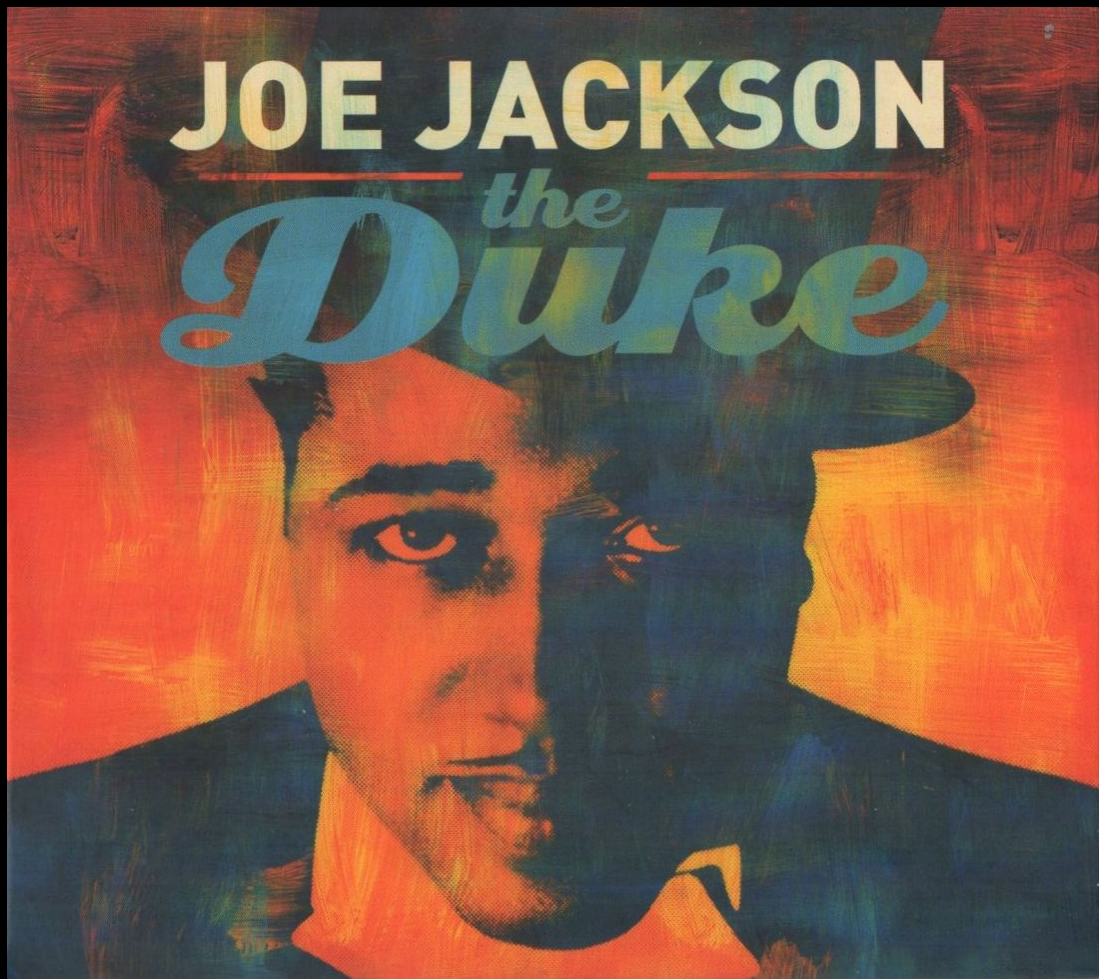
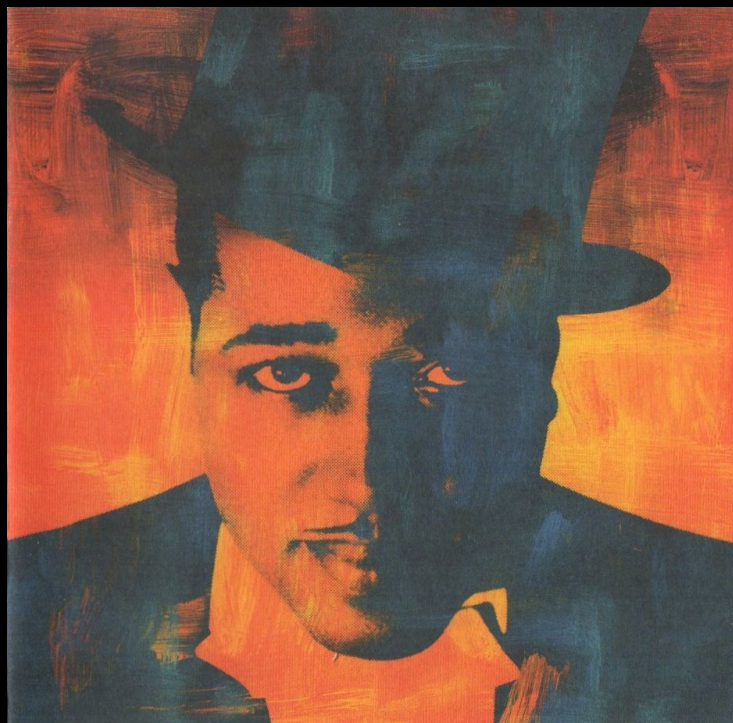


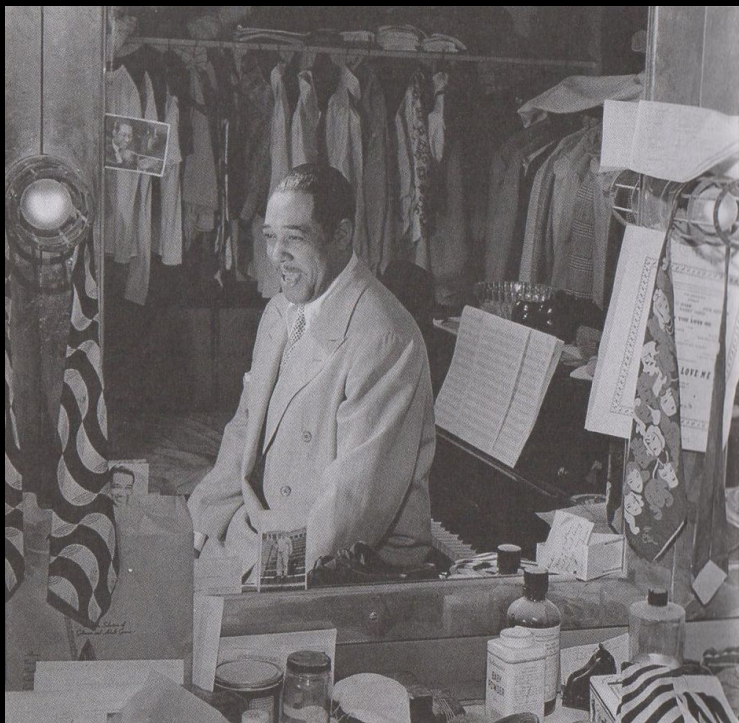
JOE JACKSON

*the*  
**Duke**









1. **ISFAHAN** [5:03]
2. **CARAVAN** [6:01]
3. **I'M BEGINNING TO SEE THE LIGHT /  
TAKE THE 'A' TRAIN / COTTON TAIL** [3:34]
4. **MOOD INDIGO** [4:04]
5. **ROCKIN' IN RHYTHM** [3:28]
6. **I AIN'T GOT NOTHIN' BUT THE BLUES /  
DO NOTHIN' 'TIL YOU HEAR FROM ME** [5:14]
7. **I GOT IT BAD (AND THAT AIN'T GOOD)** [4:48]
8. **PERDIDO / SATIN DOLL** [4:49]
9. **THE MOOCHE / BLACK AND TAN FANTASY** [5:26]
10. **IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)** [5:11]

PRODUCED BY JOE JACKSON

ALL ARRANGEMENTS BY JOE JACKSON

ENGINEERED AND MIXED BY ELLIOT SCHEINER



**EDWARD KENNEDY ELLINGTON,  
ONE OF THE MUSICAL GIANTS  
OF THE TWENTIETH CENTURY,  
WAS BORN IN THE NINETEENTH**

**– ONLY JUST – IN WASHINGTON, DC,  
ON APRIL 29TH, 1899.**

By the time he was in his teens, his natural elegance and charisma had earned him the nickname 'Duke'. He moved to New York – Harlem, to be precise – as soon as he could, and it remained his home in theory for the rest of his life. His home in reality was on the road, with the band he held together, against all odds, from the late 1920s right up to his death in 1974. Many fine musicians came and went along the way, but quite a few of them stayed for decades.

Ellington wasn't just a great jazz musician; he was one of a handful of crucial figures who *invented* jazz, or at least, defined it as a new and uniquely American art form. And is if that weren't enough, he went on to produce a body of work so vast, eclectic and original that it transcends all labels and categories.

The Duke was a fascinating, complex personality. A trickster and a charmer, a dandy and a ladies' man, he was also an utterly serious and dedicated artist of boundless energy and creative ambition. He was a *bon vivant* who was also deeply religious. He was a bit of a snob, and loved hobnobbing with aristocrats, apparently believing (quite rightly, at least in a musical sense) that he was one, too. At the same time, he was deeply committed to the lifting-up of his own race. Those civil rights activists of the 1960s who criticised him for not being 'angry enough' missed the point: Ellington's contribution to the struggle was to set an example of dignity, excellence and sheer class that has seldom been equalled.

**I FIRST BECAME INTERESTED IN  
ELLINGTON'S MUSIC AS A TEENAGE  
MUSIC STUDENT**

In the all-white English provinces, but American racial politics were baffling to me. I still find it hard to believe that the Ellington orchestra played to all-white audiences at the Cotton Club, or that when they went on the road, they were turned away from white-owned hotels (a problem they solved, for a while, by hiring their own railway sleeper cars, complete with bar and

restaurant). The first time the band appeared in a movie, two members – clarinetist Barney Bigard (a New Orleans Creole) and trombonist Juan Tizol (a Puerto Rican) were deemed too light-skinned by the studio executives. Black and white musicians were not allowed to play together at the time, so these two men – intelligent, sophisticated adults and distinguished artists – were forced to wear blackface makeup. Meanwhile, vastly inferior white musicians got more prestigious gigs and more money. It's almost impossible to imagine being subjected to this sort of thing day after day, year after year, but it didn't stop Ellington, in later years, from hiring several white musicians (starting in 1951 with superstar drummer Louie Bellson).

**AS A COMPOSER, ARRANGER AND  
BANDELEADER, ELLINGTON IS  
UNIVERSALLY RECOGNISED  
AS A GENIUS.**

As a pianist, I think he is underrated, although I'm not the first to say so. But few have pointed out how his playing foreshadowed that of much more modern figures such as Thelonious Monk or Bill Evans.

If Ellington is overrated at all, it is as a songwriter. This may sound strange, since he wrote many classic songs and had many hits. But his weak point was lyrics. I don't hold against him the fact that he wrote few lyrics himself, or that they weren't very good. Many of the greatest songwriters – George Gershwin, Harold Arlen, Richard Rodgers – wrote no lyrics at all. But they had the sense to team up with great lyricists. Ellington's songs, by contrast, generally started as instrumental pieces and then had some frequently cheesy lyrics tacked on, apparently by whoever happened to be hanging around the office at the time. The lyrics to *Caravan* and *Perdido* are so awful that I encouraged Sussan Deyhim and Lilian Vieira to translate them into their own languages for this album, and I'm pretty sure they've greatly improved on the originals. Still, some of the



English lyrics work well enough, and the tunes are so good that a couple of dozen Ellington songs will remain 'standards' forever no matter what – even if they are more often played than sung.

## I MAY BE UNUSUAL IN THAT IT WAS ELLINGTON'S SOPHISTICATED LATER MUSIC THAT FIRST APPEALED TO ME.

His earliest recordings, I thought, were just scratchy-sounding ancient history, and it took a long time to acquire the knowledge and maturity to grasp how radical and thrilling this music was in the late 1920s. They called it the Jungle Sound: wailing clarinets and dirty wah-wah brass, bold and often dissonant harmonies, thumping tom-toms and pornographically sensuous saxophones. At a time when many people weren't yet even sure what jazz was, it must have been like finding a secret door and opening it to find yourself not just in a different room, but on a different planet. *The Mooche* and *Black And Tan Fantasy* are from this period, and both display an intriguing mix of tragedy, spookiness and tongue-in-cheek humour – they've always reminded me of old Betty Boop cartoons with haunted houses and dancing skeletons. The more you analyse this music, however, the more fascinating it gets. Already, Ellington was a master of colour and mood, and also of structure, ingeniously combining African-American elements (especially the Blues) with 'European' ones. I've tried to bring out these contrasts, with different instrumentation, in my own arrangements.

1931 produced two more classics, the sassy *Rockin' In Rhythm* and the lushly melancholic *Mood Indigo*, and in 1932 Ellington was again ahead of his time with *It Don't Mean A Thing (If It Ain't Got That Swing)*. By 1935 something called Swing music was flooding the dancehalls and airwaves of America, and the flood soon became a global tsunami which lasted roughly until the end of World War II. Swing is of course jazz, organised into a more commercial dance-oriented formula and played by Big Bands. Still subject to musical apartheid, black bandleaders (Chick Webb, Jimmie Lunceford, Count Basie) existed in a sort

of parallel universe to the white ones (Benny Goodman, Tommy Dorsey, Glenn Miller) on whom Swing nostalgia often seems to focus. Ellington, though, stands apart from all of them. He too was one of the top bandleaders of the Swing Era. But he was there before and would still be there long after, creating on a level beyond the imagination of most of his contemporaries. Still, many critics regard the late 30s and early 40s as the peak of Ellington's career – especially the so-called Blanton-Webster Band of 1940-42 (after revolutionary bassist Jimmy Blanton and tenor sax legend Ben Webster). That band, overflowing with star players and stretched to the limit by increasingly adventurous arrangements, recorded a string of



hits including *Caravan*, *I Got It Bad (And That Ain't Good)*, *Cotton Tail*, *Perdido*, *I'm Beginning To See The Light*, *Do Nothin' Till You Hear From Me*, *Take The 'A' Train*, and *I Ain't Got Nothin' But The Blues*.

## BY THE 1950S, MOST OF THE BIG BANDS WERE GONE, BUT ELLINGTON SOMEHOW MANAGED TO KEEP GOING,

weathering a rough patch until people started to get the message: he was not only refusing to go away, but still breaking new ground.

His performance at the 1956 Newport Jazz Festival electrified a new generation, and he soon found himself on the cover of *Time* magazine and treated with newfound respect. In the studio, Ellington still came up with the occasional hit song (e.g. *Satin Doll*, with lyrics by Johnny Mercer). Otherwise, he took advantage of the new LP format by creating longer, more ambitious pieces and also reworking many of his older classics. They often emerged not just 'padded out' but expanded in brilliant and yet logical ways. Check out, for instance, the 1952 version of *The Mooche* on the album *Uptown*. The original version now comes across almost as a rough sketch for the later, fully-realised one.

In the 1960s and 70s, the Duke was widely recognised as one of the great 20th century composers, ranked alongside the likes of Stravinsky or Ravel. He and his band became musical ambassadors, touring all over the world on behalf of the US State Department. His late music shows, too, that he recognised no boundaries. He famously said that there are only two kinds of music, good and bad; and unlike some of his contemporaries, he had no problem with bebop, latin music, rhythm and blues, or rock'n'roll. He wrote film scores and Sacred music. Some of his late work (for instance, *The New Orleans Suite* or *the Far East Suite*, from which *Isfahan* is taken) is beautiful, soulful, profound; some of it (for instance, *The Afro-Eurasian Eclipse*) is downright weird. Either that, or some of us still haven't caught up with him.

## A NOTE ABOUT ELLINGTON'S COLLABORATORS

Although the Duke produced hundreds of compositions all by himself, other names appear in the credits. Often they are lyricists. Sometimes they are band members like Juan Tizol, who contributed tunes (like *Perdido* and *Caravan*) which Ellington then worked up into full-scale arrangements. His most important collaborator, though, was pianist, composer and arranger Billy Strayhorn, who became Ellington's 'right-hand man' in 1939 and stayed until his early death in 1967. His style merged so closely with the Duke's that many later pieces are credited simply

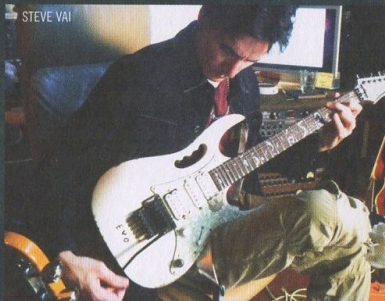
to 'Ellington/Strayhorn', and no one knows exactly who did what. People are often surprised to find out that Strayhorn wrote the band's theme tune, *Take The 'A' Train*.

## MY APPROACH TO THE MATERIAL ON THIS ALBUM WAS INSPIRED BY ELLINGTON'S OWN:

nothing is sacred, and anything can be rearranged and reinvented. The only thing I tried to avoid was imitating or competing with the master. That's why there are no horns in the arrangements. (I cheated a bit on *Rockin' In Rhythm* with a piccolo and a sousaphone, but Ellington at least never used either instrument). By merging songs together into medleys, I've managed to cram 15 Ellington tunes into 10 tracks. I also felt that those tunes were strong enough to be played with grooves that Ellington didn't live long enough to even imagine – *Caravan* is, I suppose, latin/Afrobeat, and *Perdido* is samba/drum'n'bass. Basically, whenever I saw an untravelling path opening up in front of me, I took it. As far as I know, I'm the first to work both a fugue and a canon into *I Got It Bad*, and to figure out that *I'm Beginning To See The Light* and *Take The 'A' Train* could be played at the same time. I've re-imagined *Rockin' In Rhythm* as played by a futuristic New Orleans brass band without (most of) the brass, and in *I Ain't Got Nothin' But The Blues* I've paid tribute not only to Ellington but to James Brown (and another favourite pianist, Bobby Timmons). The musicians here are a diverse bunch, too: British, African-American, Italian-American, Iranian, Brazilian, German and Dutch.

God knows what Duke would have thought of all this, but I like to think he would at least have been amused. I'll never know, of course, but I do know that he is one of the Immortals, and nothing I do to his music, however good or bad, is going to change that. I found this idea liberating; ironically, I could be totally irreverent towards music which I revere. I've been wanting to do this for years, and it's been a hell of a lot of fun.

-JOE JACKSON  
BERLIN 2012



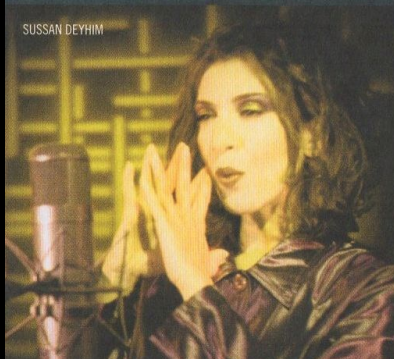
STEVE VAI

# 1 ISFAHAN

(Ellington/Strayhorn)

Published by Sony / ATV Harmony  
and Music Sales Corp (ASCAP)

Steve Vai GUITAR  
Kris Ingram Lanzaro SYNTHS  
AND PROGRAMMING  
J J KEYBOARDS, PROGRAMMING



SUSSAN DEYHIM

# 2 CARAVAN

(Ellington/Tizol/Mills)

Published by Sony / ATV Harmony and Mills Music Inc (ASCAP)

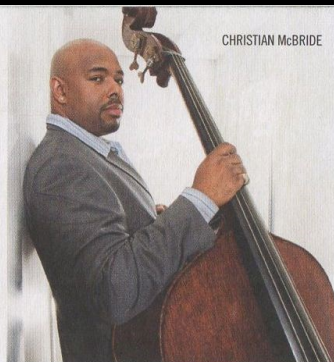
Sussan Deyhim VOCALS AND FARSI TRANSLATION  
Vinnie Zummo GUITARS  
Mary Rowell & Cornelius Dufallo VIOLINS  
Ralph Farris VIOLA  
Dorothy Lawson CELLO  
Christian McBride BASS GUITAR  
Ahmir 'Questlove' Thompson DRUMS  
Sue Hadjopoulos CONGAS & BONGOS  
J J KEYBOARDS, STYLOPHONE,  
DRUM & PERCUSSION PROGRAMMING

# 3 I'M BEGINNING TO SEE THE LIGHT / TAKE THE 'A' TRAIN / COTTON TAIL

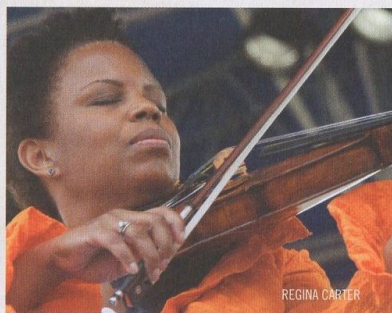
(Ellington/George) / (Strayhorn) / (Ellington)

Published by Sony / ATV Harmony and Warner Chappell Publishing/  
Published by Tempo Music Inc / Published by Sony / ATV Harmony (ASCAP)

J J ALL VOCALS, KEYBOARDS, PROGRAMMING  
Regina Carter VIOLIN  
Vinnie Zummo GUITAR  
Christian McBride ACOUSTIC BASS  
Ahmir 'Questlove' Thompson DRUMS  
Sue Hadjopoulos CONGAS



CHRISTIAN MCBRIDE



REGINA CARTER

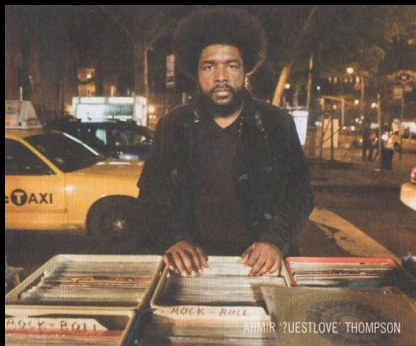
# 4 MOOD INDIGO

(Ellington/Mills/Bigard)

Published by Sony / ATV Harmony, Indigo Mood Music,  
and Mills Music Inc (ASCAP)

J J VOCAL  
Regina Carter VIOLIN  
Vinnie Zummo GUITARS, HARMONICA  
Ahmir 'Questlove' Thompson DRUMS  
J J SYNTH BASS, SYNTH GUITAR,  
ACCORDION, PROGRAMMING





## 5 ROCKIN' IN RHYTHM

(Ellington)

Published by Sony / ATV Harmony and Mills Music Inc. (ASCAP)

Tony Aiello PICCOLO  
Damon 'Tuba Gooding Jr.' Bryson SOUSAPHONE  
Vinnie Zummo GUITAR  
Ahmir 'Questlove' Thompson DRUMS  
J J KEYBOARDS, DRUM PROGRAMMING, TOM TOM

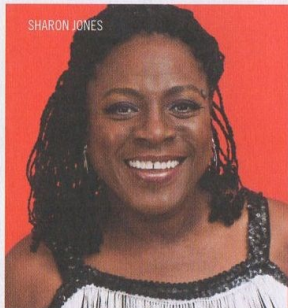
## 6

## I AIN'T GOT NOTHIN' BUT THE BLUES/ DO NOTHIN' 'TIL YOU HEAR FROM ME

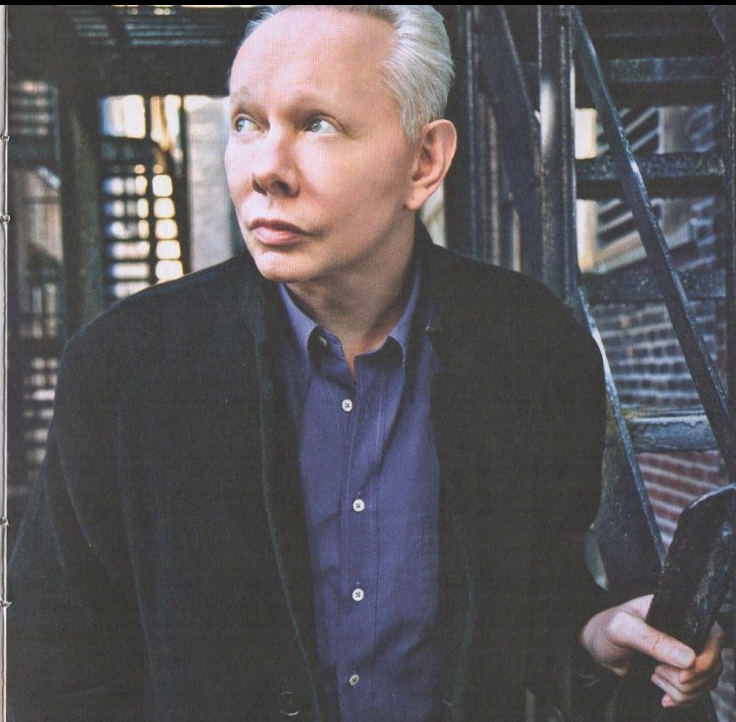
(Ellington/George) / (Ellington/Russell)

Published by Sony / ATV Harmony, Larry Fontine, Ricki Music, and Music Sales Inc./Published by Sony / ATV Harmony and Harrison Music Corp. (ASCAP)

Sharon Jones VOCAL  
'Captain' Kirk Douglas GUITAR  
Christian McBride BASS GUITAR  
Ahmir 'Questlove' Thompson DRUMS  
J J KEYBOARDS, MELODICA, VIBRAPHONE



SHARON JONES





ZUCO 103 : STEFAN SCHMID, LILIAN VIEIRA, STEFAN KRUGER.

## 7 I GOT IT BAD (AND THAT AIN'T GOOD)

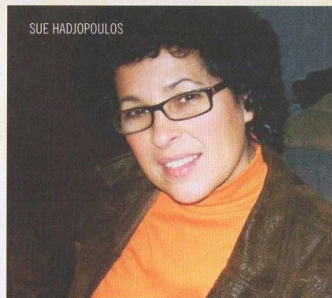
(Ellington/Webster)  
Published by Sony / ATV Harmony and  
Webster Music Corp. (ASCAP)

J J VOCAL  
Mary Rowell & Cornelius Dufallo VIOLINS  
Ralph Farris VIOLA  
Dorothy Lawson CELLO  
Vinnie Zumbo HARMONICA  
Sue Hadjopoulos CONGAS  
J J SYNTH BASS, DRUM PROGRAMMING

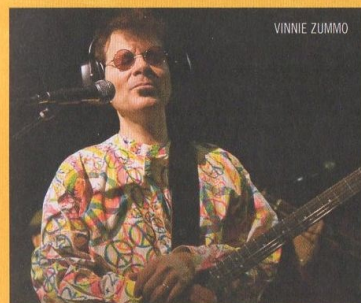
## 8 PERDIDO / SATIN DOLL

(Tizol/Lenk/Drake) / (Ellington/Mercer/Strayhorn)  
Published by Sony / ATV Harmony, Tempo Music Inc.,  
and Warner Brothers Music-1 (ASCAP)

Lilian Vieira VOCAL AND PORTUGUESE TRANSLATION  
Vinnie Zumbo GUITARS  
Stefan Kruger DRUMS, PERCUSSION  
J J KEYBOARDS, SYNTH BASS, PROGRAMMING



SUE HADJOPOULOS



VINNIE ZUMMO

## 9 THE MOOCHE / BLACK AND TAN FANTASY

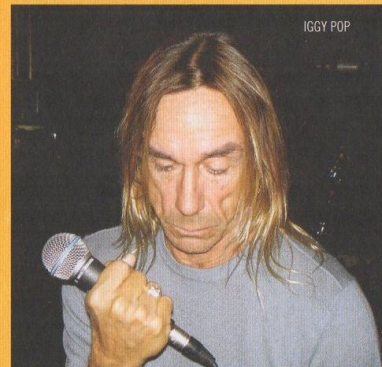
(Ellington/Miley) / (Ellington)  
Published by Sony / ATV Harmony and Mills Music Inc (ASCAP)

Steve Vai LEAD AND SOLO GUITARS  
Vinnie Zumbo RHYTHM GUITAR  
Mary Rowell & Cornelius Dufallo VIOLINS  
Ralph Farris VIOLA  
Dorothy Lawson CELLO  
Christian McBride ACOUSTIC BASS  
Ahmir 'Questlove' Thompson DRUMS  
J J KEYBOARDS, SYNTH BASS,  
DRUM PROGRAMMING, TOM TOMS

## 10 IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

(Ellington/Mills)  
Published by Sony / ATV Harmony and Mills Music Inc (ASCAP)

Iggy Pop & J J VOCALS  
Lilian Vieira 'DOO WAH' VOCALS  
Regina Carter VIOLIN  
Vinnie Zumbo GUITAR  
Christian McBride ACOUSTIC BASS  
Stefan Kruger DRUMS, PERCUSSION, PROGRAMMING  
Stefan Schmid SYNTHS, PROGRAMMING  
Kris Ingram Lanzaro: PROGRAMMING  
J J KEYBOARDS, VIBRAPHONE, PROGRAMMING  
Voice and drum samples: Papa Jo Jones



IGGY POP



Recorded and mixed at AVATAR, NEW YORK CITY  
Assistant engineer: AKIHIRO NISHIMURA  
Production assistant and tech support (Berlin): KRIS INGRAM LANZARO  
Additional recording (Zuco 103): WESTLAB, AMSTERDAM (engineered by STEFAN SCHMID and STEFAN KRUGER)  
Additional recording (Iggy Pop): CRESCENT MOON, Miami (engineered by ALFRED FIGUEROA,  
assisted by RENE TOLEDO JR., tech support by KURT BERGE)

Mastered by TED JENSEN at STERLING SOUND, New York City

Management: Mike Maska for Big Hassle

Booking agency North America: Marty Diamond and Larry Webman at Paradigm Agency

ROW: Neil Warnock and Ian Fintak at The Agency Group

Art direction by ED SHERMAN and JOE JACKSON

J J photos by FRANK VERONSKY

Duke Ellington photos by MAURICE SEYMOUR and WILLIAM P. GOTTLIEB/Ira and Leonore S. Gershwin  
Fund Collection, Music Division, Library of Congress.

Additional photography: RINZE VAN BRUGE, SETH GLASSMAN, AYANO HISA, GLORIA TARIGO, BEOWULF SHEEHAN

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[www.suehadjopoulos.com](http://www.suehadjopoulos.com)

[www.vai.com](http://www.vai.com)

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[www.vinniezummo.com](http://www.vinniezummo.com)

Iggy Pop appears courtesy of Thousand Mile Inc.

Ahmir 'uestlove' Thompson appears courtesy of Def Jam Recordings

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Bill Zysblat, Diane Sweeney and Juan Azize at RZO, Nathalie van Veenandael, Richard Nichols, Darryl Pitt, Henry McGroggan, Cheryl Guess, Rosa Soy, Dave Libert, Alex Kavdan, Ruta Sepetys, Steve Mandell, Marty Bandier and Guy Henderson at Sony/ATV, Friedemann Matzeit, Andi @ Studio Wong, Berlin









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3 Trach

C





JOE JACKSON *the Duke*

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FEATURING  
REGINA CARTER  
SUSSAN DEYHIM  
SUE HADJOPoulos  
SHARON JONES  
CHRISTIAN MCBRIDE  
IGGY POP  
AHMIR 'QUESTLOVE' THOMPSON  
STEVE VAI  
ZUCO 103  
VINNIE ZUMMO

1. ISFAHAN
2. CARAVAN
3. I'M BEGINNING TO SEE THE LIGHT /  
TAKE THE 'A' TRAIN / COTTON TAIL
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DO NOTHIN' 'TIL YOU HEAR FROM ME
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10. IT DON'T MEAN A THING  
(IF IT AIN'T GOT THAT SWING)

ARRANGED AND PRODUCED  
BY JOE JACKSON

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