



DUKE ELLINGTON

A DRUM IS A WOMAN
CLAUDE BOLLING BIG BAND

compact disc
DIGITAL AUDIO

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Milan
Jazz

- | | | | |
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DUKE ELLINGTON

A DRUM IS A WOMAN
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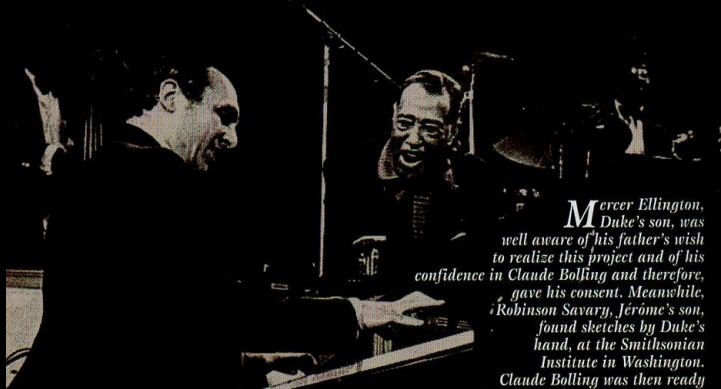


THÉÂTRE NATIONAL DE CHAILLOT

DIRECTION : JÉRÔME SAVARY • RÉCITANT : MANU DIBANGO



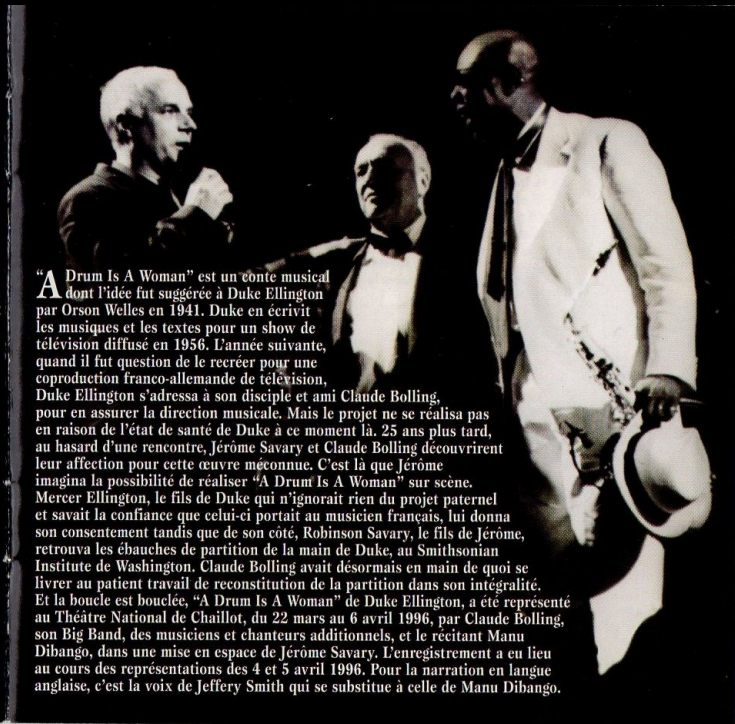
"A Drum Is A Woman" is a musical tale whose idea was suggested to Duke Ellington by Orson Welles in 1941. Duke wrote the music and the lyrics for a TV show broadcasted in 1956. The following year, when Duke Ellington decided to recreate it for a French-German television coproduction, he recommended his "disciple" and friend Claude Bolling to assume the musical direction. But the project never came to be due to the Duke's poor health at that time. 25 years later, through a chance encounter, Jérôme Savary and Claude Bolling discovered their mutual affection for this unrecognized work. It was at that moment that Jérôme planned the possibility of producing "A Drum Is A Woman" on stage.



Mercer Ellington, Duke's son, was well aware of his father's wish to realize this project and of his confidence in Claude Bolling and therefore, gave his consent. Meanwhile, Robinson Savary, Jérôme's son, found sketches by Duke's hand, at the Smithsonian Institute in Washington.

Claude Bolling was then ready to begin the extensive work necessary to restructure the score in its entirety.

And the rest is history. "A Drum Is A Woman" by Duke Ellington was performed at the Théâtre National de Chaillot from March 22nd to April 6th, 1996 by Claude Bolling, his Big Band, additional musicians and singers, Mann Dibango narrator, and directed by Jérôme Savary. The recording was made during the shows of April 4th and 5th, 1996. For the English narration, Jeffery Smith's voice took place of Manu Dibango's.

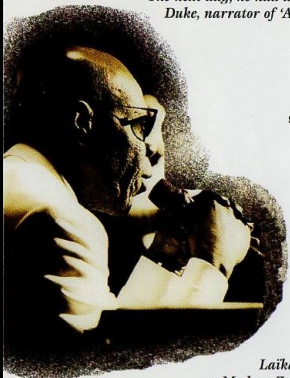


"A Drum Is A Woman" est un conte musical dont l'idée fut suggérée à Duke Ellington par Orson Welles en 1941. Duke en écrivit les musiques et les textes pour un show de télévision diffusé en 1956. L'année suivante, quand il fut question de le recréer pour une coproduction franco-allemande de télévision, Duke Ellington s'adressa à son disciple et ami Claude Bolling, pour en assurer la direction musicale. Mais le projet ne se réalisa pas en raison de l'état de santé de Duke à ce moment là. 25 ans plus tard, au hasard d'une rencontre, Jérôme Savary et Claude Bolling découvrirent leur affection pour cette œuvre méconnue. C'est là que Jérôme imagina la possibilité de réaliser "A Drum Is A Woman" sur scène. Mercer Ellington, le fils de Duke qui n'ignorait rien du projet paternel et savait la confiance que celui-ci portait au musicien français, lui donna son consentement tandis que de son côté, Robinson Savary, le fils de Jérôme, retrouva les ébauches de partition de la main de Duke, au Smithsonian Institute de Washington. Claude Bolling avait désormais en main de quoi se livrer au patient travail de reconstitution de la partition dans son intégralité. Et la boucle est bouclée, "A Drum Is A Woman" de Duke Ellington, a été représenté au Théâtre National de Chaillot, du 22 mars au 6 avril 1996, par Claude Bolling, son Big Band, des musiciens et chanteurs additionnels, et le récitant Manu Dibango, dans une mise en espace de Jérôme Savary. L'enregistrement a eu lieu au cours des représentations des 4 et 5 avril 1996. Pour la narration en langue anglaise, c'est la voix de Jeffery Smith qui se substitue à celle de Manu Dibango.

Manu Dibango, narrator in the French version, bought his first record in 1957: "Morning Glory", signed by a jazzman venerated by the young man, Duke Ellington.

In January of 1996, he recorded an album "Papa Groove" beginning with "Morning Glory".

The next day, he had a call from Jérôme Savary: "I would like you to be the voice of the Duke, narrator of 'A Drum Is A Woman' in the show I will be producing at Chaillot".



Manu Dibango, narrateur dans la version française, achète en 1957 son premier disque: "Morning Glory", il est signé d'un jazzman que le jeune homme vénère, Duke Ellington.

1996, au mois de janvier, il enregistre un album "Papa Groove" dont l'ouverture se fait sur "Morning Glory". Le lendemain, coup de fil de Jérôme Savary: "J'aimerais que tu sois la voix du Duke, narrateur de 'A Drum Is A Woman' le spectacle que je monte à Chaillot".

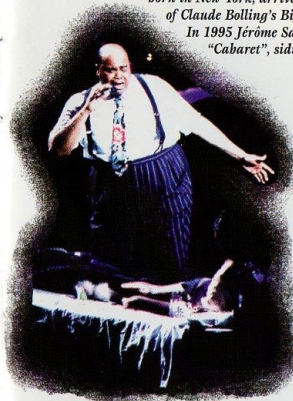


Laïka, the jazz singer as Madam Zaij performed for the first time with Claude Bolling's Band in 1992 and became the voice of the orchestra with which her sweet, charming, delicate, and sensual expression are in perfect harmony.

Laïka, chanteuse de jazz, joue le rôle de Madame Zaij. Au cours de l'été 1992 elle se produit pour la première fois avec Claude Bolling et devient la voix de l'orchestre avec lequel son expression suave, envoûtante, délicate et sensuelle se trouve en parfaite harmonie.

Jeffery Smith, as Carribee Joe and narrator in the English version, born in New York, arrived in Paris in 1991 and became part of Claude Bolling's Big Band in the spring of 1992.

In 1995 Jérôme Savary has starred him in the musical show "Cabaret", siding Dee Dee Bridgewater.



Jeffery Smith, Carribee Joe et narrateur dans la version anglaise, né à New York, arrive à Paris en 1991 et intègre le Claude Bolling Big Band au printemps 1992.

En 1995, Jérôme Savary l'engage dans la comédie musicale "Cabaret", aux côtés de Dee Dee Bridgewater.

Francine Romain, "the cantatrice", born in Guadeloupe, spent her childhood surrounded by Caribbean and Afro-American music that her father, a trumpet-lover, used to listen to. A dramatic soprano, she performs operas from Mozart to Offenbach.

Francine Romain, "la cantatrice", originaire de la Guadeloupe, est bercée pendant toute son enfance par les musiques des Caraïbes et afro-américaines qu'écoute son père, trompettiste amateur. Soprano dramatique, elle chante l'opéra, de Mozart à Offenbach.



One day, in the heart of his jungle,
Carribee Joe hears his drum saying to him :

"I am not a drum.

I'm a woman. Know me as Madam Zaji,
African chantress. I can make you rich
and famous, together we can travel and
make beautiful rhythm for the world".
However, Joe does not want to leave
his jungle, and Zaji, sensual, extraverted,
fatal and sophisticated, dreams only
of travelling.

As she can't force Joe to go with her,
Zaji leaves to Barbados in order to find
another Joe. At Mardi Gras in
New Orleans, we meet up again with Zaji
and find her on the arm of the King
of the Zulus who, as it happens,
is the legendary trumpet player
Buddy Bolden. Next, Zaji attends a
Voodoo ceremony in Congo Square.
Despite everything, she cannot stop
thinking about Carribee Joe,
to whom she calls out in vain.

Zaji continues her voyage and
meets a number of other Joes.
She becomes more and more
famous and is acclaimed the world over.
But in the midst of this incredible
whirlwind, Madam Zaji's dreams are
still haunted by Carribee Joe.

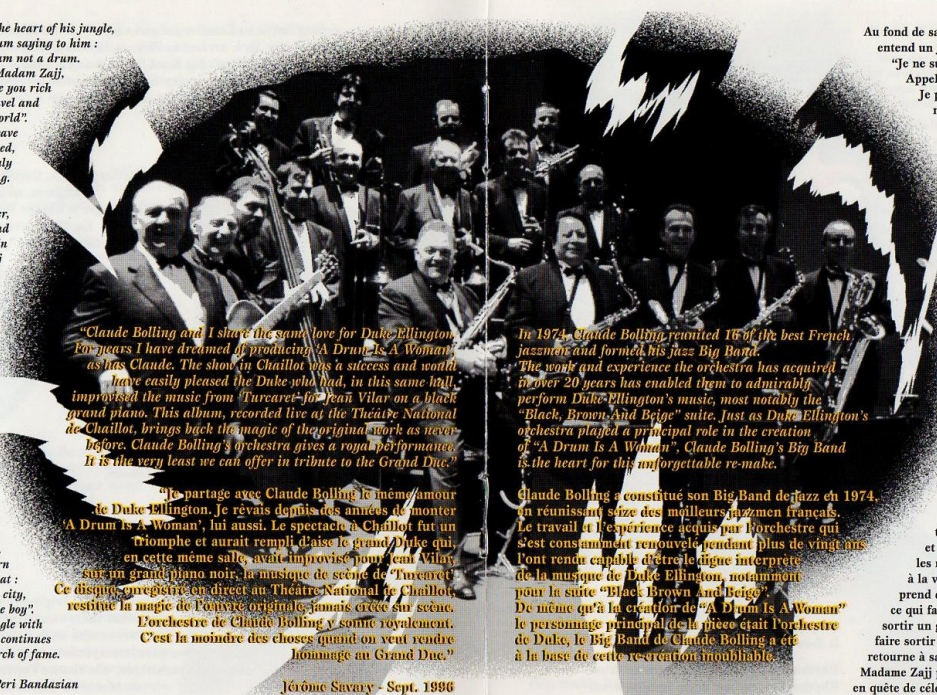
She imagines that he is in New York
under the neon lights of 52nd Street and
that there, as he is confronted by the city,

his primitive music takes on modern
aspects, which in turn tells Ellington that :

"Well, you can take the boy out of the city,
but you can't take the city out of the boy".

So, Carribee Joe remains in his jungle with
his drums while Madam Zaji continues
her voyage around the world in search of fame.

Translation from French : Peri Bandazian



"Claude Bolling and I share the same love for Duke Ellington.
For years I have dreamed of producing 'A Drum Is A Woman',
as has Claude. The show in Chaillot was a success and would
have easily pleased the Duke who had, in this same hall,
improvised the music from 'Turcaret' for Jean Vilar on a black
grand piano. This album, recorded live at the Théâtre National
de Chaillot, brings back the magic of the original work as never
before. Claude Bolling's orchestra gives a royal performance.
It is the very least we can offer in tribute to the Grand Duc."

"Je partage avec Claude Bolling le même amour
de Duke Ellington. Je rêvais depuis des années de monter
'A Drum Is A Woman', lui aussi. Le spectacle à Chaillot fut un
triomphe et aurait rempli d'aise le grand Duke qui,
en cette même salle, avait improvisé pour Jean Vilar,
sur un grand piano noir, la musique de scène de 'Turcaret'.
Ce disque enregistré en direct au Théâtre National de Chaillot,
restitue la magie de l'œuvre originale, jamais créée au scène.
Orchestre de Claude Bolling y sonne royalement.
C'est le moindre des choses quand on veut rendre
hommage au Grand Duc."

Jérôme Savary - Sept. 1986

Au fond de sa jungle, Carribee Joe
entend un jour son tambour lui dire :

"Je ne suis pas un tambour, je suis une femme.
Appelle-moi Madame Zaji, la poétesse Africaine.
Je peux te rendre riche et célèbre et ensemble
nous pourrions voyager et inventer des rythmes
merveilleux dans le monde entier".

Mais Joe ne veut pas quitter sa jungle
et Zaji, sensuelle, extravertie, fatale
et sophistiquée, ne pense qu'à voyager.

Comme elle ne peut emmener Joe avec
elle, Zaji part seule pour la Barbade
à la recherche d'un autre Joe. À la fête
de Mardi Gras de la Nouvelle Orléans
on la retrouve au bras du Roi
des Zoulous qui est en l'occurrence
le légendaire trompettiste Buddy
Bolden. Puis à Congo Square,
Zaji assiste à une cérémonie Vaudou.
Malgré tout, ses pensées vont
toujours à Carribee Joe qu'elle
appelle en vain.

Elle poursuit alors son voyage
et rencontre de nombreux autres
Joe. De plus en plus célèbre, elle
est acclamée dans le monde entier.

Mais au milieu de ce tourbillon
merveilleux, Carribee Joe hante
toujours les rêves de Madame Zaji,
et elle l'imagine à New York sous
les néons de la 52nd rue et, confrontée
à la ville, la musique primitive de Joe
prend des accents de modernisme,
ce qui fait dire à Ellington : "On peut faire
sortir un gars de la ville, mais on ne peut pas
faire sortir la ville d'un gars". Alors Carribee Joe
retourne à sa jungle et à ses tambours, tandis que
Madame Zaji poursuit son tour du monde,
en quête de célébrité.

A DRUM IS A WOMAN

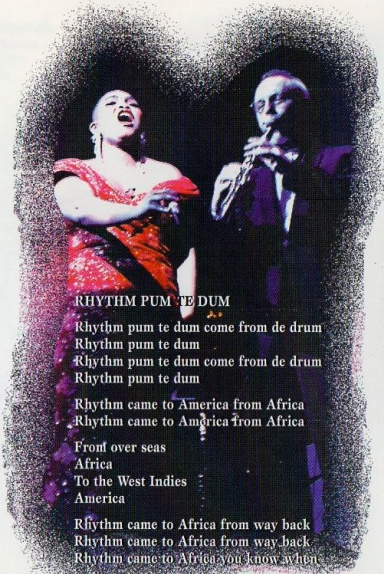
A drum's a woman
Who won't stay out of your blood
A drum's a woman
Its beat is like the quickening thump
Of the heart in love

Each beat caresses your ear
Like the soft words you only hear
When a woman caresses you

The beat of the drum
Will follow you to doom
Like the exotic tantalizing perfume
Of some dark inchantress
Who knows you can't rest
Without the pulse
Without the beat
Without the sound
Of a heart...

A drum's a woman
Who haunts you all the day long
A drum's a woman
A sound just like the blistering bliss
Of a goddess' kiss

Each beat plays a game with your heart
Sinks into your heart
Into your heart
Your heart
With no end,
No middle
No start...



RHYTHM PUM TE DUM

Rhythm pum te dum come from de drum
Rhythm pum te dum
Rhythm pum te dum come from de drum
Rhythm pum te dum

Rhythm came to America from Africa
Rhythm came to America from Africa

Front over seas
Africa
To the West Indies
America

Rhythm came to Africa from way back
Rhythm came to Africa from way back
Rhythm came to Africa you know when

Do you know what it does to you ?
It does exactly what it's s'posed to do
Do you know what it does to you ?
It does exactly what it's s'posed to do

Rhythm pum te dum come from de drum
Rhythm pum te dum come from de drum

HEY BUDDY BOLDEN

Yeah ! ... Yeah ! ... Yeah ! ... Yeah ! ...
Hey, Buddy Bolden !
Hey, Buddy Bolden !

Buddy Bolden was a lover of music
Red hot, cool and calm
Buddy Bolden had a woman
One woman on each arm

Hey, Buddy Bolden !
Hey, Buddy Bolden !

Runnin' the scales and walkin' the floor
A mighty man was he

He blew as loud
As loud could be
Bet-cha could hear him
In Tennessee

Hey, Buddy Bolden !
Hey, Buddy Bolden !

Blew low down,
As high as the sky
He blew that tune in tune
It hopped and skipped
And jumped and jumped

And jumped over the moon

Hey, Buddy Bolden !
Hey, Buddy Bolden !

Buddy Bolden was a lover of music
Red hot, cool and calm
Buddy Bolden had a woman
One woman on each arm

Hey, Buddy Bolden !

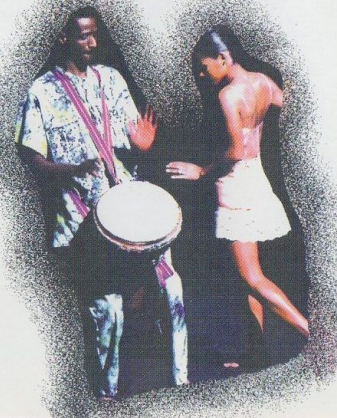
WHAT ELSE CAN YOU DO WITH A DRUM

There was a man who lived in Barbados
He saw pretty woman one day
He took her home and when they got there
She turned into a drum

It isn't civilized to beat women
No matter what they do or they say
But will somebody tell me
What else can you do with a drum ?

Ho ho ... ho ho ... Mmh mmh ...
Ho ho ... ho ho ... Mmh mmh ...

It isn't civilized to beat women
No matter what they do or they say
But will somebody tell me
What else can you do with a drum ?





CARRIBEE JOE

Carribee Joe !

Carribee Joe !
Lived on an island in the Caribbee Sea
From deep in the dense forest
He came with a melody

Carribee Joe !

Carribee Joe !

Slept with a jungle
And his sound in the night
He knew her to her delight
The call of the Caribbee

This intimacy

This exotic luxury
Is the jungle
And the jungle
Is virginity

Tooth, claw and petal
Feather thin in every limb
Joe loved the jungle
And the jungle loved him

Carribee Joe !

Carribee Joe !

Spoke with animals
In their jungle slang
His heartbeat was like bongoes
He sang every song they sang

Carribee Joe !

Carribee Joe !

YOU BETTER KNOW IT

Zaji, Darlin, we're in love it appears
and I surely want to thank you

But if you get ideas
I'll surely have to spank you
I belong to you
And now I know I know it
You belong to me

And you'd better know it !
Give me all your love

Sweet sugar spice and honey
But don't ev' fruit
Not for love or money
I'd do most anything
just to amuse you
But there's nothing

that I wouldn't do
Rather than lose you
When I play the game
I can't afford to throw it
Because I play for keeps
And you'd better know it !

You belong to me, Zaji...
But don't ever leave me, Zaji...

I'd do most anything
just to amuse you
But there's nothing
that I wouldn't do
Rather than lose you

I play the game
Don't want to throw it
'cause I play for keeps
And that's right...

And I tell you something more :
You'd better know it !



RHUMBOP

Rhumbop !

Béhop and rhumba
Bumpin' rolled
...into one

Rhumbop !

A photogenic caper done on the run
They try to fly like a midnight rainbow
High in the sky kicking hot fandango
They go swishin', dishin'
Hip precision

Tropical, nuclear, jive-time

Rhumbop !

Progressive, photosonic, opera stop

Per rhumbop

I' jungle jitterbug possessed a la bopper
Born diggin' those savage squirms
Gone in no uncertain terms
The pretty parts in the heart
The beat's in the feet

Rhumbop ! Rhumbop ! Rhumbop !
Fly... Midnight rainbow... Tropical...
Nuclear... Rhumbop !

Rhumbop !

Squirms !

Gone ! That's for sure

Rhumbop !

Born diggin' those savage squirms
Gone in no uncertain terms
The pretty parts in the heart
The beat's in the feet

*Sound : Pierre Jacquot
Assisted by : Nicolas Djemane
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Pierre Jacquot*

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Package supervision : Carol Rogsignon

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*Traduction française de la narration :
Joëlle Mounéflâne*

Coordination : Marc de Cugnay

1	A Drum Is A Woman	4:05
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15	Final	1:01

Reeds : Philippe Portejoie * Claude Tiesendier (4, 8, 11)
 Pierre Schirrer (7, 9) * Romain Mayoral (7, 12 violin) * Jean Eteve (3)

Trumpets : Christian Martinez (11) * Guy Bodet (13)
 Michel Delakian (5, 10) * Michel Bonnet (5)

Trumpets : Benny Vasseur (3) * Damien Verherve
 Jean-Christophe Vilain (4) * Emile Vilain

Guitar : Jean-Paul Charlap
Bass : Pierre Maingourd

Drums / Timpani : Vincent Cordelette
Bongos / Congas / Djembe : "Bago" (Pierre-Michel Balthazar) (10)

Harp : Christine Icart (11)

Contarino : Francine Romain (1, 2, 8, 15)

Vocalists : Laïka (2, 5, 6, 13, 14) * Jeffery Smith (2, 3, 9, 14, 15)

Narrator : Manu Dibango

Piano / Conductor : Claude Bolling

Live recording : Théâtre National de Chaillot * *Direction* : Jérôme Savary

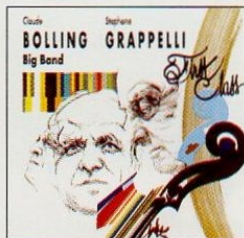
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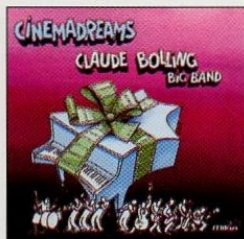
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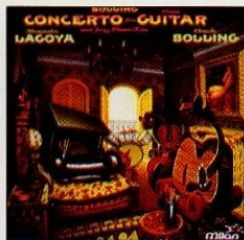
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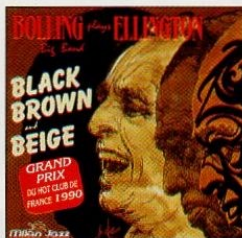
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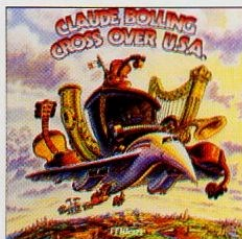
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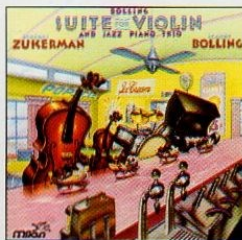
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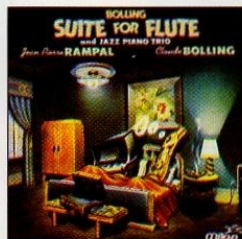
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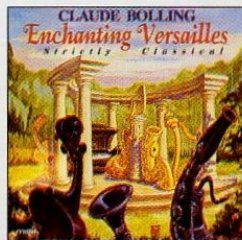
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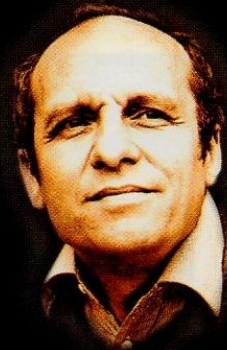


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MILAN
Jazz

ELLINGTON / A DRUM IS A WOMAN / BOLLING

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DUKE ELLINGTON

A DRUM IS A WOMAN CLAUDE BOLLING BIG BAND

- 1 • A Drum Is A Woman
- 2 • Rhythm Pum Te Dum
- 3 • What Else Can You Do With A Drum
 - 4 • New Orleans
 - 5 • Hey, Buddy Bolden
 - 6 • Carribee Joe
 - 7 • Congo Square
- 8 • A Drum Is A Woman Part 2
- 9 • You Better Know It
 - 10 • Madam Zajj
- 11 • Ballet Of The Flyin' Saucers
 - 12 • Zajj's Dream
 - 13 • Rhumbop
- 14 • Carribee Joe Part 2
 - 15 • Final



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Produced by Claude Bolling

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