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## Ensemble Concerts: Black Art Jazz Performers, May 9, 1974

Ted Jamison Director

Frank Suggs Director

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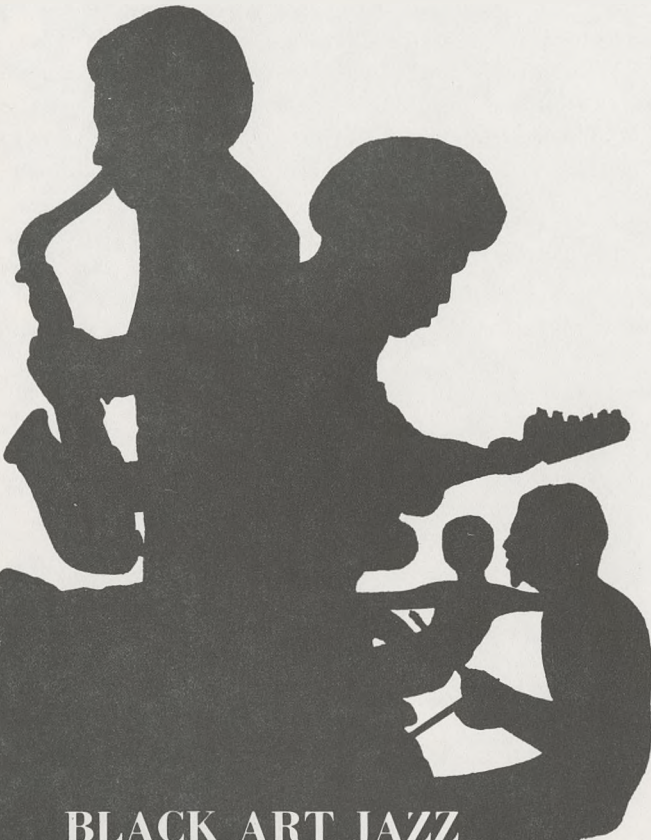
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Illinois State University  
Ethnic and Cultural Studies  
College of Fine Arts  
Department of Music  
presents

# “Those Magic Years”

Directed by  
Ted Jamison and  
Frank Suggs



BLACK ART JAZZ  
PERFORMERS

Thursday  
May 9, 1974  
Capen  
Auditorium  
8:15 p.m.

## Those Magic Years

Those Magic Years is a recollection of the songs, dances, music, and thoughts of the 1950's, 1960's and 1970's, as presented to, by and for Black people. The most prevalent underlying themes include love between a man and a woman, community and social problems, and belief and acceptance of oneself.

The 1950's heralded the processed hair, alligator shoes, and hipper-than-most attitude. The era of the Drifters, Sam Cooke, LaVerne Baker and James Brown developing the sound and style that has kept him on top of the pop charts for two decades. . .dancing the Madison and the Continental. . .and Chicago's Regal Theatre having the best stage shows in town.

Black American took a dream stroll from the ghetto into White American politics, education and business in the 1960's. Black people were so sure that God had finally smiled down on them that they gave their entertainers names like the Temptations, the Supremes, the Miracles, and the Impressions. The names complimented the new-found Black pride, self-awareness and Black Power. The new knowledge of Africa influenced the social dances. The animalistic African dance influenced the dog, the horse, the pony, the bird, the fly, the gorilla. John Coltrane's composition "Africa" makes an effort to sum up the times.

Motown catering to the young folks. . .My Girl, Baby Love, Don't Mess with Bill. . .Aretha talking about "Respect". . .LeRoi Jones. . .self concept. . .awareness. . .confusion. . .anger. . .excitement. . .

Black Americans awoke from their dreams in the 1970's. The open-door society was coming to an end. . .apprehension. . .keep on pushing. . .marijuana. . .cocaine. . .heroin. . .Supernigger. . .Sweetback. . .Shaft. . .Pusherman, the films that got over at the box office but were hopelessly sad because no one seemed to realize that Freddie was really dead.

These episodes are crucial to the pulse of this uncomparable period that we refer to as "Those Magic Years."

Roberta Tolliver

**“Those Magic Years”**

**1950's**

Rhythm and Blues  
Du-whoops  
Soul-Jazz

**1960's**

A Tale of Two Cities  
The Motown Sound  
The Memphis Sound

**1970's**

Music for the Mind and the Feet  
Revolutionary Music  
Psychedelic Rock  
Black Movies  
The Big Beat—Soul Train

Members of the Workshop in the Black Arts will perform during intermission.

## Black Art Jazz Performers

Janora Burke  
Albert Mayo  
Ted Jamison  
Monty Holliday  
Elasco Thigpin

Roberta Tolliver  
Francine McGee  
Marcia Shannon  
Symmerian Sullivan  
Maxine Brooks

## Instrumentalists

Sherri Miller  
Charles Trip

Robert Lee Herbert  
Gary Gaston

## Credits

Each section of the show was written, choreographed, staged, lighted, and musically arranged by a member of the Black Art Jazz Performers.

Monty Holliday  
Roberta Tolliver and Marcia Shannon  
Francine McGee  
Elasco Thigpin  
Albert Mayo  
Maxine Brooks  
Symmerian Sullivan  
Janora Burke

Du-whoops  
The Motown Sound  
The Memphis Sound  
Revolutionary Music  
Psychedelic Rock  
Themes from Black Movies  
The Big Beat—Soul Train  
The Street

Sharon Sudduth—Ushers  
Bob Thompson—Lighting  
Erskine Route—Sound

Directed by Ted Jamison and Frank Suggs