

Howard Goldstein and Steven Hacker

When he first appears on stage to the accompaniment of "The World is Waiting For the Sunrise," dressed in space threads complete with tacky sequined cape, one is inclined to write the whole affair off as a bad joke. As his Omniverse Jet Set Arkestra starts to play though, one quickly begins to respect the goings on, for the precision with which they play. not to mention the scope of their music, has seldom been heard before.

An extended percussion piece featuring all twenty members of the band banging on anything in sight (including "Space" Jackson on the Egyptian Infinity Drum which is really a four feet high Elephant's foot) is instantly followed by a stirring sentimental version of "Stardust", propelled by John Gilmore's breathtakingly full-bodied tenor. That is the kind of stuff which makes up a Sun Ra concertwhich incidentally runs at least three hours.

The man behind this virtual history of music is Sun Ra (born Sonny Blount), an unusual mixture of mystic, big band leader, and comic. To some he is

just a joke, to others he is a religion, an indication of how wide and varied the response to him has been.

He started out as an arranger with the Fletcher Henderson orchestra in the late '40's. Later he was the house piano player in clubs in Chicago until he could get his own band together in the late fifties (some of the people in that band are still with him). Today he is recognized by some in jazz to be its truest innovator, especially in a big band context. His show is one in which you can expect anything from slap dancers to fire eaters.

Fine entertainment and humour, coupled with the finest music makes a Sun Raconcert an event beyond words. Fortunately we were able to catch up with him following a recent concert in Lewiston N.Y. to fill us in on some of his cosmic musings.

For those who've not heard your unique approach to music, how would you describe it?

Music is the universal language. But I'm presenting it from an omniverse standpoint. You know the universe is but a tiny grain of sand in the omniverse. To give people the impression of endlessness or infinity, is very good because it

takes seed in their minds and spirits; They will feel the impossible and be the impossible. What I really am attempting to do in music is the impossible because it breaks all the laws and standard traditions of what music should be. Rising up above, beyond the common things, jumping over to the rare things. People have had enough of the common things. Mostly the common things are misery. I'm trying to present something else that is not part of that particular dimension, which is about happiness and impressions of celestial harmony, not about righteousness and sin, that's not my department. My department is the impossible department governed by the governor of the omniverse. I'm trying to, get people over to the celestial connection but I found out people don't know what I'm talking about. I'm not dealing with faith and hope, and not with conjecture.

What are the significance of those equations?

I think that when the world sees the equations they will recognize that the equations are valid and are just as proper as the sun rising on time. Everything is

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