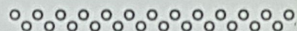




DUKE ELLINGTON
presents
AL HIBBLER

*

I'm just a lucky so-and-so
I ain't got nothin' but the Blues
You don't love me no more
Don't you know I care



"HIS MASTER'S VOICE"

45 R.P.M. EXTENDED PLAY

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"HIS MASTER'S VOICE"

EXTENDED PLAY

VICTORIA
E. H. MORRIS
CHAPPELL
FRANCIS DAY
BIEM/NOB



TRADE MARK REGD.

MADE IN GREAT BRITAIN

(Speed 45 r.p.m.)
(E4VM-1075)

7EG 8158

1. I'M JUST A LUCKY SO-AND-SO
(David-Ellington)

2. I AIN'T GOT NOTHIN' BUT THE BLUES
(George-Ellington)

AL HIBBLER with
DUKE ELLINGTON & HIS
ORCHESTRA

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"HIS MASTER'S VOICE"

EXTENDED PLAY

MEDOLICO
ASCHERBERG
CHAPPELL
FRANCIS DAY
BIEM/NOB



TRADE MARK REGD.

MADE IN GREAT BRITAIN

(Speed 45 r.p.m.)
(E4VM-1076)

7EG 8158

1. YOU DON'T LOVE ME NO MORE (Ellington)

2. DON'T YOU KNOW I CARE
(Or don't you care to know)
(David-Ellington)

AL HIBBLER with
DUKE ELLINGTON & HIS
ORCHESTRA

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7EG8158

"Duke Ellington presents Al Hibbler"

SIDE 1

Band 1 — I'm just a lucky so-and-so
 Band 2 — I ain't got nothin' but the Blues

SIDE 2

Band 1 — You don't love me no more
 Band 2 — Don't you know I care

Al Hibbler with Duke Ellington and his Orchestra

When time is taken for serious thought it is amazing to discover how singing styles change, how they fluctuate crazily from one extreme to the other. If a graph were ever made, it would undoubtedly turn out to be some kind of perfectly ordered figure, showing highs and lows at incredibly regular intervals. The gimmicked style never lasts — it is popular for a period, then fades into oblivion and, some considerable time later, returns for another brief fling at permanence. Some singing styles, of course, never change — they are based on real musical knowledge and feeling and, no matter how many absurdities are being shot off around them, maintain their own soft-spoken dignity. Such a style is that of Al Hibbler, here presented in four wonderfully relaxed performances which have been far too long out of print.

The type of singing exemplified by Hibbler can never really go out of fashion. It is built on a solid foundation of real style and vocal talent — it does not require an echo or other attendant glorifiers to make of it something it is not. The pleasant, soothing tones of Al's voice, the obvious sincerity with which he attacks everything — even material which may be definitely unworthy of him — is a mark of artistic maturity too rare in this world of

"popular" music.

That Al's type of singing is always current — while others come and go through the revolving doors of public fancy — is evidenced by the fact that these recordings, although made during the 1944-45 period of the Ellington band, do not sound the least dated. Al is still singing mightily today, with audiences of greater enthusiasm than ever, but that fact does not obsolete the things he has done in his earlier days. They are here in this recording, and they speak of Hibbler as well as anything he has done since.

I'm just a lucky so-and-so is given a wonderful bounce in Al's treatment, while *I ain't got nothin' but the Blues*, in a different tempo and feeling, emerges with much the same kind of second wind under the Hibbler influence. His ballad style, heard in both *You don't love me no more* and *Don't you know I care*, is one in which every last ounce of romance is extracted and projected into a new dimension. Such singing as this cannot possibly fade from public view — for, as fickle as the public's tastes may be, it does recognize real talent and, in Al Hibbler, has found one of the most gifted and satisfying of all.

Note by BILL ZEITUNG.

45 r.p.m. EXTENDED

Distributing Organization for Great Britain
 THE GRAMOPHONE COMPANY LIMITED
 RECORD DIVISION
 2-11 GREAT CASTLE STREET, LONDON, W.1



PLAY RECORD

Export Distributing Organization
 E.M.I. INTERNATIONAL LIMITED
 HAYES • MIDDLESEX • ENGLAND
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