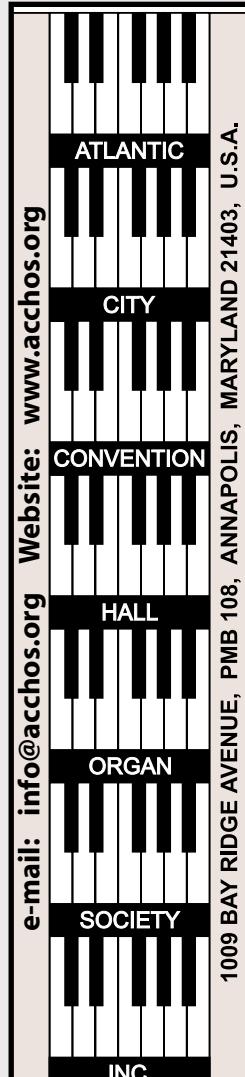
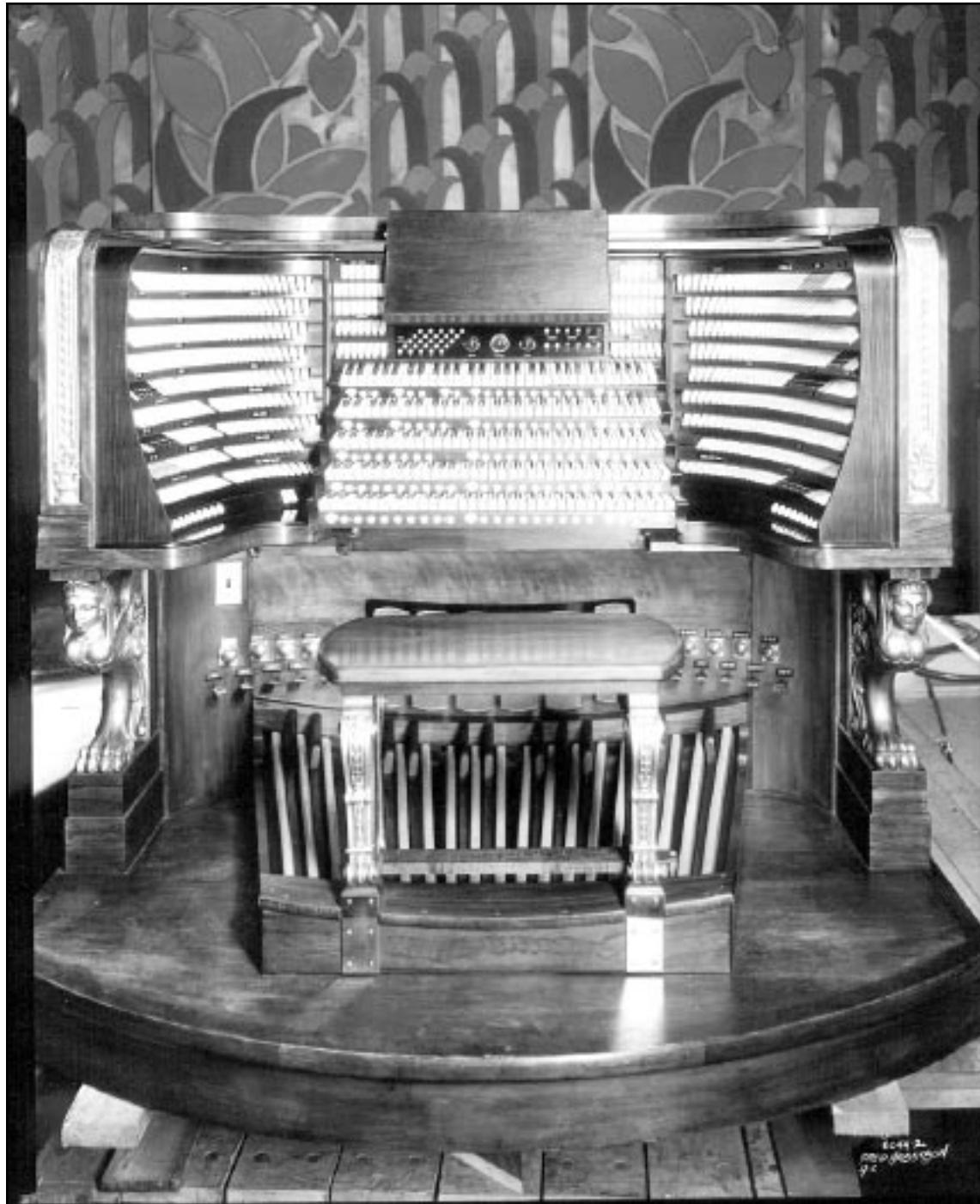


the GRAND *OPHICLEIDE*

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

Issue 9

Fall, 2000



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

1009 Bay Ridge Avenue, PMB 108, Annapolis, Maryland 21403
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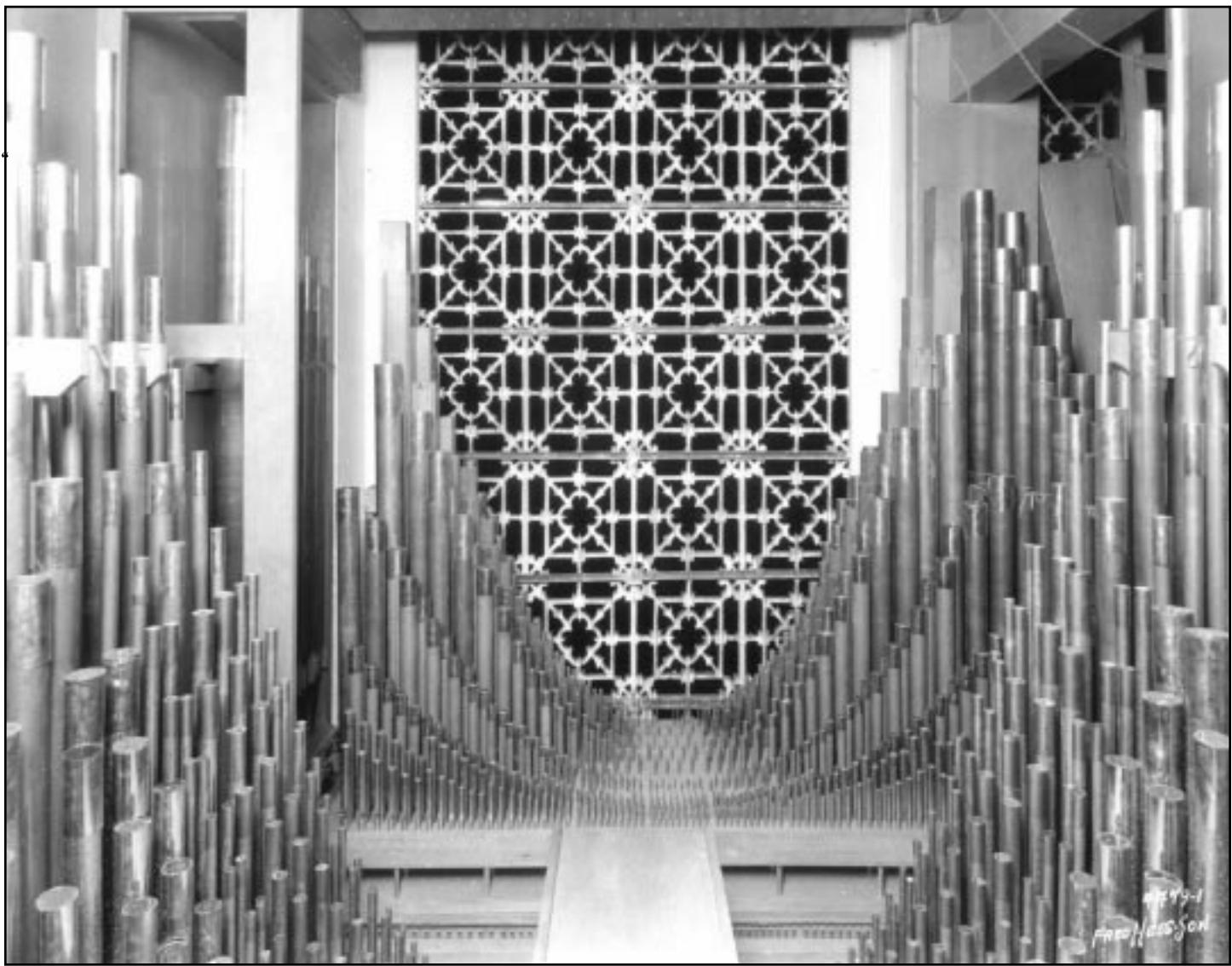


The Atlantic City Convention Hall Organ Society, Inc. is a 501(c)(3) corporation founded in 1997 and dedicated to the use, preservation and restoration of the organs in the Atlantic City Boardwalk Convention Hall.

***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

This is the final version of the portable 5-manual console for the Midmer-Losh organ. Originally to be located on a lift at the left of the stage, it was actually fitted with a 150-foot cable for mobility. It was disconnected from the instrument many years ago and is currently on display in the building's lobby. It will be put back into service via a multiplex relay system as part of the restoration program for the organ.



The Unenclosed Choir organ is seen here *in situ* (adjacent to the grille) from inside the String I organ's swell box. In this photograph, the two upper ranks of the mixture have yet to be installed.

The Unenclosed Choir

By Stephen D. Smith

“From the sublime to the ridiculous.” That’s certainly one way of comparing the Fanfare organ—as featured in the previous issue of *the Grand Ophicleide*—with the Baroque-type Unenclosed Choir department that is the subject of this article. But it is perhaps a matter of personal taste as to which of these two departments is the sublime and which is the ridiculous. The Fanfare certainly fits in better with the overall scheme of the Auditorium organ but the Unenclosed Choir is, in some respects, more in keeping with today’s school of organ design.

continued on page 4

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Unenclosed Choir Organ *Continued*

Richards was 43 years of age when he drew-up the specifications for the Auditorium organ, with its innovations, experiments, and curiosities. As a lawyer and a politician, he understood the value of reasoned argument, and it is for this reason that the Auditorium organ includes seven-octave manuals and melody couplers. These were actually Seibert Losh's ideas but he managed to convince Richards that they had a useful role in the scheme. However, the Unenclosed Choir organ seems to have been Richards' own idea and he cautiously provided it along alongside the more usual enclosed Choir perhaps in an attempt to bring about change through

evolution rather than revolution.

This Baroque-type department was not, however, the first to be designed by him, as an almost identical one was specified several years earlier for the Atlantic City High School organ, which was also built by Midmer-Losh. The similarities between the two departments are obvious:

High School—2" wind

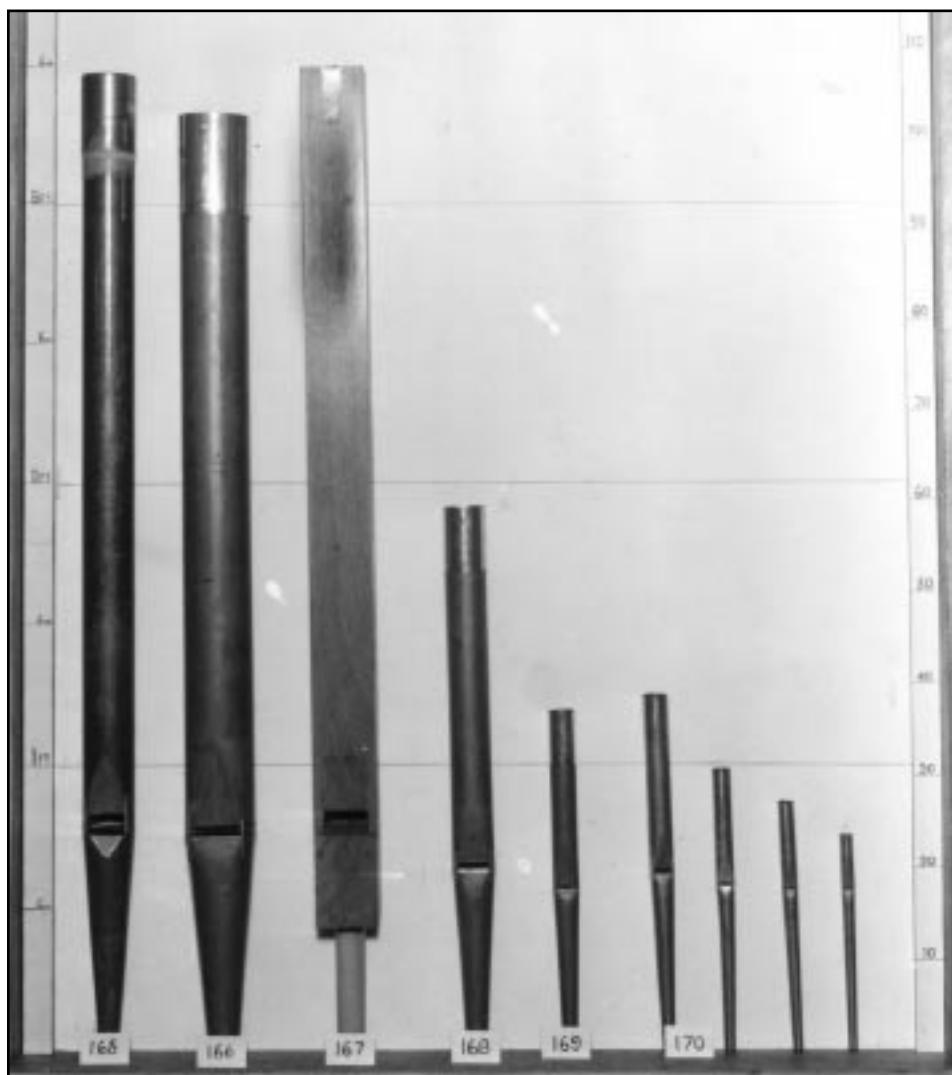
Diapason 8
Holz Flute 8
Octave 4
Fifteenth 2
Mixture 12-15-19-22

Auditorium—3½" wind*

Quintaton 16
Diapason 8
Holz Flute 8
Octave 4
Fifteenth 2
Rausch Quint 12-15, 19-22

*At present, it is not known if the Unenclosed Choir speaks on 3½" wind or 3¾"—there is evidence to suggest both pressures—but, either way, it is the lowest wind pressure employed in the instrument.

Strictly speaking, the *Rausch Quint* is two stops, as its ranks are operated as two pairs, rather than as one group of four. During the various revisions of the instrument's specifications, Richards altered the design of this department, discarding a second unison diapason and revising the composition of the mixture from six ranks (12-17-19-22-26-29) to its present four. The fact that the Auditorium organ was, after some deliberation, provided with an Unenclosed Choir department almost identical to that at the High School might suggest that Richards considered it hard



These tenor G pipes from each of the Unenclosed Choir organ's ranks are, from left to right, *Quintaton*, *Diapason*, *Holz Flute*, *Octave*, *Fifteenth*, *Rausch Quint* (4 ranks). All ranks are of open construction except the *Quintaton*, which is capped. The *Holz Flute* has an inverted lip and is the department's only wooden stop, and the mixture pipes are made of spotted metal. The *Diapason* has double languids – this form of construction is usually employed to maintain brightness in flue stops blown by high pressure but, in this case, it is used to increase the rank's harmonics, resulting in a very bright diapason tone.

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to improve upon the earlier instrument's stop list. Writing in *The American Organist* of September, 1925, Richards explained some of the rationale behind the Unenclosed Choir, saying: "The truth seems to be that the Choir has become a sort of depository for all the fancy stops and organists' pets than cannot be conveniently distributed to other manuals.

"Both builders and organists will tell us that the Choir is an accompanimental organ. Aside from the fact that there is nothing accompanimental about a clarinet or French horn or orchestral oboe, one finds nothing but the diapason and the occasional flute that will serve for accompanimental purposes.

"...no wonder that Bach sounds uninteresting and stodgy as played on the average American organ compared with the blaze of color that Bach had at his disposal two centuries ago!"

Not everyone, however, was so enthusiastic. Among the skeptics was William Barnes who, in his book *The Contemporary American Organ*, questioned the provision of such departments: "I am not sure that it is desirable to even attempt the reproduction of the Silbermann organ in America, except perhaps for the Choir division of a very large organ. Surely any attempt to do it in a small organ would prove wholly unsatisfactory to American ears. Of this I am sure. I don't wish to be unsympathetic to this new craze for the ancient German organ ensemble." One has to wonder whether the last phrase was designed to avoid incurring the wrath of Richards!

For many years, Richards' favored type of instrument consisted of straight and unified stops brought together in what he called a "combination" organ containing "proper" choruses based on his interpretation of Baroque principals but with electric stop and key action, etc. These instruments, minus the extended stops, were built with great success by Aeolian-Skinner and became known as the "American Classic Organ", a title which Richards conceived.

However, having rubbed the magic lamp and let out the genie, there was no controlling it and Richards lived long enough to see it grow into what he considered to be a monster in the form of the Baroque Revival, complete with tracker action and chipping pipes—attributes which he considered to be deficiencies imposed by a past technology. Some would argue that Richards "should have seen it coming", for it was the logical extension of the revolution which he himself started.

With 657 pipes, the Unenclosed Choir is one of the instrument's smallest departments and it is accommodated at the front of the Left Stage Chamber on just one chest, with some off-notes for the larger pipes. The department's contribution to the organ as a whole is, perhaps, questionable, but in an instrument that contains so many experiments and curiosities, it is just that—an experiment, a curiosity. In fairness, though, it has to be said that it is an experiment that worked because, in some respects, it did indeed point to the organ of the future. ♫

Thanks, David!

ACCHOS Director of Communications and founding member David Scribner has accepted a position with the organ building firm of Nichols & Simpson, in Little Rock, Arkansas. He has moved there and has submitted his resignation from the Board of ACCHOS but remains an honorary Life Member of the Society. David played a significant role in helping to get the ACCHOS started in 1997, setting up the first website and seeing to the editing and production of *the Grand Ophicleide* until this year. Like all officers and directors, David's work for the ACCHOS was carried out on a voluntary basis and we thank him sincerely and profoundly for all his effort and enthusiasm. Naturally, we also wish him success and fulfillment in his new position.

New ACCH Organ Article Published

The "IAO Millennium Handbook", recently published in England by the Incorporated Association of Organists, details the Atlantic City Convention Hall organ in a 21-page article. The article was written by organ builder Patrick Burns, with stoplist contributions from Stephen D. Smith. The article includes a full register list of the main console and 14 photographs, some of which have never previously been published. There are also articles about theatre organ playing, the English Cathedral organ, Church music, and a section entitled "Bach Revisited".

The IAO Millennium Handbook (ISBN 0-9538711-0-X) is available from: JAV Records at www.greatorgancds.com, The Organ Literature Foundation at organltfnd@juno.com, or from

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U.K.
e-mail: sales@allegro.co.uk
website: www.allegro.co.uk

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Mystery Organist

ACCHOS Member Bill Bardell asks if anyone can identify the "Mystery Organist" shown in the photograph. Bill took this photo in July, 1969 during the *Federation of American Societies of Experimental Biologists Convention* (FASEB) held in Boardwalk Hall.



He writes: "I'll tell you this—she was as elegant a lady as you'd ever hope to meet when we spoke. I was certainly in awe, and not just with her playing. She exuded class. And self confidence. I stood there watching her play—for several days, in fact. I'd get there early on purpose, partly to check out my competitors' booths, mostly to experience the organ. The sheet music on the rack is Herb Alpert's 'This Guy's in Love With You,' 'Up, Up, and Away,' and 'The Odd Couple'."



For the answer to this question, see page 8.



Why was Midmer Losh selected to be the builder and not another manufacturer such as Welte or especially Wurlitzer? Before reading about this organ, I had never heard of Midmer Losh—did they build very much else in the way of organs? And did they specialize in theater organs or classical/church organs? Lastly, when did they go out of business?



Regarding Midmer-Losh: The firm started as Reuben Midmer in 1860 and became Midmer-Losh in 1920 when two brothers, Seibert and George Losh, took over the Midmer firm. Midmer was quite a prolific builder, particularly in the Brooklyn area of NY, but mainly of undistinguished two-manual, tracker action organs. The Losh brothers had previously worked for Moller in various capacities.

Seibert Losh was a friend of Emerson Richards, the designer of the Auditorium organ, and had previously collaborated with him on building the 1924 Atlantic City High School organ (which ultimately grew to five manuals and more than 100 ranks). Both the High School and Auditorium contracts were awarded to Midmer-Losh on price alone, i.e. the firm's bids were lower than the others submitted. Other bidders for the Auditorium job were Kimball and Moller. Wurlitzer did not enter a bid—perhaps because this was not really their type of instrument, being mainly straight with only a couple of theater-type divisions (only 96 [21%] of the 449 ranks are extended). The contract's conditions were strict, giving Richards absolute power to change any detail at any time, and this undoubtedly also dissuaded some companies from bidding.

Midmer-Losh didn't really specialize in any particular type of instrument but, with hindsight, we would say that their stop lists were on the side of the theater organ. It should be remembered that, at that time, there was no real distinction between theater and church organs; they were simply "organs", regardless of where they were housed. It wasn't really until the Wurlitzer firm came along—with its very distinctive style of instrument—that "types" of organs were categorized.

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Midmer-Losh collapsed in 1932, after the Auditorium organ was completed. The Great Depression and the cost of making all the alterations that Richards insisted upon had taken their toll. By this stage, Seibert had been ejected as President of Midmer-Losh and George Losh resurrected the firm in about 1934. He continued in business until 1970-something, mainly carrying out tuning and other routine work. George died in 1975 and Seibert passed away in 1934 as a result of catching pneumonia.

An interesting and concise history of the firm is given in Volume 1 of David Junchen's *Encyclopedia of the American Theatre Organ* (ISBN 0-917800-02-8). Though, why he included what Richards intended to be a classical instrument in a book about theater organs is perhaps a mystery. On the other hand, the Auditorium organ is so vast that it can be "all things to all men".

Thanks, again, for your message and for joining the ACCHOS. I hope the above answers your questions.

Stephen D. Smith

Q

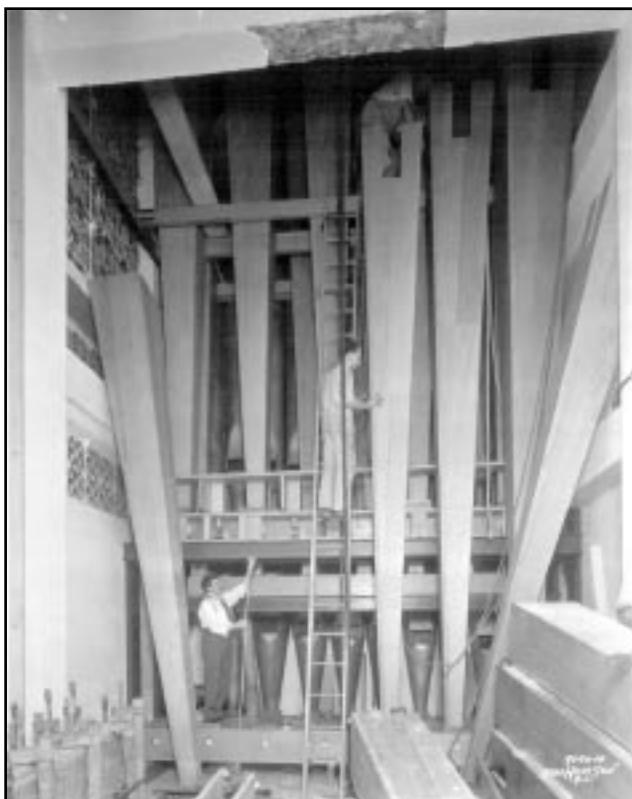
I was amazed in your answers to learn that a high school had a 100 rank organ installed! Unbelievable! Does this thing still exist? My high school was lucky to have a single piano...

A

The Atlantic City High School Organ was the largest organ ever installed in a US public school and, yes, it still exists and is privately owned by a gentleman in Phoenix, Arizona (his father—who was associated with AC and the Miss America Pageant—rescued it from the High School in the 60s, as I recall). At present, it is safely stored and, I believe, almost complete. The console resides in the gentleman's lounge and there are plans to reassemble the instrument at some time—but, to be honest, I've been hearing this particular statement for years now, so whether or not it will come to fruition remains to be seen.

For your further information, the HS organ (after several enlargements) ended up with 103 voices, 121 ranks, and 8,325 pipes. The total cost was \$42,425 and it was completed in 1925.

Stephen D. Smith



No, this is not the pipe organ for the new \$250 million Disney Hall Organ in Los Angeles, but rather shows workers erecting the Midmer-Losh Pedal organ's 32-foot Diaphone and Bombarde pipes in the Left Stage chamber. Although both stops are similar in construction, the Diaphone has a smooth, pervading tone, while the Bombarde is fiery and splashy. Both stops speak on 50-inch wind pressure and are unmtered—the chamber is 47-feet high! The CCCC pipe of the Diaphone—being 30 inches square—has the largest scale of any stop in the instrument. The Bombarde's low C measures 24"x24".

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The Great Woodpecker And The Egyptian Bazu

Among the myriad of registers on the Midmer-Losh organ, there are a variety of ranks with unusual and colorful names. The 8' *Pileata Magna* or Great Woodpecker is in the Fanfare organ (Stop No. 200). The *Egyptian Bazu* (renamed *Egyptian Horn* by Emerson Richards) is in the

Gallery IV organ (No. 302). The 16'Vox *Baryton* is in the Orchestral division of the Great-Solo organ (No. 99). The 4' *Ocarina* is in the Swell organ (No. 128). The 2' *Magic Flute* is in the Choir-Swell organ (No. 151). The 16' *Contra Spire Flute* is in the Echo organ (No. 214). The 8' *Tibia Rex* is in the Solo organ (No. 60). The 8' *Musette Mirabilis* is in the Gallery IV organ (No. 251). The 8' *Stentorphone* is in the Fanfare organ (No. 199). The 8' *Flute Sylvestre* is in the Echo organ (No. 222). The 8' *Trombone Melody* is in the Grand Great organ (No. 8). Oh, and the 16', 8', 4' *Bassoon* in the Echo organ has resonators made of papier-mâché (No. 226).

Atlantic City Convention Hall Organ Society, Inc.

A Non-Profit Organization

1999 Statement of Financial Activities
Prepared by Ruth M. Truitt, P.A., CPA

Support and Revenues

Contributions	39,874
Revenue	37,282
	77,156

Expenses

Program Services	26,157
Support Services	7,524
	33,681

Change in Unrestricted Net Assets

43,475

Unrestricted Net Assets - Beginning of Year

3,846

Unrestricted Net Assets - End of Year

47,321

Mystery Organist Revealed

The answer to the first question on page 6: It is no less than Lois Miller whose youthful 1940 photo appeared on the cover of Issue 7, Spring 2000, of *the Grand Ophicleide*. This 1969 photo documents her role as Boardwalk Hall organist spanning at least 29 years, and word has it that she began in the early 30s—perhaps *on the bench* for 37 years!

Lois was also noted for her nightly outdoor recitals at the Heinz Pier playing a Hammond organ.

She performed for thousands each evening with her open-air concerts and sing-alongs. My next door neighbor here in Lauderhill, Florida remembers her well.

My neighbor and her sister often attended her evening concerts when they were in Atlantic City, and says Lois was always beautifully dressed, most charming, and greatly pleased her audiences with her grace and her music. Lois Miller died after a stroke sometime in the 70s according to Jack Goodman. Her husband, Brian McGill, died in 1964 at the time of the Democratic National Convention in Atlantic City. Lois was supposed to play on the night of Lyndon Johnson's acceptance speech. She called Jack and asked if he could substitute for her. He was available but at the last minute she played.

— Charles Swisher

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Volume 12 Number 1 Spring 2000



LOIS MILLER...SINGING ORGANIST
HEINZ OCEAN PIER

the GRAND OPHICLEIDE



EMERSON RICHARDS

Commander-in-Chief of the American Revolution
in Organbuilding

The Midmer-Losh Organ in Boardwalk Hall

His greatest monument, for the Atlantic City Convention Hall, was designed to fill a space 487 feet by 288 feet by 135 feet with music to delight an audience of forty-one thousand souls, a task far beyond the ability of a human band or the audio technology of 1929.

Because of its spatial distribution over eight widely separated locations and because of the immensely reverberant acoustics, it is as if the room itself were the organ and the listener inside.

But whether or not without him American organ building would have attained its present state of grace....it was first set upon the path toward the way-station we call the American Classic Organ by the Honorable Emerson L. Richards, New Jersey State Senator from

Excerpted from an essay by David Fuller titled: Commander-in Chief of the American Revolution in Organbuilding: Emerson Richards, published in Volume I of Charles Brenton Fisk Organ Builder

Dear Sirs,

During a trip to Atlantic City last year, I had a quick look at the Convention Hall and was very upset to realize that the large organ was not better shown to advantage. I inquired and was both puzzled and worried hearing that the future of this instrument was somewhat uncertain.

I do hope you will be able to make all responsible people there (the Mayor of Atlantic City, the Management of the Convention Hall, the Governor and Senators of New Jersey) and also the owners of casinos and the citizens of Atlantic City) aware of the extraordinary treasure that this organ constitutes. It is not only the largest in the world, but it is also one which displays *so many unique features* that it should be registered in the *Patrimony of Humanity* at the UNESCO. In France such an organ would be registered as "Historic Monument" and the State would take care of its restoration.

I do know that restoring and maintaining such a giant instrument is expensive; it is also expensive to restore and maintain the Eiffel tower in Paris and the castles along the Loire river; but this is part of mankind's history and heritage. This organ is a tribute to the genius who designed it and to the many craftsman who shaped every part of it. It is also the *glory* of Atlantic City.

I do hope you will convince the authorities of Atlantic City and the Management of the Convention Hall that keeping this instrument in the best possible shape is not only an ethical "must", but also a wonderful opportunity. Once restored it could attract a lot of people as it displays colours, dynamic and expressive possibilities which surpass those of any other musical instrument and any orchestra in the world.



With every good wish,
Jean-Louis Coignet

*Expert-orgueier of the City of Paris,
Technicien-conseil for Historic Organs
at the Ministry of Culture, Paris, France*

the GRAND OPHICLEIDE

(Editor's Note: This wonderful essay by the renowned Concert Organist, Carlo Curley, was first posted April 2, 1999 on ORGUE-L, a British email subscriber's list for organists, and is reprinted here with permission.)

Dear Learned Ones,

I dare venture that if the ACCH instrument could be heard in its entirety, it would transform the thinking of an entire generation of organ folk in a heart-beat. Only *one* of the eight chambers is operational at present. The new CD so lovingly prepared by its devoted core of admirers provides a salutary lesson for us all. This isn't a wash of contemporary unison dirty-dishwater-dark tone. Nor are the powerful batteries of heavily-winded reeds offensive or out-of-place in the slightest—everything included in the vast specification, even those most hirsute of power-house stops, has a part to play in choruses. It is immediately obvious that this is a complete and well-thought-out concert instrument of the highest importance that does considerably more than genuflect daintily to the organ's classical past. It makes its statement with extraordinary conviction, style and elegance.

Senator Richards, driven by an enviable zealotry, was well known as a devoted scholar of the organ and its repertoire. But it may come as a surprise to many that 130 of the 449 ranks are devoted to mixture-work. There are 135 independent eight-foot stops, countless independent mutations, no fewer than twenty-nine 2-rank String Celestes (for lovers of that knee-clutching Atlantic wash of tone), and yes, ten 32' stops and the obligatory 64' reed (yawn!).

A tour through this job is an eye-opener as the pipe-work is some of the most beautiful imaginable. With such talented contributors as Henry Vincent Willis, Roscoe Evans and Anton Gottfried, not to mention the highly-qualified Midmer-Losh staff, could the result be anything other than glorious?

The brief was disarmingly simple. Provide an instrument that could satisfy 41,000 souls singing the National Anthem with gusto, while being fully capable of playing *all* the organ literature as well as being suitable for transcription, improvisation and light performance. Easy!

I was fortunate to know and study with Robert Elmore, who recorded the unfortunately-titled album "Bach on the Biggest" on this instrument (Gosh! If I had made this album, it could have been called "Bach on the Biggest... BY the Biggest"). While I knew him in the early seventies I will never forget his comments about this mega-organ. He, of course, knew it well when all was operational. He said it could "move men's souls as no other organ anywhere". He was a quiet, reflective gentleman not given to over-statement in the slightest, who was an immensely talented performer of the highest calibre.

Last autumn when the new demonstration ACCH-CD was made, J.-L. Coignet (of City of Paris and Casavant fame) visited and toured through the instrument. (His comprehensive article about this organ appears in April's *ISO Journal*). When we spoke several weeks ago he was enthralled ("over the moon")

by what he had heard and enthused as I've never heard him about any organ. Phrases like: "Unbelievable... quite an adventure for an organ-builder to see such a monument to our art first-hand ... one can hardly imagine the effect when all is restored and working perfectly..."

I wish to recommend this recording to all as it provides a clear cut snap-shot of the nobility and clear, singing tone which most organists would never suspect could issue from the chamber(s). Among the most impressive tracks is the simple hymn *Abide With Me (Eventide)*, played by a man who just happened to gain entrance to the hall during the sessions, visiting the city for a convention in another venue. With flight-deck assistants aplenty, he played the verses of this hymn and to hear the instrument's inimitable crescendo is to experience life in this business afresh. The Head Porter here at the Abbey of the Mauve Thought was forced to rush sweating from the room to refresh his beer-glass after the last great chord died away, swearing that it was the most thrilling sound he had ever heard.

If the ACCH Committee's recent Press releases seem over the top, remember that this band of devoted souls are working with all their good force to 'move mountains'. In this sound-bitten age, they are spot-on to highlight the points which will appeal to the public who will fund this behemoth's revival. I cannot begin to fathom how many organists' cash contributions motivated by their love for the Mounted (or Dis-Mounted) Cornet would be required to restore this job to its former unsurpassed glory. It calls for a ground-swell of affection from music-lovers not bound to any particular school of thought.

Emerson Richards could have perhaps gleaned solace from the words of Lord Thorneycroft, who wrote in *The Sunday Telegraph* on 11th February, 1979: "Some men go through life absolutely miserable because, despite the most enormous achievements, they just didn't do one thing—like the architect who didn't build St. Paul's. I didn't quite build St. Paul's, but I stood on more mountain tops than possibly I deserved." Richards certainly "stood on... mountain tops", leaving us an incredible, stunning legacy that, if left "hanging in rags" to rot in situ would constitute the most flagrant and unconscionable violation of an international and highly-artistic monument known in this precious field for centuries. Only a simplistic, philistine nincompoop would term this glorious instrument "not worth saving".

Heed the call, folks. This dear organ needs to be restored ... and soon.

Yours sincerely,

Carlo Curley
London

Army Engineers Kept Organ In Top Shape

I visited the organ several times in the "Old Atlantic City" before they tore down all the hotels to build new casinos. Several [ATOS] Chapters used to band together on a Sunday to come down and hear the two organs in Convention Hall. The last time I heard the whole organ play was at a meeting in the early 1960s, just before the windlines in the string chambers in the ceiling were disconnected for air conditioning for the 1964 Democratic Convention.

The organ saw its best days during WWII when the hall was used for USO dances on the weekends and the organ was used to spell the orchestra while on break. It then had a full company of army engineers who kept it in top shape.

—Robert Balfour

Music for the Kids

Dr. Metcalf, Chairman Emeritus of the Board of Trustees of Boston University spearheaded the installation of a 65-rank pipe organ in the Student Union Building at Boston University beginning in the 1990's. While the President of the University thought the organ should occupy only a corner of the room, Dr. Metcalf arranged for it to occupy the entire 100-foot length of the balcony where it was installed. Dr. Metcalf knew what he was doing. He wanted to bring music to the kids—kids whose only idea of music was a rock band. This organ, a composite of several American residence organs, is a stunning example of organ restoration work, a model for all to see, and is now an active and very successful part of campus life at Boston University.

February 15, 2000

I lived 50 years on the Jersey peninsula. My memories of the grand ol' gal go back to pre-WW II days. Mom and Dad used to pack us kids in a friend's car and head to Atlantic City. We stopped at Steel Pier for the rides, slides, and shows like the General Motors exhibit, a visit to Planter's Peanuts to see Mr. Peanut, some salt water taffy, and if we heard it playing, a side-trip into Convention Hall to listen to the organ music.

It was in the 39-40s era, I believe, when all the chambers were functioning, and while I was just a lad at the time, I can remember music from the ceiling, sides, and front. I was literally dumfounded by the sound. I was no stranger to organs since a few of the local movie houses in Wildwood had theater organs, but the Midmer-Losh was something completely different, and I can remember Mom asking me if I was trying to catch flies—my mouth was hanging wide open!

My most vivid impression, after the ethereal beauty of the music filtering down on me from the ceiling, was the feeling of my abdomen being moved by some of the bass notes which tells me now that the 64' pipes were being used. Also back then, we made a yearly trip to listen to Christmas Carols played on the Wanamaker Organ.

In later years, late 60s or early 70s, when I played the organs in ACCH, I believe only the right main chamber was in working order. We spent a day in the chamber with vacuum cleaners removing beach sand, dust, etc. The acoustics of the Hall were astoundingly good but acoustic delay wasn't a problem for me, and I might say the same of the ballroom and the Kimball. I had to peel back a couple of layers of plastic sheeting to get to the Kimball console. Apparently the roof had sprung another one of its many leaks directly overhead. By the way, I played *The Star Spangled Banner* on the Midmer-Losh and a Sleepy Shores medley, which seemed fit the afternoon, on the Kimball. It was, without a doubt, one of the best, most memorable days of my life.

I have heard and played many fine organs, but even the Wanamaker Organ with all its complexity of stops was no match for the Midmer-Losh in full playing trim.

ACCH and the organ is most certainly a national treasure and landmark!

I don't know if the Kimball roll player was working when I played or not. I wouldn't have used it in any case—playing a 4-manual is just too much fun to give it over to a "robot"!

—G. L. Heitzmann
Colorado Springs, Colorado

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City _____ State/Province _____ ZIP/Postal Code _____ Country _____

Phone _____ Email _____

All funds received from the sale of these items are used in furtherance of ACCHOS goals.

GO9

MEMBERSHIP FORM

Atlantic City Convention Hall Organ Society, Inc.
1009 Bay Ridge Avenue, PMB 108, Annapolis, Maryland 21403

Please copy and pass this form along to your friends!

Statement of Purpose

The Atlantic City Convention Hall Organ Society, Inc. was formed in 1997 and exists to:

- Create a greater public awareness of and interest in the Convention Hall's organs, especially in terms of their future use.
- Promote both instruments through newsletters, magazine articles, and recordings; both audio and video.
- Arrange periodic organ recitals, and organize regular meetings of ACCHOS members.
- Encourage ongoing maintenance of the instruments, and seek funding for crucial restoration at local, state, federal, and international levels.

Membership benefits include: ***the Grand Ophicleide***, published four times a year containing the latest news and developments concerning both the great Auditorium Midmer-Losh and the Kimball in the Ballroom, and the chance to help support the efforts of the Society in fulfilling the Statement of Purpose printed above.

Yearly ACCHOS membership dues are:

Regular - \$20	Seniors & Students \$15
Contributor - \$40	Donor - \$75
Supporter - \$100	Benefactor - \$250
Sponsor - \$500	LIFE MEMBERSHIP - \$1,000

Enclosed is \$_____ for membership in the ACCHOS.

Date _____

Only checks or money orders in U.S. funds can be processed
at this time.

Name _____

Address _____

City _____ State/Province _____ ZIP/Postal Code _____ Country _____

Phone _____ Email _____

The ACCHOS is a 501 (c)(3) organization incorporated in the State of Maryland.

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