



RCA VICTOR



EPAT 435
(E4VH-1075)

45 EP
COLLECTORS

- 1—I'M JUST A LUCKY SO-AND-SO
- 2—I AIN'T GOT NOTHIN' BUT THE BLUES
(Ellington)

Duke Ellington and
his Orchestra

TRADE MARKS REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



EPAT 435
(E4VH-1076)

45 EP
COLLECTORS

- 1—YOU DON'T LOVE ME NO MORE
- 2—DON'T YOU KNOW I CARE
(Or Don't You Care to Know)
(Ellington)

Duke Ellington and
his Orchestra

TRADE MARKS REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

DUKE ELLINGTON PRESENTS AL HIBBLER

I'M JUST A LUCKY SO-AND-SO • YOU DON'T LOVE ME NO MORE
I AIN'T GOT NOTHIN' BUT THE BLUES • 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 chamber 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 the 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 an audience 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 Notbin' 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.

BILL ZEITUNG

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The Collector's Issue Label designates a recording of great historical and musical interest which, although technically not representative of RCA Victor's present day high quality standards, has been re-issued in response to widespread public demands.

