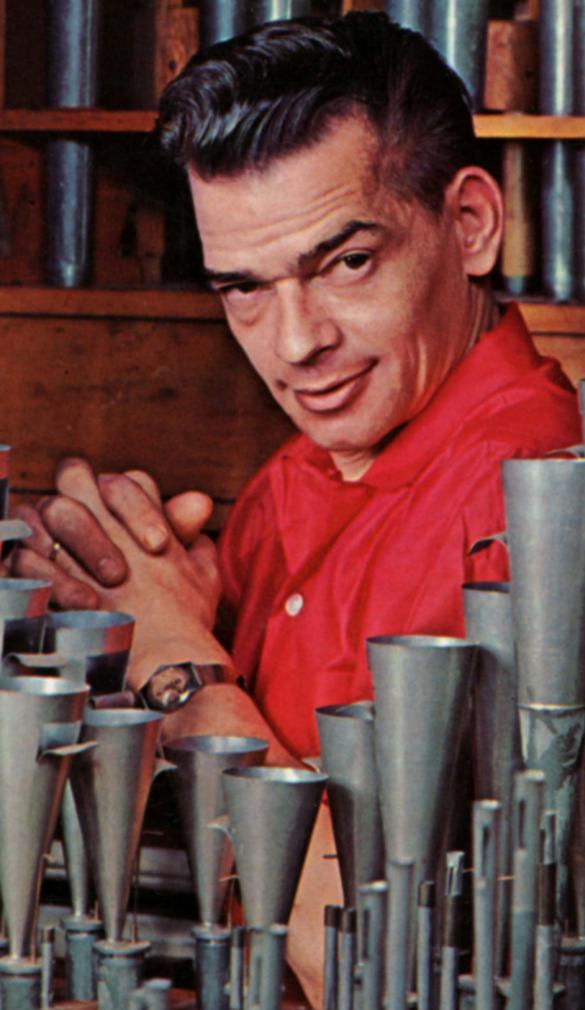


GIANT WURLITZER LEON BERRY VOL. 3

AUDIO FIDELITY
AF **AFLP 1844**
A STUDY IN HIGH FIDELITY SOUND



a study in
HIGH FIDELITY
sound

GIANT WURLITZER PIPE ORGAN VOL. 3

LEON BERRY

TFRR*

TECHNICAL DATA (RIAA)

This recording was made on an Ampex Tape Recorder Model 300 and 350 with Telefunken, Electrovoice and Altec, Microphones. The Masters were cut on an Automatic Scully Record Lathe with Grampian Feedback Cutter Heads driven by specially designed 200 Watt Amplifiers.

Mastering was done at the studios of B & C Recording in New York with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio.

While the total frequency range of 16 CPS to 25,000 CPS on this record may not be within the range of ordinary human hearing, nevertheless inspection with a microscope will show the etchings of the upper dynamic frequencies.

However, it is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "studies in HI-FIDELITY sound" we have gone to these extreme electronic lengths.

Although any 33 $\frac{1}{3}$ RPM record playing equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recordings may be enjoyed to their utmost.

Low Frequency Limit 16 CPS
High Frequency Limit 25,000 CPS
Crossover 500 CPS
Rolloff 13.75 DB at 10KC

THE REMARKABLE NEW ELECTRO-VOICE WIDE-RANGE MODEL 667 MICROPHONE with its transistorized remote-controlled variable response features was used in this recording preserving perfect musical balance under varying conditions throughout the entire recorded production.

This recording was made under an ideal acoustical environment having an optimum reverberation time of 1.6 seconds.

The wide dynamic range observed in this recording is the direct result of the unique transistorized feature of these microphones which reduced the thermo-noise level to a fraction of that usually encountered.

The high degree of instrument separation and superior auditory perspective was assisted by the two to one greater working distance allowed by the new microphones which prevented interfering back-reflections.

The modern theater organ is a fantastically ingenious and complicated mechanism, the product of many inventive minds and talented musical figures over a period of centuries. It is also an infinitely satisfying instrument.

The origin of the "King of Instruments," as the organ has been called since the 16th century, dates back to great antiquity. One of its important component parts—the flute—is one of the most ancient of musical instruments, and is pictured on the walls of early Egyptian tombs. Frequent references to the organ are made in the Bible, although it is uncertain as to whether these references involve even the ancient type of organ. The early Greeks had no specific instrument known as an organ, but there is considerable evidence to show they employed pipes sounded simultaneously to produce multiple sounds.

Air driven forcibly out of a tube is the underlying principle of the organ, both ancient and modern. The first known application of this dates back to around 250 B.C., when a man named Ctesibius noticed that the counter-weight of a movable mirror produced a musical sound by the force with which it drove air out of a tube. By experimenting with these simple implements, Ctesibius succeeded in making a contraption with an opening at the top to which was attached a trumpet. He discovered that when water was pumped into the base of the vase, the air was driven forcibly through the trumpet, producing a powerful sound. The principle involved here is illustrated by the modern fire engine, which is basically the Ctesibian vase inverted. In ancient instruments water was used to force air in a steady flow through an opening in the top of a hemisphere. In the modern fire engine, air confined in the top of a hemisphere forces the water in a steady stream through an opening in the bottom.

Compared with the above rude invention, the modern theater organ illustrates in dramatic fashion just what a tremendous metamorphosis has been wrought over the centuries in the scientific and artistic application of wind power to sound production. Notwithstanding this change, the modern organ is no more a wind instrument than Ctesibius' rude sound-producing vase. In fact, the story of the countless refinements and variations of wind-producing agents, of the ever increasing body of knowledge gained by organ builders about obtaining sound through studied techniques of applying wind pressure, the myriad number of devices employed to control pressure, and finally, more information about the science of acoustics is one of the most fascinating chronicles in the history of music.

The sound-producing part of the organ is, of course, the pipes, which fall into three general classes—flue pipes, reed pipes and diaphones. These vary in size and shape, according to acoustical circumstances. The flue pipe involves the principle of a vibrating column of air. The reed pipe produces sound through activation of a reed tongue. The diaphone, not commonly found in most organs, works on the principle of valvular reeds. It is occasionally used for loud pedal stops, and is like a beating reed, except that the hole in the shallot is open and covered by a valve face worked by a spring. Flue pipes are the most versatile of these three. They are divided into diapasons (generally referred to as "diapason tone" and consisting of a smooth, round and velvety tone), flutes, strings and echoes (or miniatures of the three latter groups).

The length of the tube—the part which joins the block or "base" of a pipe—in organ construction is a matter of utmost importance. If a tube is too long, a kind of throttled or choked note may result, and the tone is said to be too close. On the other hand, if a tube is too short, the tone is coarse and said to be too "free." Exact proportion of the length of tube to the length of reed tongue permitted to vibrate is an extremely vital consideration. As a matter of practice, tubes are usually left a trifle long and

are then adjusted in such a manner that the pipe will speak its natural "free" note without being too close or harsh.

Today's theater organ has added some truly wonderful special tonal effects to those contained in the classical organ. These include the tremulant (which is not exactly new, but was used only rarely by pre-twentieth century composers and organists), the vibrato tone and percussion tone. Vibrato tone involves not only a real vibrato musical tone, but vibrato produced through pitch beats. Percussion tone, not found in classical organ music, is produced by all sorts of percussion instruments, including drums, chimes, bells, castanets, sticks, marimba, tambourine, triangle, etc.

Theater organs have at least three general characteristics in common with the classical organ—1) the tone may be sustained indefinitely, 2) the tone can be increased or decreased while being sustained, and 3) the range of tone volume from soft to loud is practically identical. Innovations in the theater organ have made it more versatile than the classical organ in several important respects. One is that far more tonal effects and imitative qualities are possible. A second is that acoustical quality for recording and sound amplification purposes is far more exact than it is with the ordinary organ. Finally, the theater organ affords infinitely more opportunity to exploit special sound-producing portions of the instrument and certain types of instrumental sound (through special microphone placement), depending on the effects desired and on the repertory being performed.

The instrument played by Leon Berry in this recording is a Wurlitzer pipe organ which was originally housed in a theater in Crystal Lake, Illinois, where it remained unused until Berry rescued it and brought it home. At that time he was playing another organ at the Hub Rink in Chicago, and every night after he had finished his schedule, he went right home and disappeared into the basement, where he remained almost until dawn. For months Berry was busy installing new ranks of pipes (the organ now has six ranks), polishing the mahogany console, and otherwise refurbishing the instrument.

The console now looks better than new, boasting a curved row of colored stop tablets and concealed fluorescent lighting. On the side of Berry's basement opposite the organ, expression shutters form one wall. When they open, not unlike huge venetian blinds, they reveal the gleaming ranks of pipes sweeping in gracefully curved rows. To the left are the percussion-glockenspiel, sleigh bells, xylophone, chinese blocks, castanets, crash cymbal, bass drum, traps and all the other "hardware" Berry is so fond of on the organ. Hanging in a gilded cage next to the expression shutters is a mechanical canary bird which goes into action when a button marked "bird call" is pressed on the console. In short, one can't find this kind of basement anywhere else.

LEON BERRY is one of this country's most versatile theater organists who knows his own instrument intimately and therefore is highly conscious of its many capabilities. For a number of years, Berry has been organist at the Madison Garden Hub Rink in Chicago, where he plays one of the most brilliant and impressive instruments in the world. It was his experience on this instrument that led him to install and overhaul a Wurlitzer organ for his own use at home—the organ heard in this recording.

By getting close to selected parts of the organ, recording engineers were able to position microphones in such a manner as to capture various sound effects with maximum purity. This recording is a shining example of close up pipe organ recording in which one can hear every working part of the instrument with remarkable clarity and realism. Meticulous engineering, cutting and pressing of the record contribute to a release tailored to meet the most exacting standards of discriminating high fidelity record fans.

**Total Frequency Range Recording*

*Reg. Appd. For

A Stereophonic (Binaural) tape recording of this production is available. For information write to Audio Fidelity, 770 Eleventh Avenue, New York 19, N. Y.

SIDE 1

1. Tavern in the Town
2. This Can't Be Love
3. People Will Say We're in Love
4. Falling in Love with Love
5. South Foxtrot
6. Dixie

SIDE 2

1. Caissons; Columbia, the Gem of the Ocean
2. Roman Guitar Tango
3. Washington Post
4. What Is This Thing Called Love
5. Sari Waltz
6. Student Prince Serenade

AUDIO FIDELITY

LEON BERRY at the GIANT WURLITZER VOL. 3

AFLP
1844-A

Side 1

1. TAVERN IN THE TOWN 2:10
2. THIS CAN'T BE LOVE (Rodgers) 1:43
3. PEOPLE WILL SAY WE'RE IN LOVE (Rodgers) 2:48
4. FALLING IN LOVE WITH LOVE (Rodgers) 2:21
5. SOUTH FOX TROT 2:12
6. DIXIE 1:56

Reg. Appl. For



33 $\frac{1}{3}$
RPM

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RIAA

AUDIO FIDELITY

LEON BERRY at the GIANT WURLITZER VOL. 3

AFLP
1844-B

Side 2

1. CAISSONS - COLUMBIA, THE GEM OF THE OCEAN
(Gruber) (Beckeff-Shaw) 2:48
2. ROMAN GUITAR TANGO (Di Lazzaro) 2:42
3. WASHINGTON POST (Sousa) 1:58
4. WHAT IS THIS THING CALLED LOVE (Porter) 2:56
5. SARI WALTZ (Kalman-Cushing-Heath) 4:45
6. STUDENT PRINCE SERENADE
(Romberg) 2:42

Reg. Appl. For



33 $\frac{1}{3}$
RPM

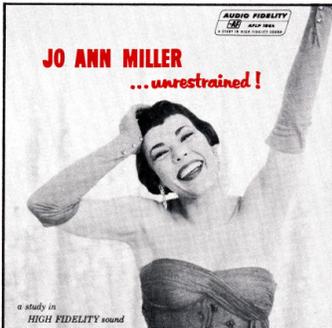
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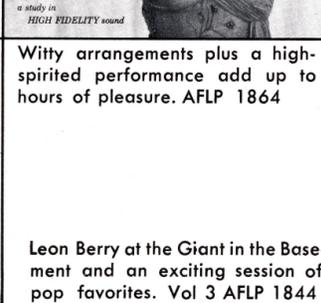
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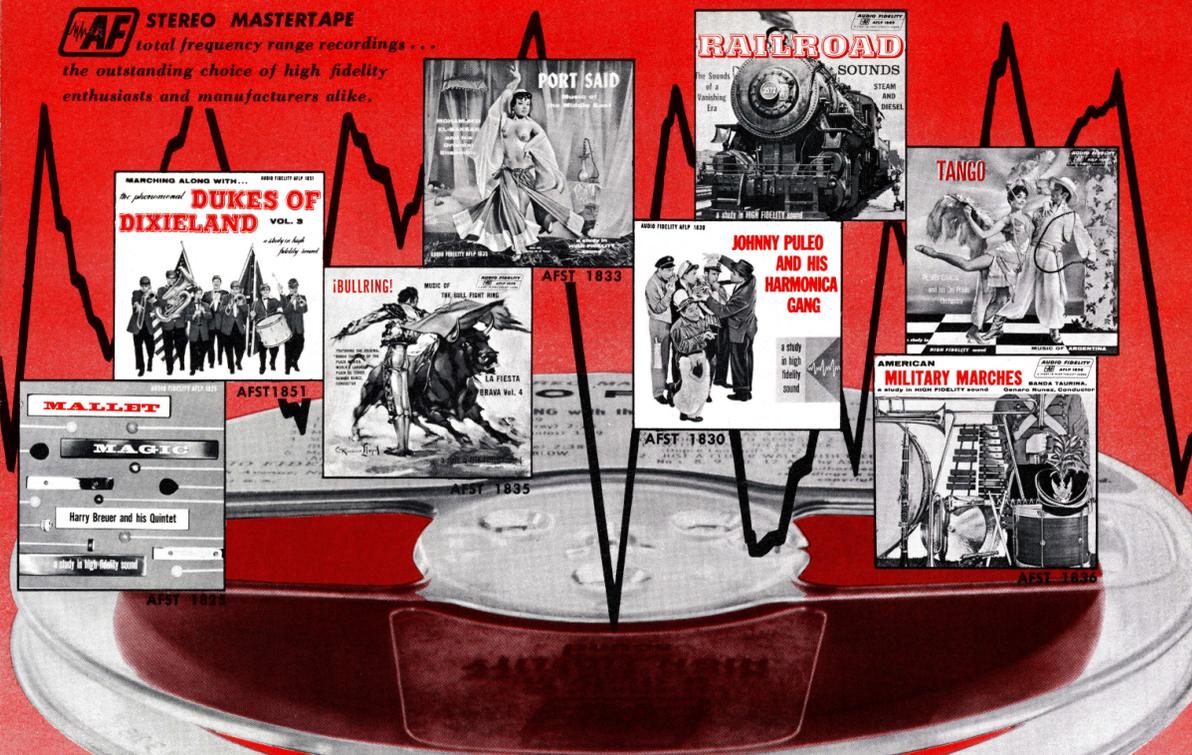
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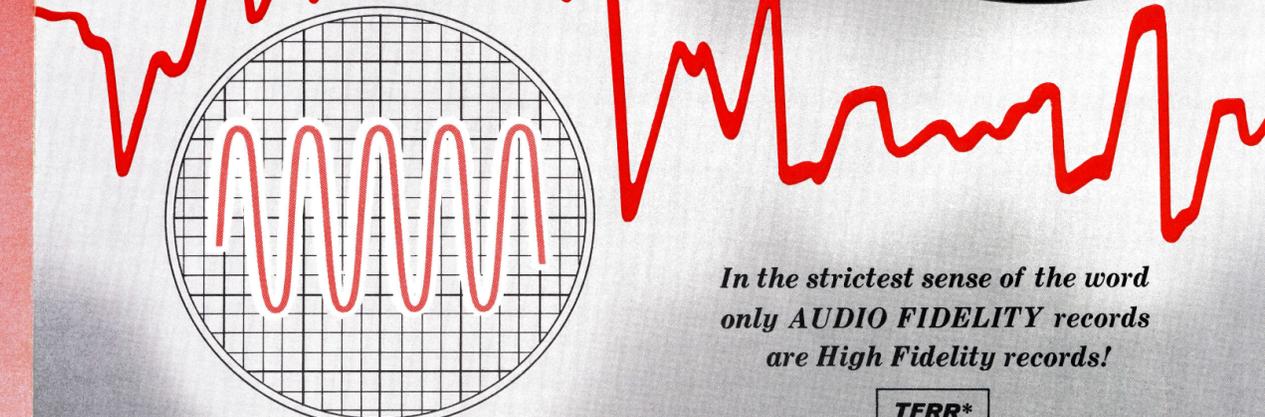
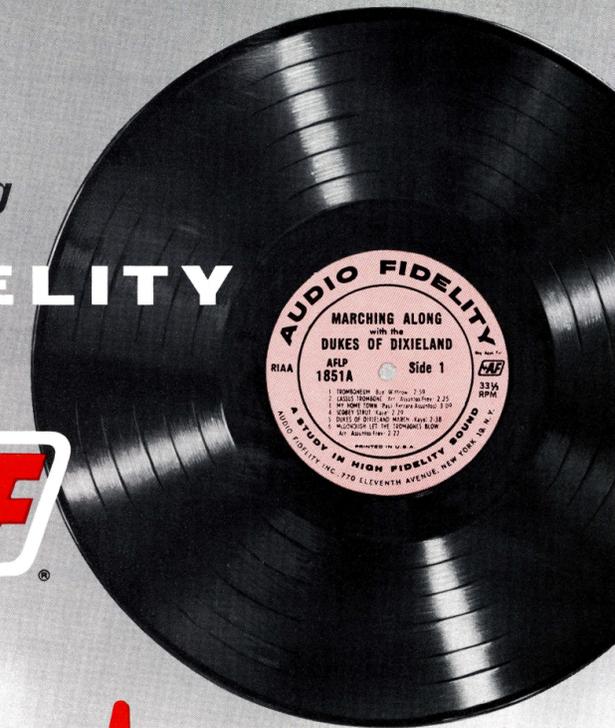
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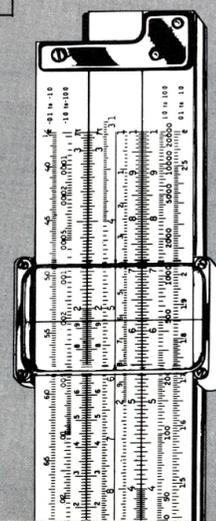
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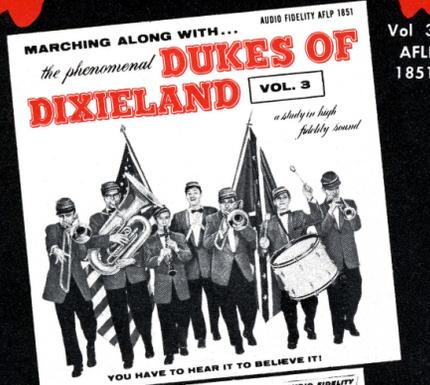
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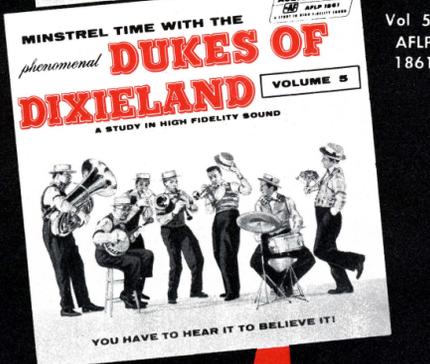
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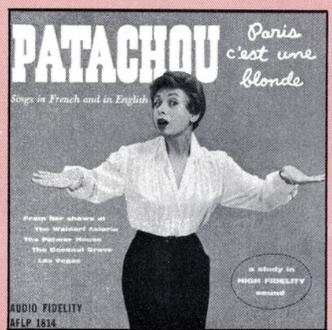
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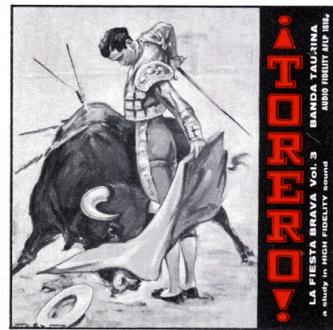
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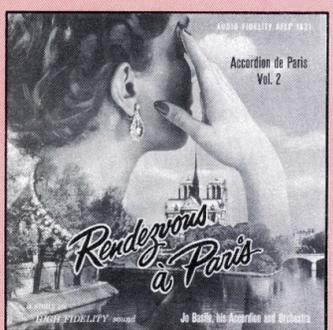
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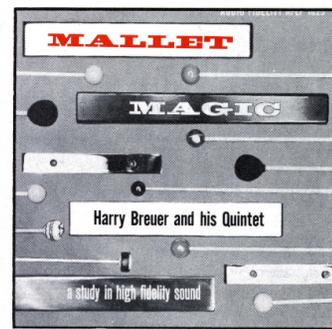
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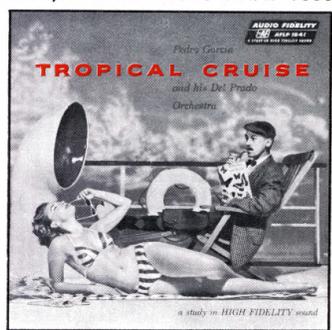
A moon-drenched nite . . . a long soft sigh—and the singing accordion of Jo Basile creates the enchantment of a Rendezvous a Paris. AFLP 1821



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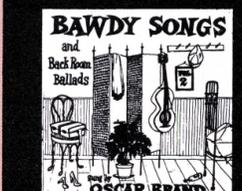
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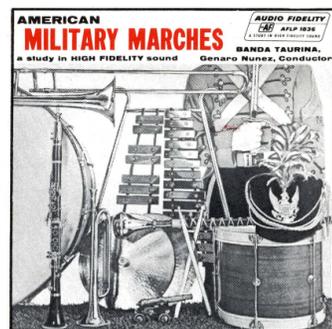
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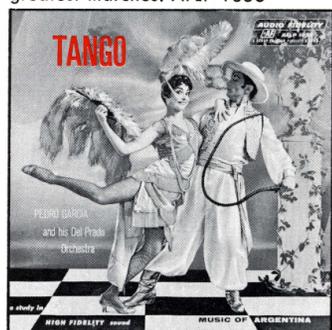
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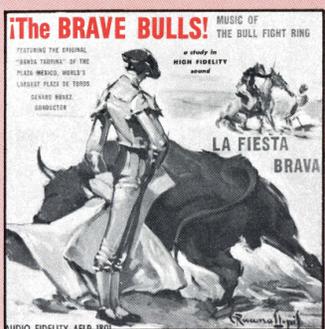
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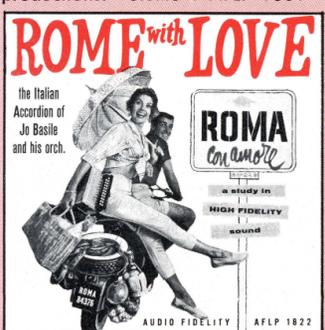
Lush tropical rhythms to set the blood afire and quicken the pulse. Pedro Garcia and Orchestra fill the nite with moon-drenched music. AFLP 1837



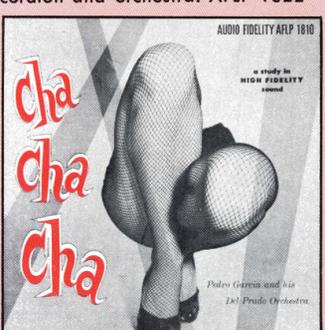
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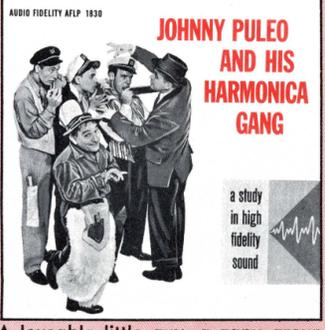
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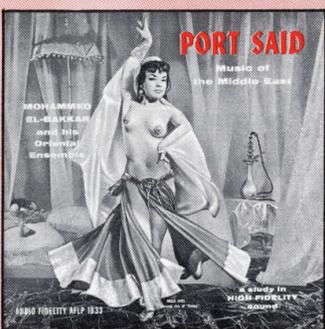
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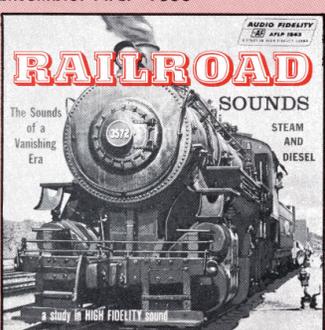
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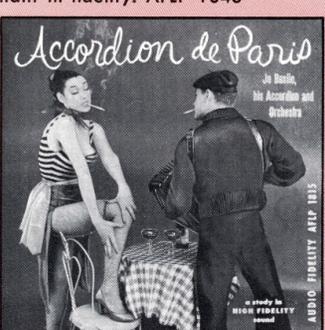
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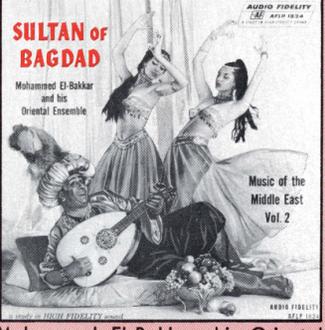
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