

The arts

Harmony with the world

No one knows Leon Redbone

Leo and Leon; Kottke and Redbone - it should be a special event indeed, and it will take place in Dinwoodie Lounge this coming Wednesday at 8:30 p.m.

SU's special events is feeling good about this concert; if it goes over as well as it should, so will the audience.

It's almost inconceivable, but *none* of Leon Redbone's friends, fellow musicians or business associates know where he's from, how old he is or what his real name is. And for those who *do* know Leon today, four or five years appears to be absolutely the longest term of familiarity with him. In 1969 or '70 Leon descended (or appeared out of nowhere, as many claim) upon the city of Toronto to become a peculiar addition to its folk and poolroom scenes. Before that, it's pure conjecture.

Leon's repertoire consists mainly of early ragtime and jazz with an occasional ballad or blues piece slipped in, all of which date back to the Twenties or Thirties - periods of musical history which, due to the scarcity of recordings, make his job of researching an especially difficult one.

But the remarkable thing about Leon Redbone is that he's so accurate in every aspect of his presentation - from his scat singing to his yodeling to his authentic nasally slurred vocals to the unerring accuracy of his Blind Blake-styled, ragtime-piano type of guitar playing. It's been said that when Leon plays, you can almost hear the surface noise. He's that convincing.

Also appearing, of course, is Leo Kottke. Tickets are on sale at Mike's, HUB Box Office, and at the door.



photo by Norm Selleck

Jazz flautist Paul Horn.

The subject of enlightenment and the value of transcendental meditation to the creative person was the theme of a benefit lecture given by jazz musician Paul Horn.

Mr. Horn's presentation "Words and Music" in SUB theatre Tuesday evening was basically an introductory lecture on T.M. Music is his business, but he also has been practicing transcendental meditation for about ten years now and teaching it for nine.

Paul feels that it is a very natural thing to combine Words and Music. He believes that music is more Universal today; it is a Universal Art Form than encompasses sound. The basis of music is sound, and the basis of Jazz is improvisation. So as a musician he plays with sound in an improvisational way. This allows him to play solo flute performances as he did in the "Word and Music" Presentation.

The musical interludes made the lecture less formal, as

we heard the creative flow of the flute with selections from his Taj Mahal recording and another with sounds of a "pod" of whales.

Mr. Horn told us of the strange request he had gotten from the marine biologist who works with two killer whales at Sealand in Victoria, and of the mystical feeling he gets from the species.

"Unlike man, these mammals have no fear. They like classical music, not rock and roll. I played for them and they responded by stopping in front of me in the pool and opening their mouths and allowing themselves to be touched. They show affection by the vapor steam that comes off the end of their noses and they make a beautiful variety of sounds out of the blowhole on the top of their heads."

This little story seemed to illustrate the relationship between music and the awareness of life that Paul Horn strives for.

Dennis Gielet

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