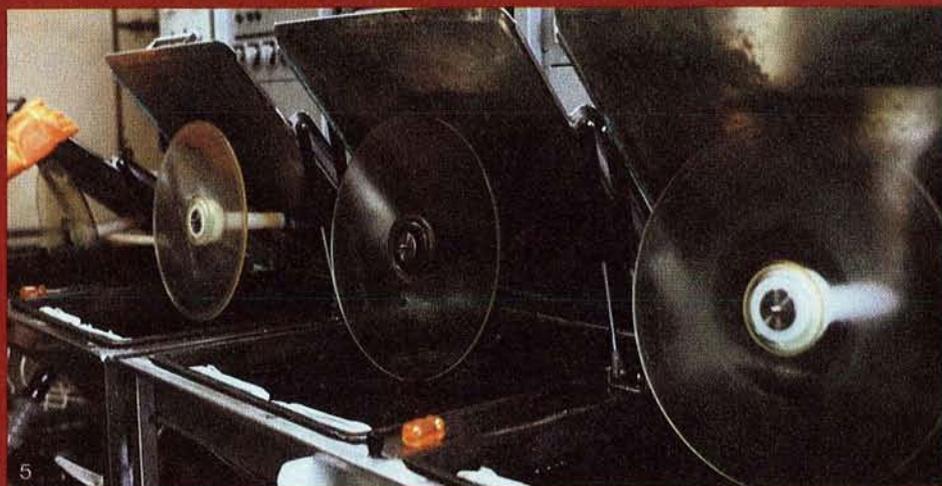


The Sound Is **CRYSTAL CLEAR**



 **SUPERCUT LIMITED EDITION
DIRECT TO DISC RECORDINGS**

DIRECT TO DISC... SIMPLY BETTER



1. Crystal Clear's new Direct To Disc Studio
2. Custom designed recording console
3. Crystal Clear disc mastering room.
4. Inspection of direct cut lacquer
5. Tanks used to plate lacquers
6. Metal master plated from lacquer

Photos 1 through 4, and cover by Guy Corry; 5 and 6 by Bo Overlock

In recent years, there have been dramatic improvements in the quality of home stereo components and as the quality of reproduction improved, the problems with music sources, particularly records, became more and more objectionable. It was painfully obvious that the quality of records has lagged far behind that of playback equipment.

Direct To Disc recording was a reaction to the consumer's demand for better records. It is the most difficult way to make a record but because of the elimination of a number of the steps in the recording chain, it offered the potential to make the purest and cleanest recordings. It should be noted that Direct To Disc alone is no guarantee of technical quality since there are many poorly produced Direct To Disc records currently on the market. The simplification offers only the potential for superiority. To realize this potential, perfection must be sought in all links of the recording chain: microphones, microphone placement, quality of the recording console and finally the skill of the technical staff who produce the final product.

With Direct To Disc recording, the signal from the recording console is sent directly to the Disc Mastering Lathe and the music cut live directly onto the master lacquer. Once the recording session begins, it is not possible to stop and an entire side of an album must be cut without stopping. It is also not possible to edit or change what has been cut on the lacquer. It is necessary to either keep the take with any mistakes or problems or cut the entire side over again. Most Direct To Disc companies cut a number of complete sides and select the best overall takes for release.

The direct cut lacquers must now be plated. (Incidentally, all records involve the use of a disc mastering system. For conventional records, the tape recorder [either analogue or digital] is used for the cutting of the lacquer.) The lacquer (a positive) is then plated and a metal master copy (negative) made from it. The next step is to make a second copy called the mother (positive) from the metal master. It is normally possible to make 3 to 5 good quality mothers from the master. The mother is again plated and a negative copy called the stamper is produced. An average of 10 high quality stampers can be made from the mother. From the stamper, an average of 800 top quality pressings can be obtained. The number of records that can be produced from a single lacquer will depend on how lucky the record company is in the plating process and on the quality standards they impose. In any case, the number of records that can be produced is limited to the number of stampers that can be made from the direct cut lacquers. With tape, it is possible to make an unlimited number of lacquers and, consequently, an unlimited number of records.

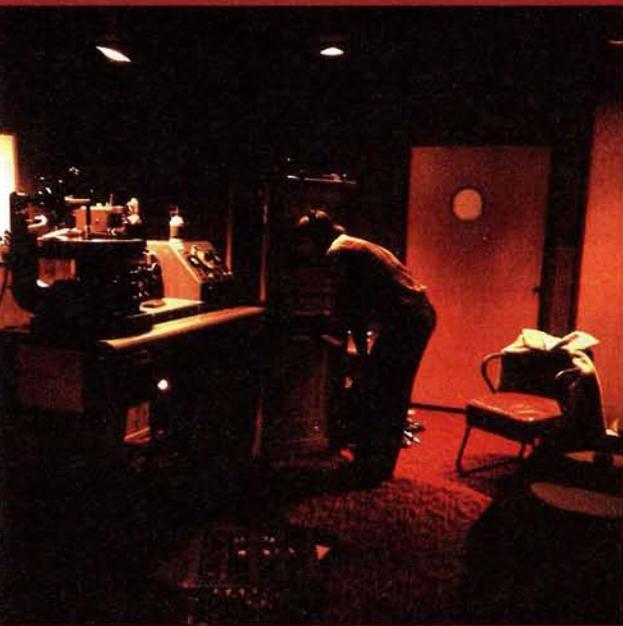
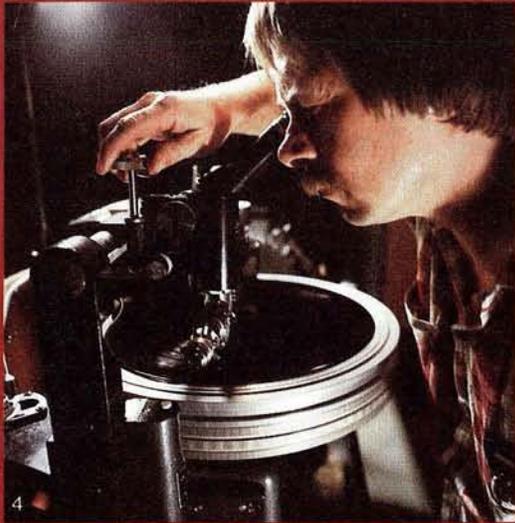
Does the process provide sufficient quality improvement to justify all of the limitations? Listen for yourself! We feel that the improved dynamics, startling clarity and freedom from distortion is audible even on moderately priced stereo systems. We believe that once you hear the dramatic improvement offered by Crystal Clear Direct To Disc recordings, you will be spoiled for anything else.

A word of caution, however. Because of the popularity of Direct To Disc, others have tried to capitalize on its success by using phrases that sound very similar. You will find Direct Pressed, Direct Mastered, and Direct to all sorts of things. Examine the records carefully before you buy them to be sure that they say in clear language that they are genuine Direct To Disc recordings.

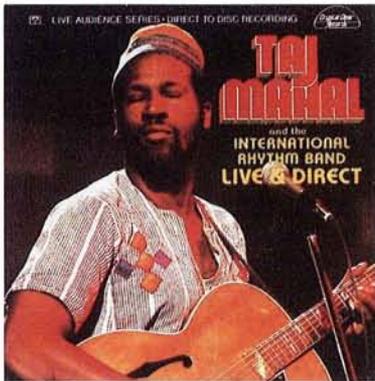
Digital tape is becoming more popular as a means of producing records. Crystal Clear Records took an early interest in digital recording and was the first record company in the United States to make a commercial recording on digital tape in August, 1977 during the Virgil Fox sessions. We also recorded Arthur Fiedler and Cal Tjader on digital tape. This gave us the opportunity to compare the original digital master tape (not a lacquer or record made from the tape) to a direct cut lacquer from the same output from our recording console. Our comparison indicated that while digital tape held potential for the future, it was not equivalent in technical quality to the direct cut lacquers. The engineering staff of Crystal Clear is continuing its research into all aspects of digital technology in the hope that future systems will more closely approach Direct cut lacquers.

Some Crystal Clear recordings have overall sound levels which are somewhat lower than most commercial recordings. This is to reduce the amount of distortion during the playback of the record. State of the Art disc mastering systems are capable of cutting levels that no phono cartridge can ever play back. In order to minimize distortion on playback, it is necessary to reduce levels to a point where at least the better cartridges are capable of lower distortion reproduction.

Obviously this reduction of level has its price. The surface noise of the disc will become more audible. It's a tradeoff and we choose to accept a slight increase of noise for the benefit of lower playback distortion. To minimize surface noise, we use only the highest quality vinyl in our pressings.

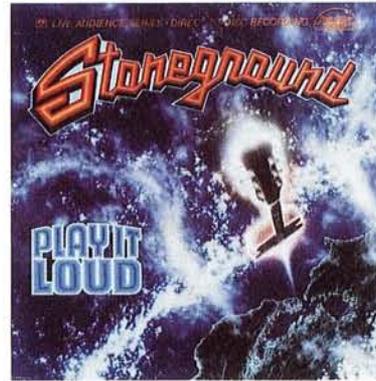


ROCK ALBUMS



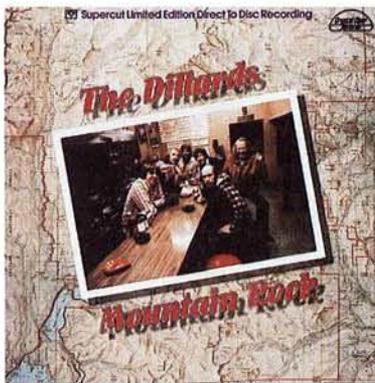
TAJ MAHAL
"Live and Direct"

In order to combine the best of both worlds, Taj was recorded live and Direct To Disc before an audience. Current Taj fans will be knocked out by his new version of "Giant Step" and the blues flavored "Little Brown Dog." "L-O-V-E, Love" is a hot soul ballad while Disco influences are felt on "And Who," "Jorge Ben" and "Airplay."
CCX-5011 - 33 1/3 rpm



STONEGROUND
"Play It Loud"

Straight-ahead rock and roll recorded with a live audience produced the perfect combination of studio technical quality with the energy and emotion generated by performing to a live audience on side one. Hard driving, high energy rock music. Includes: "Under My Thumb," "Rock 'N' Roll Prophet," "Blackjack City," "Movin To The City," "Boy," "Fast Car," and "Mississippi Nights."
CCX-5009 - 33 1/3 rpm



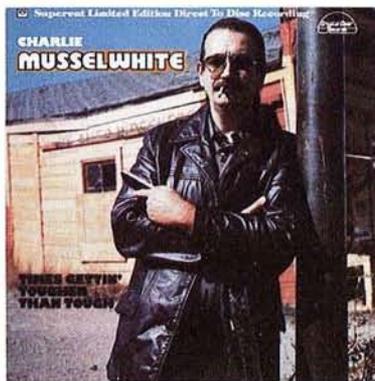
THE DILLARDS
"Mountain Rock"

Since the early Sixties, The Dillards have toured to enthusiastic crowds across the country to become one of the most popular Bluegrass groups in the nation. In this album they explore many musical forms: Country, Bluegrass, Gospel and Rock. The recording of this primarily acoustic group sparkles with delightful clarity.
CCS-5007 - 33 1/3 rpm



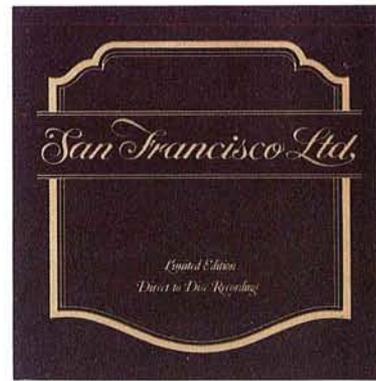
MERL SAUNDERS
"Do I Move You"

Saunders combines R & B and Jazz elements with a fiery touch of today's Disco-Rock sound. This fusion wraps Merl's own unique and inimitable stylings around selections as diverse as Earth, Wind & Fire, The Doobie Brothers and Stevie Wonder. Side One: "Melons In Season," "Tellin' My Friends," "Shining Star." Side Two: "Long Train Runnin'," "Another Star," and "Do I Move You."
CCS-5006 - 33 1/3 rpm



CHARLIE MUSSELWHITE
"Times Gettin' Tougher Than Tough"

Blues — the raw and real sound captured in a night club atmosphere is featured on this album. Charlie's voice and harp project the emotional feeling of traditional blues. The sound is not rock and not a studio-type recording but rather the sound a blues fan expects from a night club performance.
CCS-5005 - 33 1/3 rpm

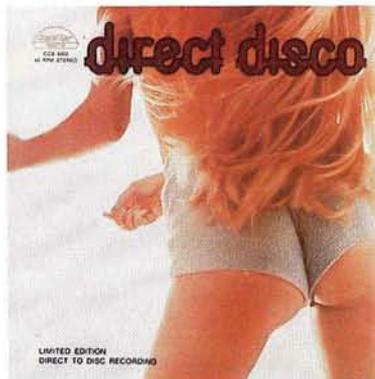


SAN FRANCISCO LTD.
featuring
Terry Garthwaite

Something for everyone! The changing moods include both vocals to instrumentals as well as broad range of music: Dixieland, Popular, Jazz, Latin, Rock, even a soft ballad. Includes: "Reap What You Sow," "I'll Be Your Baby Tonight," "What's The Matter With Love," "Just A Closer Walk With Thee," "Mambo Del Norte," and "Cannonball."
CCS-5004 - 45 rpm

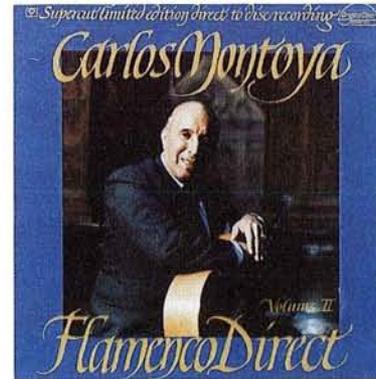
ROCK ALBUMS

POPULAR ALBUMS



GINO DENTIE
"Direct Disco"

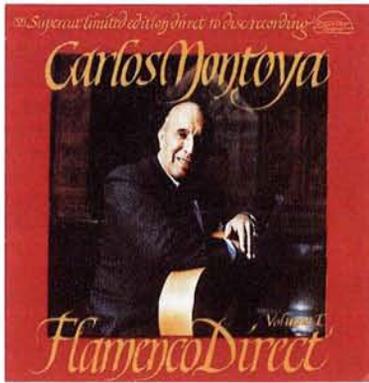
The Disco sound is the hottest thing in pop music today and "Direct Disco" combines the driving beat of Disco with the clarity and dynamics of the direct to disc recording process. Includes: "Movin'," "Happy Music," "The Hustle," "Sexy," "Express," and "Get Down Tonight."
CCS-5002 - 45 rpm



CARLOS MONTOYA
"Flamenco Direct"
Vol. II

The second volume also features Montoya's unique musical style in which he takes a short melodic scheme and improvises upon it to create a new self-contained musical entity. In the Tradition of Flamenco music, each selection is different each time that it is performed. Vol. II contains: "Jerez," "Macarena En Tango," "Saeta," "So-léa Caña," "Zambra," "Zapateao."
CCS-6005 - 33 1/3 rpm

POPULAR ALBUMS



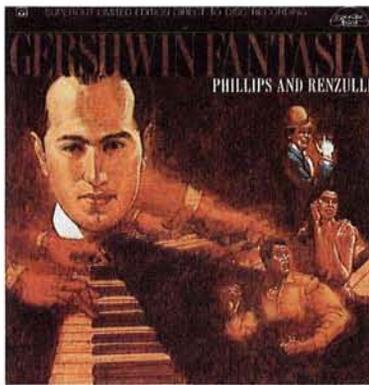
CARLOS MONTOYA
"Flamenco Direct"
Vol. I

A great innovator, Montoya was the first to give a solo Flamenco Guitar recital and play with a symphony orchestra. For 30 years he has toured the world playing to halls filled with enthusiastic fans. Vol. I includes: "Tango Antiguo", "Levante", "Caribe A Flamenco", "Fandango", "Taranto", "Variaciones", "Aires De Genil", "Malaga".
CCS-6004 - 33 1/3 rpm



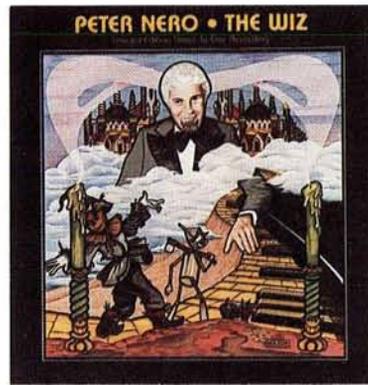
JONAS NORDWALL
"Space Organ"

Recorded live, on location, at "The Organ Grinder" in Portland, Oregon which houses one of the largest theatre organ installations in the world. The instrument's large array of percussion effects were particularly impressive in this repertoire of space film themes. Includes: "Star Wars," "Superman," "Battlestar Galactica," and "Close Encounters."
CCS-6003 - 33 1/3 rpm



PHILLIPS & RENZULLI
"Gershwin Fantasia"

The duo-pianos of Phillips and Renzulli are noted for their universal appeal, virtuosic displays of talent and depth of sensitivity. Through two ingenious sets of two-piano arrangements, they present a kaleidoscopic array of songs by George Gershwin one of America's greatest writers of music. Side One: Fantasy on George Gershwin's "Porgy and Bess." Side Two: "S Wonderful," "I Loves You Porgy," "I Got Rhythm," "Love Walked In," "Foggy Day," and "Liza."
CCS-6002 - 33 1/3 rpm



PETER NERO
"The Wiz"

The masterful piano artistry of Peter Nero is combined with the explosive excitement of a large orchestra in an excitingly, popular-oriented album featuring: A medley from "The Wiz," "Send in the Clowns," "Laughter in the Rain," and "Never Can Say Good-bye."
CCS-6001 - 45 rpm

CLASSICAL ALBUMS



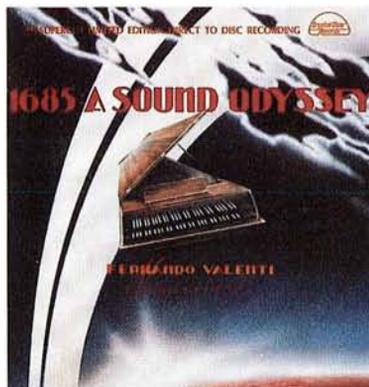
RICHARD MORRIS
and the Atlanta
Brass Ensemble
Sonic Fireworks II

Recorded on location in Atlanta, Georgia. This album features a spectacular sounding organ in a moderately reverberant setting, with 10 brass players and two percussionists. Stunning sound. Includes: Strauss: Fanfare from Also Sprach Zarathustra; Widor: Toccata from the Fifth Symphony; Dupre: Poeme Heroique; Mouret: Rondeau; Couperin: Chaconne; and Stanley: Voluntaries for Trumpet and Organ.
CCS-7011 - 33 1/3 rpm



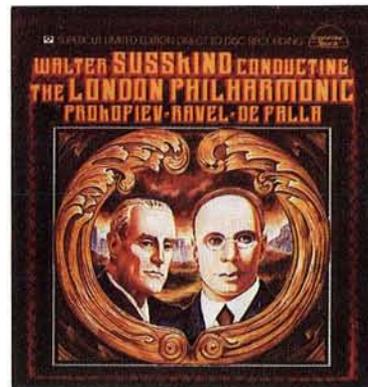
RICHARD MORRIS
and the Atlanta
Brass Ensemble
Sonic Fireworks I

Recorded on location in Atlanta, Georgia this album features a spectacular sounding organ in a moderately reverberant setting, 10 brass players, and 2 percussionists. Stunning sound. Includes: Copland: Fanfare for the Common Man; Bliss: Salute; Brahms: Let Nothing Ever Grieve Thee; Bach: Toccata and Fugue in D Minor; and Gigout: Grand Chorus in Dialogue.
CCS-7010 - 33 1/3 rpm



FERNANDO VALENTI
"1685 - A
Sound Odyssey"

In the hands of a great master like Fernando Valenti, the harpsichord is capable of creating a remarkable sound odyssey. On this disc, the music encompasses all phases of the hearing experience from the sedate Handel Sarabande (Barry Lyndon theme) to the wild-eyed frenzy of some of the Scarlatti works. TIME says that Valenti "Is now the most exciting of the masters."
CCS-7007 - 33 1/3 rpm



WALTER SUSSKIND
and the London
Philharmonic
Orchestra

Recorded on location at Watford Town Hall, London, England. Walter Susskind delivers impressive interpretations of two orchestral showpieces: Prokofiev: "Love for Three Oranges Suite" and Ravel: "La Valse" plus Dance No. 1 from "La Vida Breve." Awesome dynamics, coupled with a pure and simple approach in recording technique result in disc of reference standard quality.
CCS-7006 - 33 1/3 rpm

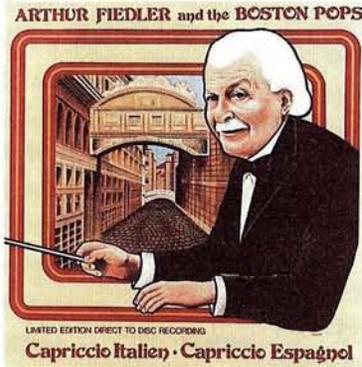
CLASSICAL ALBUMS



MORTON GOULD and the London Philharmonic Orchestra

Recorded live, on location, at Watford Town Hall, London, England. Composer Morton Gould conducts the definitive interpretation of two of his most dramatic works: "Spirituals For Orchestra" and "Foster Gallery." In the Spirituals, the percussion effects are especially effective with anvil strokes that will curl your hair. A welcome addition is the beautiful "Foster Gallery" only recorded once before in the Forties.

CCS-7005 - 33 1/3 rpm



ARTHUR FIEDLER and the Boston Pops

"Capriccio Italien/Capriccio Espagnol." A stupendous achievement — the Boston Pops orchestra conducted by Maestro Fiedler recorded live, on location at Boston Symphony Hall. Superb repertoire, flawless performances, Fiedler's exemplary interpretations and Symphony Hall's remarkable acoustics combine to make this landmark recording a must for every audiophile.

CCS-7003 - 33 1/3 rpm



VIRGIL FOX "The Fox Touch, Vol. II"

This second volume offers the same awesome organ sound as volume one with a selection of works by French composers: Side One: Franck: Piece Heroique; Alain: Litanies; and Widor: Toccata from the Fifth Symphony. Side Two: Dupre: Prelude and Fugue in G Minor; Gigout: Toccata; and Vierne: Finale from the Sixth Symphony.

CCS-7002 - 33 1/3 rpm



VIRGIL FOX "The Fox Touch, Vol. I"

Here is THE definitive low frequency test record. Recorded live on location, "The Fox Touch" showcases the "heavy organ" interpretations of Virgil Fox, the foremost living organ virtuoso. The sound is truly awesome extending down to a flat 16 Hz with enormous energy. Side One: Bach: Toccata, Adagio and Fugue; Side Two: Bach: Toccata and Fugue in D Minor; and Jongen: Toccata from Symphonie Concertante.

CCS-7001 - 33 1/3 rpm

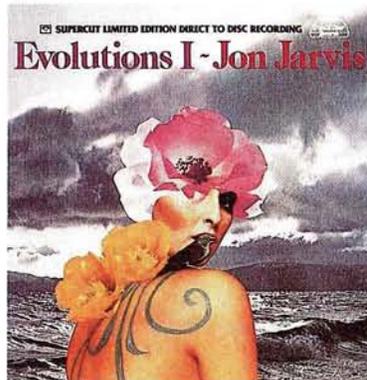
JAZZ ALBUMS



LAURINDO ALMEIDA "New Directions"

With this album, Laurindo explores elements of the popular music scene tastefully adapting the rhythms and melody lines of some of the Grammy nominated albums for 1978. The skillful combination of Jazz artistry and improvisation with elements of pop music create a musical fusion with extremely wide appeal.

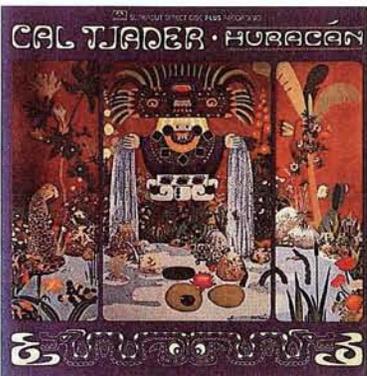
CCS-8007 - 33 1/3 rpm



JON JARVIS "Evolution I"

Jon Jarvis plays a unique, personal kind of improvisational piano, rather like having a good friend play for you in your home. Musically, Jarvis moves through a remarkable variety of moods ranging from jazz to popular to classical flavorings. The percussive effects created by Jarvis, using mallets on the strings inside the piano, provide an excellent test of transient response.

CCS-8004 - 33 1/3 rpm



CAL TJADER "Huracan"

Tjader delivers a tasty set of vibrant latin-jazz selections which feature remarkable clear and accurate trumpet and sax solos as well as sparkling percussion. Cal is backed by veteran latin players like Willie Bobo and Clare Fischer. Includes: "Funquido," "Tres Palabras," "Ritmo Caliente," and "Huracan."

CCS-8003 - 45 rpm

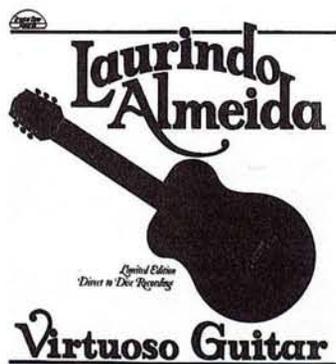


CHARLIE BYRD "Direct To Disc"

Charlie's group offers the kind of "live" playing that makes Direct Disc exciting. The stunning drum solo at the end of side one has received international acclaim as the most realistic drum sound on record. Includes: "At Seventeen," "Swing 39," "It's All Clear to Me Now," "Moliendo Cafe," and "Old Hymn."

CCS-8002 - 45 rpm

JAZZ ALBUMS

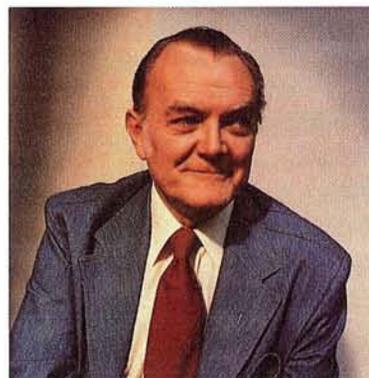


LAURINDO ALMEIDA "Virtuoso Guitar"

A combination of two moods, Laurindo's group swings in a traditional jazz mood on side one switching to a subtly beautiful classical sonata for cello and guitar on side two. The luscious string sound of the cello and guitar have become a reference standard for audiophiles and equipment manufacturers. Side One: "Yesterday," "Jazz-Tuno at the Mission," and "Late Last Night." Side Two: Radames Gnattali: Sonata for Guitar and Cello.

CCS-8001 - 45 rpm

FUTURE RELEASES

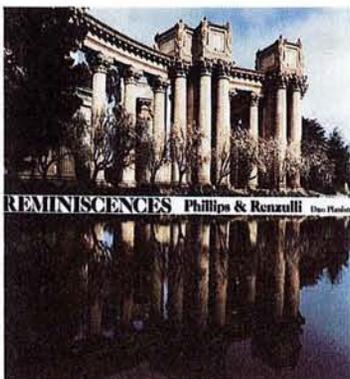


FERNANDO VALENTI "Classical Harpsichord"

A second recording of luscious solo harpsichord works by Fernando Valenti acclaimed internationally as one of the masters of the instrument. The harpsichord is particularly well suited to the Direct to Disc process since it is capable, in the proper hands, of a remarkable range of tonal colors and dynamics from delicate pianissimos to crushing chords and pungent dissonances.

CCS-7018 - 33 1/3 rpm

FUTURE RELEASES



PHILLIPS & RENZULLI "Reminiscences"

Classical duo-piano offering from Phillips and Renzulli who concertise across the United States displaying their virtuosic talent and depth of sensitivity. Includes Franz Liszt: Reminiscences of the Opera Norma; Scriabin: Fantasy for Two Pianos; and Brahms: Opus 39 Waltzes.

CCS-7008 - 33 1/3 rpm



LES ELGART "Then And Now"

Les Elgart's Big Band has been a favorite in concert tours for longer than Les cares to remember. Generations have listened with rapt attention to the drive and excitement generated by a large Jazz Big Band. The all acoustic nature of the instrument composition of the band make it an ideal choice for Direct To Disc recording.

CCS-8008 - 33 1/3 rpm



SHELLEY MANN "Bridge Over Troubled Water"

A tribute to the talent of Simon and Garfunkle, this album offers jazz impressions of the work of those two popular and talented composers. Shelly Mann, one of the world's greatest drummers, has assembled a new group to interpret the works of Simon & Garfunkle along improvisational Jazz lines.

CCS-8006 - 33 1/3 rpm



JON JARVIS "Evolutions II"

Jarvis delivers a second set of solo piano improvisations — completely extemporaneous and engrossing. The listener is constantly surprised by the rapid changes and form evolutions that Jarvis develops so skillfully. If you enjoyed the personal and intimate feeling of the first album, you'll want to add this continuation to your collection.

CCS-8005 - 33 1/3 rpm



THE DILLARDS "Mountain Jam"

Frequently, when the recording session is over, the energy levels of the musicians remain at a high peak. As a form of discharge, musicians frequently jam and the results can be spectacular. This album was the result of just such a jam following the "Mountain Rock" session.

CCX-5008 - 33 1/3 rpm



REVIEWS

High Fidelity (USA) – June, 1979

(Combined review of Gould Conducts Gould CCS-7005; Walter Susskind CCS-7006; and Arthur Fiedler CCS-7003)

"What impresses me about these three discs is their lack of sensationalism, their freedom from sonic smudging — in short, the concert-hall authenticity of their timbers, dynamics, tonal balances, and perspectives. Everything here seems as natural and real as in live performances heard from midway back in Boston's Symphony Hall and in London's Watford Town Hall."

"But any real or imaged constraints are quite minor shadows on the luminosity of Fiedler's capriccios, each of which rank among the best of the innumerable recordings. It's good too to get such splendid new versions of the relatively neglected suite from Prokofiev's *Love for Three Oranges* and that favorite symphonic encore of 78 rpm days, the Dance No. 1 from Falla's *Vida Breve*. Old and new Gould fans will be equally delighted by the first modern recordings of his long forgotten divertissements on Stephen Foster tunes and of his own popular 'Spirituals for Orchestra' . . . they are so rich in ingenious orchestral sound effects that they handsomely demonstrate the recording technique's sonic authenticity, lucidity, and rock-solid percussive lows."

GOULD CONDUCTS GOULD (CCS-7005)

Hi Fi Buyer's Review (USA) – April, 1979

" . . . The dynamic expression ranges from quiet lyrical beauty to terrifying anvil strokes and tympani accents."

" . . . In conclusion, this recording boasts a rich and colorful sound as well as presence and detail. The dynamic contrast is quite good and sustains interest even when the music occasionally gets dull."

" . . . I would take the dollars out of my pocket to purchase this disc after hearing it, and I would place the album among my few choice audiophile recordings."

Audio (USA) – April, 1979

"The first of these records, CCS-7005, presents Morton Gould conducting two of his works, 'Spirituals for Orchestra' and 'Foster Gallery.' Spirituals is a finely wrought work, perhaps Gould's best, and demands a dynamic range as great as any orchestra piece I know of. The anvil strokes at the start of the third movement are reproduced with no sign of clipping or overload anywhere in the chain, and through-out the work the bass drum sound has as solid a 30 to 35 Hz impact as you could wish for."

Hi Fi News & Record Review (Great Britain) – Jan. 1979

"Gould's scoring includes plenty of percussion and this certainly benefits from the direct-to-disc process, being very fierce and the bass drum being suitable grand."

CHARLIE BYRD (CCS-8002)

Hi Fi Answers (Great Britain) – June, 1979

"This album is one of the most incredible releases currently available today. It is so good, that it makes the purchase of a Linn 45 rpm adaptor fully worthwhile! Charlie Byrd (acoustic guitar) and backing musicians (flute, trombone, bass and drums) play their music with incredible fire and commitment, and for once all the claims put forward for direct-cut discs are met. Side one especially, offers the sort of 'live' playing such as one rarely hears off disc — and ends with a stunning drum-solo that sounds like it's being performed in the room with you! For me, Charlie Byrd is one of those great albums that reinforces the viewpoint that direct-to-disc recording offers the highest potential quality of reproduction, so far invented."

Stereo Review (USA) – July, 1978

"We understand that the drum solo on side one, band two, has already acquired quite a reputation among audiophiles, and it is deserved. Some of the rim shots are enough to wake the dead."

VIRGIL FOX (CCS-7001)

Stereo Review (USA) – July 1978

"The flamboyant Mr. Fox has a clear winner with this record, which has the most thunderous bass we have ever encountered under home-listening circumstances. The material — largely J.S. Bach and including the inevitable D Minor Toccata and Fugue — is appropriate to the wall-shaking proceedings. Recording engineer Bert Whyte has stated that there is honest 16-Hz energy here and plenty of it. We did not verify the statement, but we can say that whatever is there slams the viscera around like a medicine ball would. The upper registers of the instrument are equally glorious."

Gramophone (Great Britain) – July 1978

" . . . As for the sound itself, it is stunning! But then Virgil Fox is a pretty stunning player. His Bach could not be further removed from that of Lionel Roggs. It observes the letter of the text but has the kind of extrovert excitement that will involve even the non-organ specialist. In the famous display pieces the bravura is terrific, although I thought Fox took the famous Widor 'Toccata' a shade too fast." . . . On the other hand I have never heard Franck's 'Piece Heroique' sound more effective, while the good old Bach Toccata and Fugue D minor is very impressive too (it makes others sound just dull). The recording is really superb, virtually free from any kind of distortion, clear yet admirable resonant, wholly natural in balance. The sound from the pedals creates the most gorgeously substantial bass effects, yet Fox sees the listener is not overwhelmed, to his discomfort. I say, without fear of contradiction, that if you are prepared to pay nearly \$10 a disc for a pair of organ records to show off those new loudspeakers, you cannot do better."

Audio (USA) – Jan. 1979

"There is no doubt in this reviewer's mind that these are the most stunning organ recordings ever made."

"The sound, from bottom to top, is clean and brilliant without a trace of distortion."

JON JARVIS (CCS-8004)

Contemporary Keyboard (USA) April, 1979

"Jarvis's trunk contains thick modern jazz chords, older jazz stylings, bits of nineteenth- and twentieth century classical repertoire, avant-garde passagework, inside the piano pluckings, and so on. One is struck forcibly by the sheer size of his vocabulary."

" . . . He may or may not have intended this to be humorous, but it's definitely fun to listen to. Jarvis has both the technical ability and the imagination to become an important pianist; it will be fascinating to see how he develops."

Popular Hi Fi (Great Britain) – April, 1979

"In fact this is the sort of music that you sit back to listen to with your eyes closed — the sort of thing a (really) talented friend might play if you happened to have a piano at home. And that is the real point, the recording here is so good that you can almost imagine the piano in the room with you — a rare achievement. Congratulations to all concerned."

Billboard (USA) – April 14, 1979

"Jarvis borrows from idioms far and wide for free associations that are borne along on a powerful rhythmic pulse. Here he sounds like Art Tatum, Sergei Rachmaninoff and John Cage all rolled into one . . . His plucking and striking inside the instrument — a technique explored on both sides — emits some of the best demo transients around. An appealing disc."

WALTER SUSSKIND (CCS-7006)

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" . . . The disk provides a top and bottom that most records omit. Impressive too are its timbral naturalness and acoustical warmth. Susskind delivers a strong reading of Prokofiev's 1920's modernistic 'Love for Three Oranges' suite."

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