

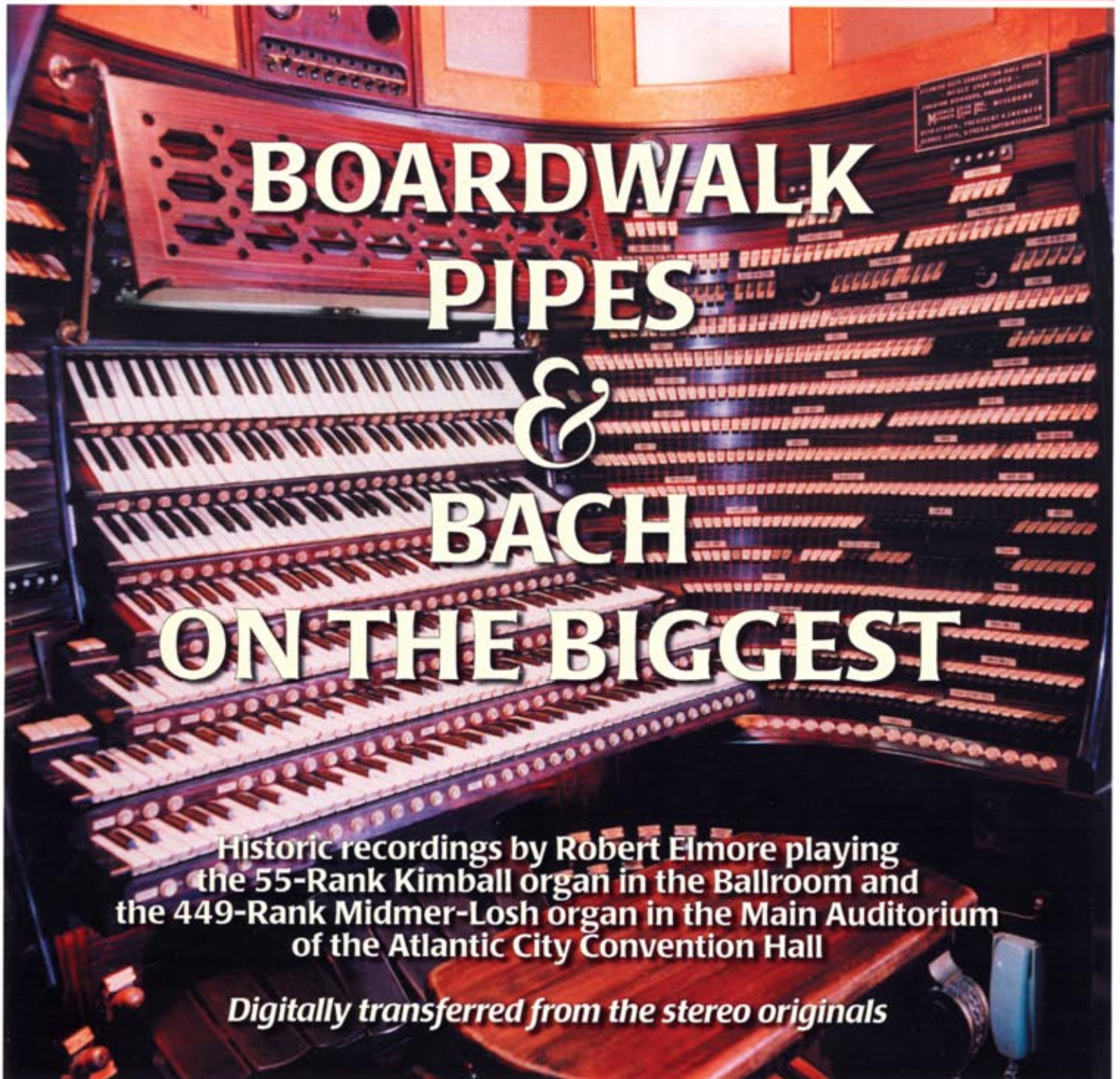
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1909 BAY RIDGE AVENUE, P.O. BOX 118, ANNAPOLIS, MARYLAND 21403, U.S.A.  
e-mail: info@acchos.org Website: www.acchos.org

# *the* GRAND OPHICLEIDE

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

Issue 21

Fall 2003



## BOARDWALK PIPES & BACH ON THE BIGGEST

Historic recordings by Robert Elmore playing  
the 55-Rank Kimball organ in the Ballroom and  
the 449-Rank Midmer-Losh organ in the Main Auditorium  
of the Atlantic City Convention Hall

*Digitally transferred from the stereo originals*

# *the* GRAND OPHICLEIDE

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

1009 Bay Ridge Avenue, PMB 108, Annapolis, Maryland 21403  
www.acchos.org • info@acchos.org

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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.*

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*On the Cover* — Booklet cover for the new CD recording of *Boardwalk Pipes & Bach On The Biggest*. A detailed story is in this issue.

## "Boardwalk Pipes" and "Bach On The Biggest"

### THE RECORDINGS OF THE ATLANTIC CITY CONVENTION HALL ORGANS

The Atlantic City Convention Hall Organ Society, Inc. has announced the release on compact disc of the two legendary Mercury stereo recordings *Boardwalk Pipes & Bach On The Biggest* featuring Robert Elmore playing the 55-rank Ballroom Kimball organ and the 449-rank Midmer-Losh organ in the main auditorium. The recordings were made in 1956 when it is thought that both organs were in nearly complete operating condition. The CD is available online at [www.acchos.org](http://www.acchos.org) in the Store for \$15 or by calling the Organ Historical Society at (804) 353-9226.

*Boardwalk Pipes* features selections by Sousa, Kreisler, Elmore, Weaver, Kramer, Boex and Clarke. *Bach On The Biggest* includes the Toccata & Fugue in D minor, Wachet Auf!, In Dulci Jubilo, and the Toccata, Adagio & Fugue in C. The famous Grand Ophicleide stop on 100" of wind is heard on Wachet Auf!

To make this CD recording in 2003, the *stereo original* tapes were transferred to digital format sampled at 88.2 kHz/24-bit, and the CD recording was mastered using the High Definition Compatible Digital® [HDCD] process.

Proceeds from the sale of these recordings will benefit the restoration of the organs in Boardwalk Hall in Atlantic City, New Jersey.

Recorded by Mercury Records on November 23-24, 1956 in Atlantic City, New Jersey, *Boardwalk Pipes* and *Bach on the Biggest* appear courtesy of Mercury Recordings under license from Universal Music Enterprises.

The Playlist:

#### BOARDWALK PIPES – THE 55-RANK KIMBALL ORGAN

1	THE STARS AND STRIPES FOREVER – Sousa	2:02
2	LIEBESFREUD – Kreisler	2:30
3	OLD REFRAIN – Kreisler	4:56
4	CAPRICE VIENNOIS – Kreisler	5:10
5	STARS IN MY EYES – Kreisler	3:35
6	FANTASY ON NURSERY THEMES – Elmore	5:23
7	EKLOG – Kramer	5:02
8	SQUIRREL – Weaver	2:21
9	MARCHE CHAMPÊTRE – Boex	4:19
10	TRUMPET VOLUNTARY – Clarke	2:49

#### BACH ON THE BIGGEST – THE 449-RANK MIDMER-LOSH ORGAN

11	TOCCATA & FUGUE IN D MINOR	7:31
12	WACHET AUF!	4:07
13	IN DULCI JUBILO	2:09
14	TOCCATA, ADAGIO & FUGUE IN C	16:15

Note: The playlist is given here as printed on the CD; however, selections 2 through 5 are played in reverse order on the disc.





Stephen Smith



Emerson Richards

FIRST IN A TWO-PART SERIES

## Pipe Dreams: A Celestial Conversation

*Stephen Smith interviews Emerson Richards.*

**SS** Senator Richards, did you...

**ER** Please, call me "Sen."—it's how my friends know me.

**SS** Thank you. Did you design the Atlantic City Convention Hall organ to be the world's largest?

**ER** No, that's just the way it turned out.

**SS** But didn't William Barnes say in one of his books that your intention "from the outset" was to make the instrument bigger than the Wanamaker organ?

**ER** Well, he's entitled to his opinion but that doesn't make him right. Nowhere in anything I've written on the subject will you find me stating that that was the intention.

**SS** Either way, the Atlantic City organ didn't just "pip-to-the-post" the Wanamaker organ, did it? In your original scheme, there were to be some 14,000 pipes more than the Wanamaker instrument, that's almost half the size again of the Wanamaker organ.

**ER** That's true but the size of the Atlantic City organ was just enough to do the job in that vast space.

**SS** If that's the case, why did you scale down the instrument from 43,000 pipes to 29,000?

**ER** That proves the point! With 29,000 pipes the Atlantic City organ would have been smaller than the Wanamaker organ. Size wasn't important, just coincidental.

**SS** That's true but only because it was claimed, at that time, that the Wanamaker organ had 30,000 pipes, although that number was later proved to be incorrect. Also, is it not the case that the Atlantic City organ was then revised to 33,000 pipes to exceed the Wanamaker organ?

**ER** It's just that more money became available through special orders and other means. It was all legitimate and approved by the City Commissioners. I used it to reinstate some of the stops that had been deleted in the first round of cuts.

**SS** If I may be accurate, perhaps pedantic... Actually, only about half of the stops were "reinstated" voices, the others you added were not included in the original scheme.

**ER** Okay, but, you know, thinking on organ design changes. It evolves, it grows. It's organic, if you'll forgive the pun!

**SS** *So, does that mean you'd design the Atlantic City organ differently now?*

**ER** Why, certainly. In fact, I'd have made it different if I designed it only five years later. The Pedal organ would be straighter for a start.

**SS** *With a "straighter" Pedal organ would the instrument have not had a Great to Pedal coupler, like your residence organ?*

**ER** That was Aeolian-Skinner opus 1047, right?

**SS** Yes.

**ER** Well, I was just trying to prove the point that the Pedal organ on that instrument was so complete that a Great to Pedal was unnecessary. Actually, I kind of missed that coupler and had it reinstated in the next organ, opus 1269.

**SS** *Is that why you sold opus 1047? Just to get back the Great to Pedal coupler?*

**ER** Well, maybe that had something to do with it, I can't remember now but, as I said before, thinking on organ design changes over time.

**SS** *But, on the face of it, there weren't that many differences between opus 1047 and opus 1269, were there?*

**ER** That's fair comment but both Don Harrison and I thought 1269 was a refinement of 1047.

**SS** *While we're on the subject of organ design, what did you think of Audsley?*

**ER** I liked some of his ideas. I had a signed copy of his book with a hand written letter from him to me. He had beautiful copperplate writing.

**SS** *Yes, I've seen that book. Dennis McGurk, one of the former organ curators at the Convention Hall, showed it to me.*

**ER** I remember McGurk, he was Rosser's assistant when I knew him. I used to get him to chauffeur me some times. My eyesight was getting too poor for driving and I think he liked my big German cars but, boy, could he talk! Returning to Audsley, I even specified some of his stops for the Convention Hall organ.

**SS** *Ab, yes, the Compensating Mixture on the Pedal Right?*

**ER** That's correct. Actually, it got deleted from the specifications when I scaled them down.

**SS** *So, ultimately, would you say that Audsley had any influence on the design of the Atlantic City organ?*

**ER** No, and neither did he have any influence on the design of the Atlantic City high school organ, although some people said they could see signs of it.

**SS** *So, who did have some influence on the Atlantic City organ?*

**ER** Well, the extended manuals and the melody couplers were Seibert Losh's idea. The mutations were too, although the idea was not unique to him. The mixtures, however, were down to me. Losh didn't like mixtures. Well, it would be truer to say that he didn't like "too many mixtures."

**SS** *So, Losh considered the Atlantic City organ's 130 ranks of mixtures to be excessive?*

**ER** Oh, sure.

**SS** *You and he didn't agree on that subject, then?*

**ER** No. I thought the mixtures were what really made that organ, especially on the Great. Losh used to conduct an orchestra in his youth and seemed to view the organ as a one-man orchestra. Of course, there's no such instrument as a "mixture" in an orchestra but, actually, the orchestra is one big mixture – a mixture of tone colors and pitches.

**SS** *But, in general terms, did you get on with Losh?*

**ER** Yes, I even had him do some work on my residence organ. When I first met him, in 1920 or so, we got along fine. I was acting as consultant for a couple of New York churches that were getting new organs and Losh was one of the organ builders being considered. He seemed eager to please and was good at listening. However, once he got his foot in the door at the Convention Hall... His brother, George, was a more reasonable and practical kind of guy, in my opinion.

**SS** *He had an engineering background, didn't he?*

**ER** Yes, and it's perhaps strange that it was Seibert, of all people, who suggested he take an engineering degree. George was a great help with the Atlantic City organ, designing many features for it, such as the reed pipes with 60-degree hoods instead of the more usual 90 degree. That saved us some space on the chests so we were able to put the ranks closer together. Seibert tried to make out that the 60-degree angle gave better sound projection than 90. It was typical of him to try to put an artistic slant on what was, really, a matter of practicality. He seemed to think that whatever he said had particular importance or significance. In the end, I just had to get him off the Atlantic City job. He had become too unpredictable, too unreliable. Him snitching to the Mayor about the instrument's escalating costs was the last straw.

**SS** *Do you not think that Seibert was perhaps feeling the stresses and strains of a contract that was rigid for him and flexible for you, and do you believe the depression added to what was already a tense situation?*

**ER** The depression certainly didn't help and it backed everyone into a corner. Once the contract was signed, one of three things had to happen. 1. The organ would be completed. 2. Losh would back out of the contract. 3. The City would back out of the contract. Whoever backed out would have ended up paying, financially, for doing so. If the City backed out, it would have to pay Losh and vice versa. So, one way or another, the City was having to pay out this money, and the view was that there may as well be something to show for it, i.e. the completed organ. Losh may have been under more pressure as he couldn't afford to back out, because the compensation payment to the City would have bankrupted him and the firm. Sure, the City sometimes had problems paying his invoices, but they were eventually paid. This way, at least there was some money coming into the firm. There was no other option; not least of all because it was me who encouraged Losh to tender on the job. I even loaned him the money for the certified check prov-

ing the firm's financial security to accompany his bid. Boy, would my face have been red if the whole project had collapsed, for whatever reason. And it came close to that several times.

**SS** *But, would you agree that the contract was unfair, in that Losh had to abide by its contents, whereas you had the authority to vary those contents? It's a bit like him having to kick the ball into the goal while you're moving the goalposts, isn't it?*

**ER** I made it perfectly clear that the contract was for the purpose of comparing bids on a uniform basis. I also stated that whoever was awarded the contract could not make claims for costs incurred as a result of any changes to the contract. Losh knew this, as did the other bidders. If they didn't like it, they should not have bid.

**SS** *But, by your own admission, it was you who encouraged the Losh brothers to bid. Also, George Losh said, in his unpublished history of the firm, that you had promised "a liberal interpretation of the contract." Do you think you honored that offer?*

**ER** Listen, Midmer-Losh was able to keep its men employed and paid, and that's more than many other firms could do at the time. The firm stayed afloat longer than most. What alterations I did make to the contract were made because I deemed them to be in the musical interests of the instrument. I wasn't just being bloody-minded to get at Losh.

**SS** *Even so, you knew you were getting a good deal out of the Losh submission. After all, the other bids were hundreds of thousands of dollars higher. Even if we say that the total cost was half-a-million that's nothing for an instrument of that size. Would it surprise you to learn that the instrument is currently valued at around 60 million dollars?*

**ER** Gee!

**SS** *So, in view of the fact that you, I mean the City, were getting real value-for-money, did you not feel able to be a little more flexible about some things?*

**ER** You must understand that there was no room for favors, just like there was no room for favoritism. It was all business, pure and simple. Losh got the contract because his bid was the lowest, not because he was my favorite. In fact, I'd have preferred Kimball to get the job. Likewise, whoever got the contract had to provide a "real" organ, not a heap of junk. The instrument wasn't just for me, nor it was just for the city. It was for future generations too. It had to be perfect in every way in order to withstand the test of time, otherwise it would just be trashed at some point in the future and that would be a waste of our money. I'm sure that whoever got the contract would have felt I was a bully, but it wasn't my job as organ architect to do favors for organ builders just to make their lives easier, Depression or no.

**SS** *If I may continue on the subject of people who you fell out with over the Atlantic City organ. What about Arthur Scott Brook?*

**ER** Oh, he was a real piece of work. I should have turned him in for having that distillery in his spare bedroom.

**SS** *Maybe you should have, but if everyone working on the organ who was involved with illegal alcohol was "turned in," there may not have been that many people left! And, you yourself, admitted in writing to visiting the local "Speakeasy." What's sauce for the goose is sauce for the gander, surely?*

**ER** Okay, but Brook turned real nasty in the court hearings. He was making all sorts of

claims about me and about the organ in relation to its contract. He used every trick in the book to try and discredit me. Fortunately, we politicians in Atlantic City hung together pretty well so, in the event, the Mayor and Commissioners believed me and not him.

**SS** *But there was some truth in what he said, wasn't there?*

**ER** A little, but on some points only. The rest of the time he just tried to confuse people with numbers and disingenuous statements. He was a hypocrite too. He complained about the second touch stops being omitted from the Swell and Solo manuals but he himself saw to it that the second touch on the Choir and Great keyboards was so heavy that it was impossible to use!

**SS** *He certainly managed to get under your skin at the bearings, though, didn't he?*

**ER** It wasn't so much him, as his lawyer, Morris. He obviously didn't have any proper legal work do, and thought he'd make a name for himself at my expense. He was barking up the wrong tree there. Sure, his snide remarks got to me, I even threatened to strike him at one point but he wasn't worth it. I knew that I, as the more-experienced lawyer and the organ's architect, could run rings around him.

**SS** *Do you understand that Brook, as an employee of the city, was in a tight spot? The City was looking for a way to save some money and he wanted to remain the City's organist. If he didn't side with his employers and argue against you, maybe his career in Atlantic City would have been finished?*

**ER** Sure, I understand that, but I guess I was just puzzled by how keen he was to condemn

everything about the organ. Actually, as organ inspector at the Convention Hall, he was responsible for the instrument too. I think he could have done what was being asked of him without so much enthusiasm and still kept his job at the end of the day.

**SS** *A direct question, if I may? When spare bits and pieces started going missing from the organ, the suggestion seems to have been that it was either you or Brook who was stealing them. As you know, eventually, all that spare material was locked away in a room and its key was kept in the main office. The key tag read "Not to be given to anyone." The word "anyone" was underlined and, apparently, the office staff knew who "anyone" was. Was it you or was it Brook?*

**ER** Well, it certainly wasn't me! I had Don build my organs, complete. Why should I need spare bits? Anyway, as a millionaire, I could buy new stuff if I wanted it, not leftovers. Brook was always having work done for him by hall's organ shop. Roscoe Evans, the curator, complained about it more than once.

**SS** *Evans came to you from Wurlitzer, didn't he?*

**ER** Yes, he was a hard worker and fine reed voicer. I had him make two of the 100-inch stops, the Tuba Imperial and the big Ophicleide.

**SS** *These stops are noticeably different from the two others on that pressure, aren't they?*

**ER** Well, yes, but those others, the Tuba Maxima and Trumpet Mirabilis, were built by Harry Willis. They never really cut the mustard, and were quite a disappointment. Evans was going to remake them, but never got round to doing it.

**SS** *About the Ophicleide: As things stand, it can't be played against the full Great, since it too is on the Great manual. Why didn't you make it available on another manual where it could be used as a Solo stop against the Great?*

**ER** I guess it never occurred to me. You see, that Ophicleide is really a Pedal stop. In my original scheme, it was not to be playable from the Great manual which, then, didn't have a "Grand" department. The only "Grand" department at that time was the Grand Choeur on the seven-octave Choir manual. Some of the Grand Choeur's registers were obtained from Pedal ranks, but the Ophicleide wasn't one of them; it was purely a Pedal stop. When we decided to give the Great manual seven octaves as well, we realized we could have a Grand Great too. Therefore, the Pedal Left stops went on the Grand Choir and the Pedal Right's on the Grand Great. That's how the Ophicleide ended up there. We didn't think of it as a solo voice, although I agree it could be used as such. George Losh liked that stop, he said it sounded like "Sousa's band playing fortissimo."

**SS** *I suppose you could always use the Solo organ's Bugle, as a big Solo reed?*

**ER** Isn't it a beauty? You know, it sings over almost everything except that Ophicleide. We had Bill Capaldi, one of Losh's voicers, make that stop up as a kind of tribute to Gottfried and those brass trumpet stops he made.

**SS** *Capaldi was the one who had his hip damaged when the big Bombarde pipe bit him, wasn't he?*

**ER** That's the guy. I was sorry to lose him, he was a great voicer of fancy reed stops. I'm sure we would have had him make up some more stops for the organ if all that hadn't have happened. I felt sorry for him.

**SS** *Because of his injuries?*

**ER** Yes, of course, he was in a bad way for quite a while. When he got out of hospital he was bedridden at home. While he was upstairs incapable of moving, his wife used to, shall we say, "entertain" some of the other Midmer-Losh staff who visited in their lunch break. I felt sorry for him because of that too.

**SS** *What about the Choir organ's Brass Cornet? Was that by Capaldi?*

**ER** I don't remember now although, like the Bugle, it's a tribute to Gottfried. It's not as loud as the Bugle, though.

**SS** *Frankly, I should think the Trumpets of Damnation are not as loud as that Bugle! Gottfried himself supplied a number of stops, didn't he? I'm thinking of the brass stops on the*

*Gallery 4 organ; the Saxophone, Trumpet, and Egyptian Horn.*

**ER** Well, in my day, that Egyptian Horn was called Egyptian Bazu. I don't remember when it got renamed. It has copper bells, you know?

**SS** *Yes, I'd noticed. Of course, it was the Brass Trumpet on the Gallery 4 organ that Henry Willis III liked the look of, wasn't it?*

**ER** That's right. I bought him and Aubrey Thompson-Allen supper at the Ritz when I was staying in London one time. We were looking at photographs of the Atlantic City organ. Willis saw that Brass Trumpet and asked me to get him one. He donated it to St. Paul's Cathedral and said he replaced the tongues and all that, but it still sounded like a Gottfried stop to me!

**SS** *So, the most famous and most stunning stop on the St. Paul's organ actually has its origins in the Atlantic City instrument?*

**ER** It sure does. Can I ask you a question?

**SS** *Fire away.*

**ER** Did Willis use any more of those Trompette Militaire stops?

**SS** *Yes, Sbeffield Town Hall has one, and another one was proposed for the West End organ in the 1940 scheme for Liverpool Cathedral.*

*(To be continued in next edition.)*



ACCCHOS President Stephen Smith meets Curt Mangel, Curator of the Wanamaker Organ.

## Talking Shop in London

"It was Curt's first visit to the U.K.," says Stephen, "and only a brief one, so I was honored that he chose to spend some of it with me. We had supper together on two consecutive evenings and took in organ recitals at Westminster Cathedral and Westminster Abbey. Of course, we already knew of each other by reputation, so formalities weren't necessary. We simply got on as if we'd been friends for years!"



MEMORABILIA

ROBERT ELMORE

130 WALNUT AVENUE, WAYNE, PENNSYLVANIA

October 8, 1957

Dear Mr. Kennedy,

Thank so much for your very gracious letter regarding my two Atlantic City recordings. I am so glad you are enjoying them.

I am awfully sorry that I have forgotten the answers to most of your interesting questions. The recordings were made last November, and I have played many organs since then, so that I must confess to having forgotten in the main what registration I used.

Actually, the only definite answer I can give is that in the WAGNET AUF I used the Ophicleide on 100" pressure for the cantus. For the "big" passages in the Bach I used everything that was working at the moment. But this varied, and possibly the reason that you enjoyed the C major Fugue and the IN DULCI JUBILO most was because some of the organ was not working when those two pieces were recorded!

You see, the problem was that the motors kept dying, and with them of course great portions of the instrument would go! The last piece of all to be recorded on the big organ was the ADAGIO, then finally the little interlude (on Schulze diapasons) between the Adagio and the Fugue. We saved the softest till the last for reasons of necessity.

I don't know the book by Arthur Scott Brook to which you refer. I wonder if it was ever published. Perhaps Senator Richards would know.

I'm awfully sorry not to be able to tell you more than this.

Sincerely,

*Robert Elmore*

*Yes, the large console was used.*

- Emerson Richards*
- Seibert Cook*
- Clayton G. Adams*
- + Henry D. Wilks*
- + Arthur Scott Brook*
- x William Franklin*
- John N. Quinn*
- Mrs. Hilda Morgan*
- Clayton L. Morgan*
- Elton Marchetti*
- Bert Pitts*

Ed. Note: The original DC motors referred to were replaced with new AC motors around 1990.

Signature of those present at a reception in Chamber No. 2 of the great organ in course of installation in the Auditorium of Atlantic City Convention Hall, and tendered by the builders of the organ, Midmer-Losh Organ Co., Merrick, Long Island, New York, Architect for the organ Emerson L. Richards, Thursday evening, January 9, 1930.

# Official September casino revenues

Dollar figures are in millions	2003	2002	Percent change	Market share percentage	
				2003	2002
<b>A.C. Hilton</b>	\$24.8	\$25.8	-3.7	6.7	6.9
<b>Bally's*</b>	52.8	57.4	-8.0	14.3	15.5
<b>Borgata</b>	42.1	-	-	11.4	-
<b>Caesars</b>	40.7	42.2	-3.6	11.0	11.4
<b>Harrah's</b>	33.6	40.8	-17.7	9.1	11.0
<b>Resorts</b>	18.9	21.3	-11.2	5.1	5.7
<b>Sands</b>	14.3	17.3	-17.1	3.9	4.7
<b>Showboat</b>	29.4	32.6	-9.8	8.0	8.8
<b>Tropicana</b>	27.9	36.2	-22.8	7.6	9.7
<b>Trump Marina</b>	20.7	24.2	-14.6	5.6	6.5
<b>Trump Plaza</b>	24.1	27.5	-12.2	6.5	7.4
<b>Trump Taj Mahal</b>	39.7	45.8	-13.4	10.8	12.3
<b>INDUSTRY TOTAL</b>	<b>368.9</b>	<b>371.0</b>	<b>-0.6</b>	<b>-</b>	<b>-</b>

\*Bally's and Claridge merged in 2002. The totals are combined.  
All results official and exclude simulcasting revenue.

Press graphic

## 1.735% Then & Now

Back in 1929, the cost of Boardwalk Hall was said to be \$20,000,000. The original cost of the Midmer-Losh organ was \$347,200. This represents 1.735% of the building cost, and is a rather low figure considering the nature and scope of the organ at the time.

Looking at the chart of the Official September 2003 casino revenues, \$368,900,000 was the Industry Total. 1.735% of this amount is \$6,271,300 which could pay for more than half of the estimated rehabilitation costs for the Midmer-Losh organ with just one month's revenues from Atlantic City's biggest industry.



Watercolor by Ann Charlton

# Rigging Collapse at Boardwalk Hall

Concert Cancelled, \$1m damage to production

Monday, 11 August 2003 — Saturday August 8 was to be a big night, but 13,000 fans were turned away after the main grid collapsed during setup at Boardwalk Hall in Atlantic City. This is a release from Justin Timberlake: Justin Timberlake was forced to cancel the Atlantic City date of the *Justified & Stripped Tour* due to structural failure of a ceiling grid. The incident is estimated to have caused over 1 million dollars in damage to the show's lighting, sound, video and staging. It's undetermined at this time when the tour will resume. All attempts are being made to finish the tour and revisit postponed dates. Ticket holders for the postponed show are encouraged to hold on to their tickets, as they will be honored in the future.

The tour was a double-header, with Christina Aguilera.

According to The Atlantic City Press, Timberlake, who checked in at the Borgata Hotel Casino & Spa with actress Cameron Diaz on Saturday morning, left Atlantic City in mid-afternoon, shortly after learning the news of the accident.

He returned to Manhattan with Diaz, sources said.

The photo shows the extraordinary failure that resulted in the entire rig falling at one side. Had this happened during a show, the possible ramifications are too horrible to consider.

A catastrophic failure of a structure like this amounts to a potential disaster to be visited upon possibly upwards of 1000 children who may have been in the immediate front rows. The image of the failure shows the structure could have raked or crushed the performers, before taking out a lot of punters.

Hopefully the accident will be properly analysed and the causes published, so we all may learn more about how to prevent a near-miss like this one ever happening again.

No one was injured.

The Press of Atlantic City reports:

*The estimated 30 people working below were able to move out of the way as the large steel rigging structure on which the equipment was being raised buckled*



The organ console and kiosk (circled) were out of harm's way.

*violently and lurched downward before collapsing completely, authorities and members of the crew said shortly after the 12:45 p.m. incident.*

*Dozens of the crewmembers gathered outside a side exit minutes after the collapse, some of them smoking down cigarettes, virtually all of them visibly upset. The mangled grid and equipment could be seen through the open doors.*

*A tour official emerged from the hall to call the crew into another part of the building for an emergency meeting. As the group walked back into the building, he urged everyone to refrain from talking to the news media.*

*Two workers who witnessed the incident agreed to be interviewed so long as their names were not published, however.*

*"It seemed like (the collapse) lasted an eternity but then again it seemed like it happened in a flash," said a 38-year-old electrician from Margate who had been standing beneath the grid as it began falling. "It was nerve-wracking. My heart's still beating."*

*A 33-year-old engineer from out of state*

*who is part of the touring company said Saturday's events almost certainly would force the tour to end.*

*"Tour's over," he said. "Every bit of equipment is crushed. Tour's over."*

*He said the crew prepares individual plans for each venue well in advance and had begun setting up Boardwalk Hall early Saturday morning.*

*"This is a high-end gazillion-dollar business," he said. "This isn't fly-by-night."*

*The tour had been among the biggest, most expensive and most elaborately produced of the summer concert season. More than 20 trucks transported the sets and other equipment from venue to venue, a crewmember said. The tour had played in more than 30 cities and had a few more weeks remaining.*

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The New Jersey Sports & Exposition Authority says that it is continuing the investigation of the collapse, including a "forensic" analysis of the metal. They noted that it will take months to establish the cause of the accident. —Ed.

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Now that the printing costs for *Atlantic City's Musical Masterpiece* and *The Atlantic City Convention Hall Organ – A Pictorial Essay About The World's Largest Pipe Organ* have been nearly recovered, we are able to reduce the price of both books to \$25 each. They may be ordered online at [www.acchos.org](http://www.acchos.org) in the Store or by calling the Organ Historical Society at (804) 353-9226. They might make a nice Christmas Gift for friends.

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Prepared by Truitt, Pouliot & Associates, P.A., CPA

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Contributions .....	33,577
Revenue .....	<u>16,668</u>
	50,245
Expenses	
Program Services .....	14,637
Support Services .....	<u>8,168</u>
	22,805
Change in Unrestricted Net Assets .....	27,440
Unrestricted Net Assets - Beginning of Year ...	30,224
Unrestricted Net Assets - End of Year .....	57,664

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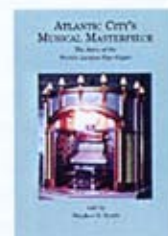
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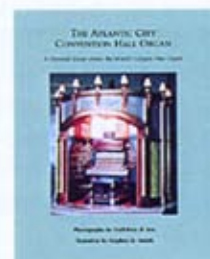
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