

A DRUM IS A WOMAN

Duke Ellington and his orchestra



PHILIPS
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A DRUM IS A WOMAN

PART I

1. A DRUM IS A WOMAN (Margaret Tynes, Soprano)
2. RHYTHM PUM TE DUM (Chorus)
3. WHAT ELSE CAN YOU DO WITH A DRUM—CALYPSO (Ozzie Balley, Vocal)

PART II

4. NEW ORLEANS (Duke Ellington, Narrator)
 5. HEY, BUDDY BOLDEN (Joya Sherrill, Vocal)
 6. CARRIBEE JOE (Joya Sherrill, Vocal)
- CONGO SQUARE (Duke Ellington, Narrator)
(D. Ellington—B. Strayhorn)
DUKE ELLINGTON and his ORCHESTRA



A DRUM IS A WOMAN

PART II

1. ZAJJ; A DRUM IS A WOMAN-Part 2 (Margaret Tynes, Soprano)
2. YOU BETTER KNOW IT (Ozzie Balley, Vocal)
3. MADAME ZAJJ (Duke Ellington, Narrator) BALLET OF THE FLYING SAUCERS

PART III

4. CARRIBEE JOE (Duke Ellington, Narrator, with Chorus)
5. RHUMBOP (Joya Sherrill, Vocal)
6. FINALE (Margaret Tynes and Ozzie Balley, Vocals)
(D. Ellington—B. Strayhorn)
DUKE ELLINGTON
and his ORCHESTRA

Mr. Auger

EXPORT No.
B 07253 L

A DRUM IS A WOMAN

DUKE ELLINGTON and his Orchestra

with

Margaret Tynes, Joya Sherrill, Ozzie Bailey and chorus

BBL 7179

A DRUM IS A WOMAN
DUKE ELLINGTON
AND HIS ORCHESTRA

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

TRUMPETS: 'Cat' Anderson
Clark Terry
Ray Nance
Willie Cook
TRUMPETISTS: Britt Woodman
Quentin Jackson
John Sanders

DRUMS: Sam Woodard
Candido
Terry Snyder

PIANO: Duke Ellington
BASE: Jimmy Woode
HARP: Betty Glammann

Music, Lyrics, Arrangements by Duke Ellington and Billy Strayhorn.

Recorded during September, October and December 1956

"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 his personal, highly original language.

The idea of telling the story of jazz in terms of Ellington's music dates back to 1941 when it was mooted by Orson Welles. The project was set aside after little more than an outline had been prepared but this was dug out and recast to serve as the starting point for three months of intensive writing and re-writing. The work was done during a series of one-night stands by the Ellington orchestra in the South and West—in hotel rooms, in the back seat of Harry Carney's car as the Duke drove to and from these dates and in the recording studios. It first appeared on scraps of paper bulging from the pockets of Ellington's suits and later 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 sixteen measures of what has since become part of 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 world wide. It is 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 senses, gaily, sophisticated siren that is jazz, wanted to travel. "A drum is a woman" grew visually in Ellington's mind as it progressed musically.

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, yet remembering only her original Carribee Joe. She goes beyond the world in her limitless success, looking on to her "eternal 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 drum.

Part I

"A drum is a woman"—Margaret Tynes with Duke Ellington and Orchestra.

"Rhythm run le dum"—Chorus and Orchestra.

"What else can you do with a drum?"—Ozzie Bailey with Duke Ellington and Orchestra.

Part II

"New Orleans"—Duke Ellington, Narrator, with Russell Procope, Britt Woodman and the Orchestra.

"Hey, Buddy Bolden"—Joya Sherrill, Clark Terry, Ray Nance, with Duke Ellington and Orchestra.

"Carribee Joe"—Joya Sherrill and Orchestra.

"Congo Square"—Duke Ellington, Narrator, Paul Gonsalves, Russell Procope, and Orchestra.

Part III

"A drum is a woman"—Part 2—Margaret Tynes, Johnny Hodges, Duke Ellington and Orchestra.

"You better know it"—Ozzie Bailey with Duke Ellington and Orchestra.

"Madam Zaji"—Duke Ellington, Narrator, with Clark Terry, Ballet of the Flying saucers—Johnny Hodges, Sam Woodard, Duke Ellington and Orchestra.

Part IV

"Zaji's dream"—Duke Ellington, Narrator, with 'Cat' Anderson, Joya Sherrill, Ray Nance and Orchestra.

"Rhumbone"—Joya Sherrill with Duke Ellington and Orchestra, "Carribee Joe"—Part 2—Joya Sherrill with Duke Ellington and Orchestra.

"Finale"—Margaret Tynes, Ozzie Bailey, Duke Ellington and Orchestra.

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.

Soprano Margaret Tynes has previously devoted her exciting voice to operatic and concert appearances. Having accustomed herself to such surprises as seeing the Ellington brass section waving rubber plungers over the bells of their horns, she is now a thorough-going jazz fan.

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

A GREAT ELLINGTON DISC

ELLINGTON AT NEWPORT

Recorded in performance at the American Jazz Festival at Newport, R.I. on July 7, 1956

Newport Jazz Festival suite

Joe's Blues

Diminuendo and crescendo in blue

BBL 7133 (B 07182 L)

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A DRUM IS A WOMAN—DUKE ELLINGTON AND HIS ORCHESTRA

BBL 7179