding musicians from

Chicago were present, including the conductor of the Chicago Symphony Orchestra, conductors of several choral groups, music teachers, critics and many orchestral players.

Heaps played the pipe organ while another organist demonstrated on the Hammond. Heaps was later accused of being biased toward the Hammond instrument because he knew both instruments and he may have used registrations on the pipe organ that tended to give the Hammond a slight advantage. He refuted this charge. The result of this test was that few listeners actually heard a discernible difference between the two instruments and consequently the panel ruled that the Hammond Company could call their instrument an "organ" as long as phrases like "several million tone combinations" could not be used in their advertisements.

James Welch, "Porter Heaps Versatile 20th-Century Organist" *The American Organist*, June 1990, Vol 24, No 6, pp. 84-86.

• • •

One can only imagine what was going through Emerson Richards' mind during the evaluation at Rockefeller Chapel in Chicago, not to mention his cleverness in arranging a further comparison of a Hammond against the Midmer-Losh in Boardwalk Hall. That session would have been something to audit!

I am reminded of a story told by Dennis McGurk, the most recent Curator of the organs in Boardwalk Hall. It seems a rock and roll band was rehearsing for a performance and a wager was made that the band with all of its huge speakers and amplifiers could easily outplay the big organ. When the Midmer-Losh was let loose, it easily swamped and overrode the sound from the band and the bet was lost. —C.S.

News Update

The Technical Committee of the Historic Organ Restoration Committee, Inc. has submitted a detailed plan for restoration of the Ballroom Kimball Organ as a first step in returning both it and the Auditorium Midmer-Losh back to concert performance level. This plan awaits approval by the Trustees at their next meeting sometime this fall.

Atlantic City Convention Hall Organ Society, Inc. *A Non-Profit Organization*

2003 Statement of Financial Activities
Prepared by ACCHOS, Inc. and audited by Truitt,
Pouliot & Associates, P.A., C.P.A.

Support and Revenues

Contributions	\$21,022
Revenue	<u>6,947</u>
	27,969

Expenses

Program Services	10,561
Support Services	<u>11,243</u>
	21,804

Changes in Unrestricted Assets 6,165

Unrestricted Net Assets – Beginning of Year . 57,664

Unrestricted Net Assets – End of Year 63,829

Membership

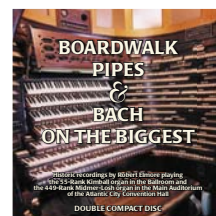
Yearly ACCHOS membership dues are:

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.

Boardwalk Pipes & Bach on the Biggest

Compact Disc Recording
The legendary Mercury recordings
digitally re-mastered in stereo
featuring the Ballroom Kimball
and Midmer-Losh organs, played
by Robert Elmore
Price: \$15 (plus S & H)



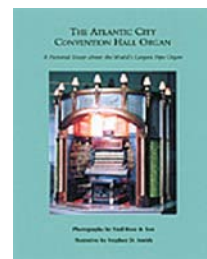
Atlantic City's Musical Masterpiece

The Story of the World's Largest
Pipe Organ
By Stephen D. Smith
500 pages, 7" x 10" cloth-bound
volume
A complete illustrated history of the
Midmer-Losh Pipe Organ
Price: \$25 (plus S & H)



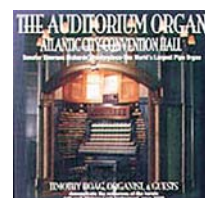
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