THE FASTEST GUITAR IN THE WORLD
LLOYD ELLIS

the unlimited high fidelity sound

CARLTON RECORD CORPORATION
THE FASTEST GUITAR IN THE WORLD

LLOYD ELLIS
Tony Morell
Jerry Christy
Bennie Steele

Guitar
Alto and flute
Bass
Drums

Do you like jazz? No? You'll like this album.
Do you like jazz? Yes? You'll like this album, too!

"The Fastest Guitar In The World" doesn't simply get it out of his holster and fire away wildly. Here are bull's-eyes with every well-timed shot. LLOYD ELLIS plays fast guitar. But not always. His ballads are as tender as his techniques are pyrotechnic. From the excitement of "Crazy Rhythm" to the delectable temp of "The Man I Love", LLOYD ELLIS and his three cohorts run the gamut from Gershwin to gleeful. LLOYD ELLIS is not a Johnny-strum-lately. He's been around in the morass of music-land for a good many years and, in big bands and small groups, has performed everything from hillbilly to jazz to ever-increasing circles of appreciative audiences.

In the right hands, the guitar, one of the oldest musical instruments, can be an extremely expressive instrument. The plaintive quality of LLOYD ELLIS's technique would almost make it seem that playing the guitar is easy pickin's. Obviously, this is not true and just five seconds of the soaring staccato runs and cross-overs with which Lloyd dazzles you, only serve to strengthen the point. It is axiomatic that any above average performer in any field of endeavor plies his trade with almost irreverent ease. LLOYD ELLIS makes the hard seem easy. But then, technique is his forte. Not simply instrumental technique, but musical technique. He has the ability to express the song's capabilities, and whether they are standards of the depth of "Sleepy Time Down South", or bits of comparative fluff like "Topsy", Lloyd plumbs their values to the utmost.

Tony Morell is heard to fine advantage on alto and flute, and Jerry Christy's bass, and Benny Steele's drums round out a clear clean driving background.

In the right hands, the guitar appeals to almost everyone. LLOYD ELLIS provides the right hands; now you provide the right moment.

Jack Lazare

This CARLTON record is "handcrafted" from inception in the recording studio through the processing stage and to the completion of production. Each record features true balance achieved through the unique and costly policy of permitting only "hand mixing and re-recording techniques" and flatly forbidding the use of "electronic limiters." Limiting devices are used by many companies to achieve mass-production economies; these, regrettably, confine dynamic range and frequency to mass-production standards and actually reduce fidelity rather than enhance it.

The CARLTON "handcrafted" record therefore is distinguished by its UNLIMITED HIGH FIDELITY SOUND which means optimum dynamic range and frequency registration and offers aesthetically and technically the most perfect reproduced sound yet to be attained. Optimum fidelity is constant from outside to inside of each record.

This is a MONAURAL record. For proper reproduction, play only at 33⅓ rpm with microgroove stylus using RIAA or similar playback compensation.

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LP12/104
SIDE 2

CARLTON

high fidelity sound

1. HOT ROD (Ellis)
2. GULLY JUMPER (Ellis)
3. NITE CAP (Ellis)
4. Topsy (Durham-Batte)
5. WHEN IT'S SLEEPY-TIME DOWN SOUTH
   (L. Rene-O. Rene-Muse)

CARLTON RECORD CORPORATION · MADE IN U.S.A.