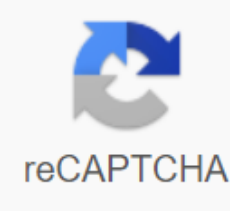




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Louis jordan deacon jones

April 2020 Thanks to quarantine ukulele story I am reminded of the late, great Louis Jordan. . Here he is the visceral corruption that comes with power, especially within the so-called Christian church, which of course continues to do more damage to human history than most other entities. Here he performs with Deacon Jones circa 1944: . Imagine the courage and jones he had, doing it and so many black men to all the uneducated white audiences at the time. . Click here to check out the more amazing Louis Jordan! This entry was posted on activism, art, comedy, Corona Quarantine, education, faith, the struggle against fascism, history, learning, love, art, mental health, money, music, Performing Life, politics, racial injustice, Religious hypocrisy, Progressive Movement, tragedy, ukulele. Bookmark permalink. American jazz, blues and rhythm and blues musician, songwriter and bandleader Not to be confused with Louis Jourdan or Louis Jordan (American football). Louis JordanJordan in New York, 1946The birth name Louis Thomas JordanBorn (1908-07-08)July 8, 1908Brinkley, Arkansas, U.S., 4. CaliforniaGenres Swing jump blues boogie-woogie Occupation(s) Musician bandleader singer Actor Instruments Saxophones vocals from 1932 to 1974Labels Decca Mercury Aladdin Associated actsTympany Five Louis Thomas Jordan [a] (July 8, 1908 – February 4, 1975) was an American musician, songwriter and bandleader who was popular from the late 1930s to early 1950s. Known as the King of Jukebox, he earned his highest profile at the end of the Hoose era. Jordan was a talented singer with great comedic flair, and he fronted his band for more than twenty years. He duetted some of the biggest solo singing stars of his time, including Bing Crosby, Ella Fitzgerald and Louis Armstrong. Jordan was also an actor and movie personality-he appeared in dozens of soundies (advertising movie clips), made several cameos in mainstream features and short films, and played two musical feature films made specifically for him. He was an instrumentalist who played all forms of saxophone but specialized from the bottom. He also played the piano and the clarinet. The productive songwriter wrote or wrote co-wrote many songs that were influential classics in the 20th century popular music. Jordan began his career as a big-band rocker in jazz in the 1930s, but he became known as one of the leading practitioners, innovators and popularizers to jump into the blues, swinging, up-tempo, dance-oriented hybrid jazz, blues and boogie-woogie. Usually performed by smaller bands made up of five or six players, jump music featured shepherds, highly synchronized vocals and earthy, comedic lyrics with contemporary urban themes. He strongly stressed the rhythm piano, bassist and drums; after the mid-1940s, this mix was often magnified by an electric guitar. Jordan's band was also a pioneer in the use of electronic organ. With its dynamic Tympany Five bands, Jordan mapped out the main parameters of the classic R&#amp;#amp; B, urban blues and early rock-and-roll genres series of highly influential 78-rpm discs released by Decca Records. These recordings presed many styles of black popular music in the late 1940s, 1950s and 1960s and exerted a strong influence on many leading performers in these genres. Many of his data was produced by Milt Gabler, who went on to refine and develop features of Jordan recordings in his later production work with Bill Haley, including Rock Around the Clock. Jordan ranks fifth on the list of most successful African-American recording artists, according to Joel Whitburn's analysis of Billboard magazine's R&#amp;; B chart, and was the most popular rhythm and blues artist of the pre-Rock n' Roll era. Although extensive sales data is not available, he had at least four million hits in his career. Jordan regularly topped R &#amp;#amp; B race charts and was one of the first black recording artists to achieve a significant crossover in popularity among mainstream (mainly white) American audiences, with simultaneous Top Ten hits on the pop charts on several occasions. The life and career of Jordan was born on July 8, 1908, in Brinkley, Arkansas. His father, James Aaron Jordan, was a music teacher and band leader for Brinkley Brass Band and Rabbit Foot Minstrels. His mother, Adell, died when Louis was young. He was raised by his grandmother Maggie Jordan and aunt Lizzie Reid. [2] At an early age, he studied clarinet and saxophone with his father. [3] In his teens, he was a member of the Rabbit Foot Minstrels and played professionally in the late 1920s. [5] In the early 1930s, he played with Charlie Gaines in Philadelphia and New York. [3] He recorded with Clarence Williams and was briefly a member of the Stuff Smith Orchestra. [3] With the Chick Webb Orchestra, he sang the saxophone from underneath and played. In 1938, he started a band, which was recorded a year later as the Tympany Five. In the 1940s, Jordan and the band became popular among hits such as Choo Choo Ch'Boogie, Knock Me a Kiss, Are You or Are You My Baby and Five Men Named Moe. [3] [5] Jordan's first band, mostly from members of Jesse Stone's band, was a nine-part group he reduced to gender after he was hired to join the Elks rendezvous club at 464 Lenox Avenue in Harlem. The band consisted of Jordan (Saks, vocals), Courtney Williams (trumpet), Lem Johnson (tenor saks), Clarence Johnson (piano), Charlie Drayton (bass) and Walter Martin (drums). Your Billed as the Elks Rendez-vous Band, his name was written by Louie so people could avoid declaring it to Lewis. In 1942, Jordan and his band moved to Los Angeles, where he began making sounds, the precursors of a music video. He appeared on many Jubilee radio shows and several programs for the distribution of American troops abroad. Jordan's career was an uninterrupted draft, except for a four-week army camp tour. Because of the hernia condition he was classified as 4F. [7] Within a year of his breakthrough, the Tympany Five's appearance fee rose from \$350 to \$2,000 per night. But Jordan's success and the scale of his combo had a more impact on the music industry. Blues singer Gatemouth Moore said: "He played... in five pieces. It destroyed the big bands. ... He could play as well and as loudly with five as 17. And it was cheaper. [8] Jordan in New York, July 1946, shortly after getting another bill from Glen Gray at Paramount Jordan's raucous recordings were a remarkable exercise in a fantastic narrative. This is perhaps the best example of Saturday Night Fish Fry, a two-part 1950s hit that was shared on both sides of the 78 rpm record. It was one of the first popular songs to use the word swing in the choir and feature a distorted electric guitar. [9] During this time, Jordan again placed more than a dozen songs on national charts. However, Louis Jordan and His Tympany Five dominated the 1940 R&#amp;#amp; B charts, or (as they were known at the time) race charts. During that period, Jordan had eighteen number one singles and fifty-four top ten. According to Joel Whitburn's analysis of the Billboard magazine charts, Jordan ranks fifth among the most successful musicians between 1942 and 1995. Jordan's popularity was boosted not only by his captured Decca records, but also by his prolific recordings of armed forces radio and the V-Disc transcription program, which helped make him popular with whites and blacks. He played in short-form music films and made rumors for his hit songs. In the early 1950s, Jordan started a big band as he stepped away from his rhythm and blues style, which failed. [3] In 1952, Jordan signed with Aladdin, which he recorded in 1954. Nine singles were released from these sessions; three songs were not published. In 1955, it registered rca subsidiary X Records, which His name was Vik Records when Jordan was with them. [15] Three singles were released by X and one by Wiki, four stories were not released. [14] In these sessions, Jordan intensified his voice to compete with rock'n'roll. In 1956, Mercury signed Jordan and released two albums and a handful of singles. [14] His first album, Mercury, Someone Up There Digs Me (1956), showcased updated rock-and-roll versions of previous hits like Ain't Nobody Here but Us Chickens, Caldonia, Choo Choo Ch'Boogie, Salt Pork, West Virginia and Beware! [14] Mercury intended it to be jordan's return, but it was not commercially successful and the label allowed him to go in 1958. He recorded from time to time in the early 1960s he toured England with Chris Barber. Speaking in 2012, Barber recalled seeing Jordan at the Apollo Theatre in New York; playing with him was just scary. It's a bit like an amateur guitarist from the back street who just bought a Spanish guitar while working with Segovia. He didn't make you feel small, but he was so perfect in his life. ... I still remember him singing, but he was with him and you were convinced he was playing the song. ... breath didn't go his last word until he played under him and it seemed to be simultaneous. ... He got a very raw deal from history ... Chick Webb's band had two regular singers – Ella and Louis Jordan. And yet really history has sent him just to have a comedy vocal thing a little bit rock'n'roll, and the first bottom. ... but he was such a good singer, it's sad that he wasn't known more for it. Films 1945. [18] In addition to singing in many films and mainstream films, such as Meet Miss Bobby Sox (1944) and Follow the Boys (1944). The success of Caldonia (1945) led to other race film roles in Jordan with Astor Pictures: Beware! (1946), Reet, Petite and Gone (1947) and Look-Out Sister (1947). [18] His prolific use of the film as a promotional vehicle shattered new ground, collecting praise from Billboard, who wrote: Movies have helped with one night, helped by recordings that have also helped movies, which in turn have become more profitable. It's a delicious circle, and other bands are now exploring options. [19] Personal Life Marriages Jordan was married five times. His first wife Julia (also called Julie) was from Arkadelphia. Soon after their wedding Julia gave birth to daughter Patty, who is not jordan's child. In 1932, Jordan met Texas-born singer and dancer Ida Fields in Hot Springs. They married that year. Ida was six years her senior and a member of a traveling dance troupe called Florida Orange Blossoms. East sued Jordan in 1943. He claimed he was aware that he was still married. Ida received a \$70,000 judgment, later reduced to \$30,000. [20] She began bills for herself as Mrs. Louis Jordan, Queen of the Blues and her Orchestra, before Jordan stopped doing so when the payments were paid. In another case, Ida was awarded a settlement of \$50,000. they later divorced. In 1947, Fleece discovered Jordan had an affair with dancer Florence Vicky Hayes and attacked her with a knife. He was arrested and charged with assault. On November 14, 1951, Jordan married Vicky in Providence, Rhode Island. [2] They separated in 1960, when he married Martha Weaver, a St. Louis singer and dancer. [4] Financial problems in 1961. As a result, he sold the property well below their value to pay off the debts. Musician Ike Turner noted in his autobiography Takin' Back My Name that he heard about his tax problems and contacted jordan's booking agency in Chicago. Turner persuaded the president of the company to send Jordan a check for \$20,000. Jordan didn't know about the idea. [22] Jordan wrote or co-wrote many of the songs he performed, but he could not financially benefit from them. Many of the hit songs he wrote, including Caldonia, were credited to his wife Fleece Moore for avoiding existing publishing arrangements. Their marriage was acrimonious and short-lived. On two occasions, Moore stabbed Jordan after a domestic dispute, nearly killing him a second time. After his divorce, he retained ownership of the songs. However, Jordan may have taken credit for some songs written by others-he is credited with co-writer Saturday Night Fish Fry, but Tympany Five pianist Bill Doggett claimed he wrote it. On June 25, 2019, The New York Times listed Louis Jordan among hundreds of musicians whose material was destroyed in 2008. He is buried at Mt. Olive Cemetery in St. Louis, Missouri, the hometown of his wife Martha. On June 23, 2008, the United States House of Representatives passed a resolution passed by Arkansas Representative Vic Snyder honoring Jordan at the centenary of his birth. In 2008, the United States Postal Service had Jordan and his film about Caldonia as part of his tribute to Vintage Black Cinema. Vivid reminders of a bygone era celebrated in June through Vintage Black Cinema stamps based on the way movie posters. Whether in the spotlight on the talents of entertainment icons or documenting changing social attitudes and expectations, these posters now have a greater purpose than advertising and promotion. They are priceless pieces of history, preserving memories of cultural phenomena that might otherwise have been forgotten. The temple panel was designed by Carl Scarlsbad's CarlSbad Temple. [28] Jordan is described by the Rock and Roll Hall of Fame Rhythm &#amp;#amp; The Blues' father and Rock'n' Roll's grandfather. [29] Some have argued that Chuck Berry modeled his musical approach to Jordan, transforming the lyrical content of black life into teenage life and replacing cars and girls with Jordan's primary motifs of food, drink, money and girls. Berry's iconic opening riff on Johnny B. Goode bears a striking resemblance to the intro played by guitarist Carl Hogan on the 1946 hit Ain't That Just Like a Woman; Berry has acknowledged the debt in interviews. [30] [31] B.B. King recorded the album Let the Good Times Roll: The Music of Louis Jordan. The band included Earl Palmer, drums, Dr. John, piano, Hank Crawford, alt sax, David Fathead Newman, tenor sax and Marcus Belgrave, trumpet. [33] Discography Main Article: Louis Jordan's Discography Mapping Singles Releasedate Title Chart Views Additional Notes usa R &#amp;#amp; B/Race charts USA Pop chart US Country chart 1942 I'm going to leave you in suburban Town 3 1942 What's the use of Getting Sober (If You're Going to Get Drunk Again) 1 1943 Chicks I Pick Are Slender and Offer and Long 1 0 1943 Five Guys Named Fashion 3 1943 It's Just A Bout Knock Me Out 8 1943 Ration Blues 1 11 1 First crossover hit 1944 Deacon Jones 7 1944 G.I. Jive 1 1 1 1944 Whether you are or is you not my baby 3 2 1 1945 Mop! Mop! 1 1945 You Can't Get That Anymore 2 11 1945 Caldonia 1 6 Retitled Caldonia Boogie National Card 1945 No One Changed Lock At My Door 3 1945 My Baby Said Yes 1 4 Dut with Bing Crosby 1946 Buzz Me 1 9 1946 Don't Worry That Bout Mule 1 1946 Salt Pork, Salt Pork West Virginia 2 1946 Reconversion Blues 1 1946 Caution (Brother, Beware) 2 20 1946 Don't Let The Sun Catch You Cryin' 3 1946 Stone Cold Dead market (he had it coming) 1 7 Duet with Ella Fitzgerald 1946 Petootie Pie 3 Duet with Ella Fitzgerald 19 46 Choo Choo Ch'Boogie 1 7 1946 This Chick's Too Young to Fry 3 1946 Not That Just Like a Woman (They'll Do It Every Time) 1 17 1946 No One Is Here , but us chickens 1 6 1946 Let Good Times Roll 2 1947 Texas and Pacific 1 20 1947 I Like Em Fat Like That 5 1947 Open The Door, Richard! 2 6 1947 Jack, You're Dead 1 21 1947 I Know What You Puttin'Down 3 1947 Boogie Woogie Blue Plate 1 21 1947 Early in Mornin' 3 1947 Look Out 5 1948 Barnyard Boogie 2 1948 How Long Do I Have to Wait For You 9 1948, Reet and Gone 4 1948 Run Joe 1 23 1948 All for the Love of Lil 13 1948 Pinetop's Boogie Woogie 14 1948 Don't Burn a Candle at both ends 4 1948 We can't accept 14 1948 Daddy-O 7 Dut with Martha Davis 1948 Pettin and 1948Pok in' 5 1949 Roamin Blues 10 1949 You broke your promise 3 1949 Cole Slaw (Sorghum Switch) 7 1949 Every man in his profession 10 1949 Baby, It's Cold Outside 6 9 Duet with Ella Fitzgerald 1949 Beans and Corn Bread 11949 Saturday Night Fish Fry, Parts 1 &#amp; 2 1 21 1950 School days 5 1950 Blue Light Boogie, Parts 1 &#amp; 2 1 1950 I will never be freed from 7 Dut with Ella Fitzgerald 1950 Tamburitza Boogi, e 10 1951 Lemonade 5 1951 Tear drops in my eyes 4 1951 Weak Minded Blues 5 Footnotes ^ Jordan preferred the French pronunciation of his name (/1951), usually found in the Southern United States Links ^ Louis Jordan. 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