

CBS 84404

A DRUM IS
A WOMAN
DUKE
ELLINGTON
AND HIS
ORCHESTRA

CBS





CBS

A DRUM IS A WOMAN DUKE ELLINGTON and his ORCHESTRA

SIDE 1

MONO

33 T

CBS 84404



A

PART I :

- 1 - A DRUM IS A WOMAN (Margaret Tyrns, Soprano) 3'37
- 2 - RHYTHM PUM TE DUM (Chorus) 2'54
- 3 - WHAT ELSE CAN YOU DO WITH A DRUM - CALYPSO 1'50
(Ozzie Bailey, Vocal)

PART II :

- 4 - NEW ORLEANS (Duke Ellington, Narrator) 2'30
- 5 - HEY, BUDDY BOLDEN (Joya Sherril, Vocal) 4'50
- 6 - CARRIBEE JOE (Joya Sherril, Vocal) 8'50

CONGO SQUARE (Duke Ellington, Narrator)

(D. Ellington - B. Strayhorn)

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CBS

A DRUM IS A WOMAN DUKE ELLINGTON and his ORCHESTRA

SIDE 2

MONO

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B

PART I :

- 1 - ZAJJ
- A DRUM IS A WOMAN - Part 2 (Margaret Tyrns, Soprano) 2'45
- 2 - YOU BETTER KNOW IT (Ozzie Bailey, Vocal) 2'45

PART II :

- 3 - MADAM ZAJJ (Duke Ellington, Narrator)
- BALLET OF THE FLYING SAUCERS 9'13

PART III :

- 4 - CARRIBEE JOE (Duke Ellington, Narrator, with Chorus) 3'04
- 5 - RHUMBOP (Joya Sherril, Vocal) 2'12
- CARRIBEE JOE - Part 2 (Joya Sherril, Vocal)
- 6 - FINALE 3'46

(Margaret Tyrns and Ozzie Bailey, Vocalist)

(D. Ellington - B. Strayhorn)

Tempo Music, Inc.

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A DRUM IS A WOMAN

DUKE ELLINGTON and his Orchestra

Featuring Margaret Tynes, Joya Sherrill, Ozzie Bailey and chorus



REEDS: Johnny Hodges
 Harry Carney
 Russell Procope
 Jimmy Hamilton
 Paul Gonsalves
 Rick Henderson

TRUMPETS: "Cat" Anderson
 Clark Terry
 Ray Nance
 Willie Cook

TROMBONES: Britt Woodman
 Quentin Jackson
 John Sanders

DRUMS: Sam Woodyard
 Candido
 Terry Snyder

PIANO: Duke Ellington
BASS: Jimmy Woode
HARP: Betty Glamann

Music, Lyrics, Arrangements by
 Duke Ellington and Billy Strayhorn

"A Drum Is a Woman" is a musical fantasy paralleling the history of the origins of jazz. As such, it is based upon Ellington's own definition of jazz and expressed in the very personal, highly original language Ellington has always used to play and speak that considerable segment of jazz music: Ellington himself invented.

The plan to tell the story of jazz in terms of Ellington's music and his band dates back to 1941 when Duke was asked by Orson Welles to prepare such a work. The project was set aside after little more than an outline had been prepared, and this outline was dug out and completely revamped to serve as the starting point for three months of intense writing and rewriting. Duke thought then and still thinks of jazz in terms of a woman, many women, and a drum, many drums. And so, the title of this work might well be *Jazz Is a Drum Is a Woman*. And as Ellington states himself, "Jazz must have humor. I never heard a really great jazz musician who didn't have a sense of humor".

The story of the growth of this work is in many ways the story of Duke and his remarkable creative energy. It was written during a series of one-night stands by the Ellington Orchestra in the South and West — in hotel rooms, in the backseat of Harry Carney's car as Duke drove to and from these dates, and in the recording and editing studios of Columbia Records. It first appeared on scraps of paper bulging from the pockets of Ellington's suits, and later it turned up on the musicians' stands on scraps of manuscript. At one date in Camden, New Jersey, Ellington completely baffled a large, dancing audience by asking the band to play about 16 measures of what has since become music in the *Congo Square* sequence. When he heard it, he turned to the bewildered dancers and explained, "I just wanted to hear how it sounded".

A *Drum Is a Woman* soon left the factual story of jazz behind, retaining only such basic jazz history as the African and Caribbean rhythmic origins, New Orleans beginnings of modern jazz, Buddy Bolden, and the spread of jazz to the world. For this is also the story of Carribee Joe and his drum, which became a woman "known as Madam Zaji". Joe, the primitive, wanted to remain with the jungle; Zaji, the sensuous, gaudy, sophisticated siren that is jazz, wanted to travel. A *Drum Is a Woman*

grew visually in Ellington's mind as it progressed musically. What follows is both program and guide to all there is to see and hear in what has become Duke Ellington's most ambitious creative achievement in many years.

Synopsis:

After tracing the basic rhythms of jazz from Africa to America, Ellington himself introduces Carribee Joe in his West Indian jungle and describes the transformation of "an elaborately fabricated drum" into Madam Zaji. Zaji, who cannot take Joe with her, leaves for Barbados, where another Joe meets her and sings of her in the calypso *What Else Can You Do with a Drum*. But Zaji moves on, and we meet her next on the arm of the King of the Zulus at Mardi Gras in New Orleans. The King, in this instance, is the legendary trumpeter Buddy Bolden. Zaji also participates in the wild scene in Congo Square, which lasts until a new dawn in New Orleans.

Madam Zaji, still remembering Carribee Joe and calling vainly to him to join her, continues her travels, meeting "another Joe and another Joe" as she becomes more popular, more sought after, less and less the primitive woman she once was. Her career leads her out of New Orleans to the cities of the world, always gathering new acclaim and new Joes as she goes, yet remembering only her original Carribee Joe. She goes beyond the world in her limitless success, beckoning to her "emerald rock garden" on the moon, again returning to enjoy universal acclaim and to dream of Carribee Joe.

In her dream she lures Carribee Joe to New York and tempts him with the neon of 52nd Street. When Joe is exposed to the city, his own primitive music takes on aspects of modern jazz, for as Ellington points out, "You can take the boy out of the city, but you can't take the city out of the boy". But Joe's trip to New York is only a dream, and Zaji is without him. Many Joes later, she is still gathering fame and fortune, while Joe remains in his jungle with his drums.

PART I

A *Drum Is a Woman* — Featuring Margaret Tynes with Duke Ellington and Orchestra
Rhythm Pum Te Drum — Featuring the Chorus and Orchestra
What Else Can You Do with a Drum — Featuring Ozzie Bailey with Duke Ellington and Orchestra

PART II

New Orleans — Featuring Duke Ellington, Narrator, with Russell Procope, Britt Woodman and the Orchestra
Hey, Buddy Bolden — Featuring Joya Sherrill, Clark Terry, Ray Nance, with Duke Ellington and Orchestra
Carribee Joe — Featuring Joya Sherrill and Orchestra
Congo Square — Featuring Duke Ellington, Narrator, Paul Gonsalves, Russell Procope, and Orchestra

PART III

A *Drum Is a Woman* — Part 2 — Featuring Margaret Tynes, Johnny Hodges, and Duke Ellington and Orchestra
You Better Know It — Featuring Ozzie Bailey with Duke Ellington and Orchestra
Madam Zaji — Featuring Duke Ellington, Narrator, with Clark Terry
Ballet of the Flying Saucers — Featuring Johnny Hodges, Sam Woodyard and Duke Ellington and Orchestra

PART IV

Zaji's Dream — Featuring Duke Ellington, Narrator, with "Cat" Anderson, Joya Sherrill, Ray Nance and Orchestra
Rhapsody — Featuring Joya Sherrill with Duke Ellington and Orchestra
Carribee Joe — Part 2 — Featuring Joya Sherrill with Duke Ellington and Orchestra
Finale — Featuring Margaret Tynes, Ozzie Bailey and Duke Ellington and Orchestra.

As is customary during any Ellington performance, the individual members of his orchestra are featured as soloists throughout "A Drum Is a Woman". But this record introduces two new stars to Ellington audiences and reintroduces singer Joya Sherrill. Joya, who first met Ellington when she came as a high school student to sing for him and was immediately hired, toured with the band during the mid-forties. She is now married, the mother of two children, and singing in clubs throughout the country whenever her career can continue without interfering with her family life.

Ellington Indigos	CBS 82682
Unknown Session	CBS 82819
Blues in Orbit	CBS 84307
All American in Jazz	CBS 84308
Ellington Uptown	CBS 84309
Blue Rose	CBS 84402
Ellington At Newport	CBS 84403
Such Sweet Thunder	CBS 84405
Black, Brown And Beige	CBS 84406
Cosmic Scene	CBS 84407
Newport 58	CBS 84408
At The Bal Masque	CBS 84409
Jazz Party In Stereo	CBS 84410
Anatomy of a Murder	CBS 84411
Festival Session	CBS 84412
Midnight in Paris	CBS 84414
Masterpieces by Ellington	CBS 84415
Peer Gynt, Suite Thursday	CBS 84416
Piano in The Background	CBS 84418
Piano in The Foreground	CBS 84419
Duke Ellington And The Buck Clayton All-Stars At Newport	CBS 84420
DUKE ELLINGTON AND CHorus BASIE's First Time	CBS 84417

Soprano Margaret Tynes has heretofore devoted her exciting voice exclusively to operatic and concert appearances. Although she has been heard by many audiences at New York's City Center, as well as in televised opera, she had never sung with jazz musicians before. Having accustomed herself to such surprises as playing the Ellington brass section waving rubber plunger over the bells of their horns, she is now a thorough-going jazz fan.

Ozzie Bailey is a native New Yorker whose mother and father were born in Trinidad, which accounts for his convincing way with a calypso song. He has been singing in clubs for several years before this introduction to Ellington's great orchestra. As for his plans — he'll sing, and the opener it's with Duke's band, the better.