


*pathways to
unknown worlds*

SUN-RA

El Saturn and Chicago's Afro-Futurist Underground 1954-68

Blue
(water)



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SUN-RA

El Saturn and Chicago's Afro-Futurist Underground 1954-68

curated by John Corbett, Anthony Elms and Terri Kapsalis

This book accompanies the exhibition
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and Chicago's Afro-Futurist Underground 1954-68*
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sun ra in chicago: street priest and father of d.i.y. jazz

by john corbett

The space-voices got me on a space wisdom beam, and the beam led me to Chicago.

—Sun Ra, 1962

April 13, 1956, Chicago. Sun Ra and his friend and manager Alton Abraham arrive at Balkan Music Co., a small record and musical supply wholesaler at 1425 W. 18th Street, in the neighborhood now known as Pilsen. Helping the other seven musicians unload, they file into the storefront, which doubles as a recording studio, to record the first full-length session for their new label, El Saturn Records.

The band is in top form, coming off a lengthy engagement at Budland, the basement venue at the Pershing Hotel. Originally called Birdland, the club was threatened with lawsuit by the owners of New York's Birdland, an eventuality that Sun Ra helped avoid by renaming it with a word that's spelled differently, but pronounced almost the same. Ra was a logophile—words were another form of music, which was the ultimate artform—and he loved homophony just about as much as he loved tangy, dissonant harmonies, aggregations of low horns, and parallel unison. Homophony is why he called his group the Arkestra—on one hand, he slipped in a Biblical reference to the Ark, but on the other hand, Ra always explained that where he came from, in Alabama, that's how you said the word "Orchestra."

It's midnight and the session is in full swing. One take and the band nails "India," the loping, percussion-thick, quasi-Egyptian number with electronic piano and penetrating Art Hoyle trumpet. Things are off to a very good start. Two takes of "Sunology," vehicle for Pat Patrick's meaty baritone and James Scales' tart alto, are so solid that they'll both end up released, but on the longer second version the tape breaks. The band waxes a couple of numbers with singer Clyde Williams ("Dreams," "As You Once Were," which remain unissued until Delmark adds them to the CD reissue of the first Transition Sun Ra LP), then again hits a bullseye with "Big Charles," a tune re-titled "Kingdom of Not." A full take of "Eve" doesn't work, but the dark, stormy piano, bass, percussion part is a killer, and an edit of the first minute-and-a-half cuts out the full band section and turns it into "Portrait Of The Living Sky." They're into the second long tape reel when Ra calls a blues, with John Gilmore's smoldering post-Rollins tenor; it's after 2AM, but they call it "Blues At Midnight." And for good measure, the recording closes with a tremendous single take of the Arkestra classic "El Is A Sound Of Joy." Three in the morning, the band packs up for the night, everyone gets a check (union scale, \$41.25/hr., with Ra getting a royal \$165 leader's fee), and a little bit of history is made.

Saturn has already issued 7-inch singles, starting with Ra's signature piece, "Saturn" (long thought apocryphal, the only known copy of which has just sold for an astronomical sum on eBay, fifty years later). Abraham and Ra contemplate using the session to put out a 10-inch or a series of extended-play singles, but in February they decide on a full LP, and on Valentine's Day, 1957, at RCA Studios, they edit the record, taking home test-pressings of the long-player that will soon be released as *Super-Sonic Jazz*. (Two weeks later, the Arkestra will play for psychiatric patients at Hines Hospital, an event commemorated on the '60s LP *Cosmic Tones For Mental Therapy*.) Abraham has a group of record cover

designs to choose from, designed by Claude Dangerfield, and he selects a surrealist pianoscape, with piano lids on the horizon, lightning bolts and stars above, flaming piano keys, and from off-screen to the right, an arm holding a beautifully incongruous cocktail shaker. In March, five cartons of 100 LPs each are delivered. Two-color red and cream covers are printed, and the full package is hand assembled by Abraham. A poster is made and hung around town. El Saturn has its first album.

sun ra in chicago

*The cosmic roles
are written in sundry parchments
tinted with fire
blue vibrations of pulsating flame
energies...G-force dimensions
abstract planes of sound and sight.*

—Sun Ra

If you were in Chicago in 1958, you might have happened into a jazz club on the South Side to find a band of musicians dressed in outer-space costumes, chanting “rocket number nine, take off for the planet Venus,” and setting loose battery-driven robots. On another day, on a stroll through Washington Park, kitty-corner from the Baptist preacher and across from the Nation of Islam representative, you could have come upon a street-corner lecturer in a flowing faux-leopard cape and black beret, detailing the etymology of

the word “negro” and the coded meanings of the Bible. In both cases, the same mastermind was responsible: Sun Ra.

Pianist, composer, bandleader, mystic and self-proclaimed extra-terrestrial Sun Ra was born Herman Poole “Sonny” Blount in Birmingham, Alabama, in 1914. During later stints starting in the 1960s in New York and Philadelphia, Ra gained an international audience. But it was over the course of the 15 years that Ra lived in Chicago (1946-1961) that he adopted his new identity, legally changing his name to Le Sony’r Ra, assembling the first of his big-bands, the Arkestra, establishing key associations with musicians like



John Gilmore, Pat Patrick, and Marshall Allen, sketching and then fleshing out his own elaborate self-mythology.

The Chicago period has been almost exclusively known through a group of important records that were made there in the mid- and late-'50s, albums and singles that were issued on Ra's own El Saturn label, one of the first musician-owned record companies, co-owned by Ra's business manager and fellow mystic Alton Abraham. But it was a pivotal era in Ra's development for a variety of factors, not all of them musical. Ra was the central figure in a secret society, based on the South Side. Thmei Research, as it was known, was dedicated to mystical, occult, paranormal studies, which included highly original readings of the Bible, numerology, and deep research into non-mainstream histories (especially the lost history of black Egypt), and the group was also intensely trained on new technologies, scientific ideas, and experimental concepts, especially concentrated on space and the future. In about 1951, Thmei began writing a dictionary of occult terms, and they were ultimately interested in following a line of reasoning familiar to black intellectuals at the time, a quest for independence through the possibility of separatism, rather than integration. Documents show that Abraham and Ra were investigating unclaimed land in the west, and an "El Saturn Treasure Map" from the early '60s finds Ra's music spreading around the globe, while Ra and his cohorts set up a utopian society on 10,000 acres of land.

el saturn records

Beta Music for a Beta World

—El Saturn Records motto, c. 1960

Before the 1950s, artist-owned record companies were unheard of, but Sun Ra pioneered the idea along with a couple of other musicians and composers—notably jazz musicians Charles Mingus/Max Roach's Debut label and classical composer Harry Partch's Gate 5. In 1955, Ra and Abraham registered their company El Saturn Records in Chicago. Saturn's earliest records were released starting in 1956, and after *Super-Sonic Jazz* they issued *Jazz In Silhouette*, with a cover by one H.P. Corbissero, probably a pseudonym for Ra himself (Herman Poole = H.P.). In a period of intense activity, before the focus of Saturn was shifted to Ra's residence in Philadelphia in the 1970s, Ra and Abraham helped define the do-it-yourself ethic that came to be a central part of the American independent music industry, designing and in some cases manufacturing the covers themselves. In the process, they maintained a previously unimaginable degree of control over the look and content of their releases.

The designers of Saturn Records were drawn from a group of semi-professional and amateur artists, some of them associates of the Arkestra. Claude Dangerfield, who designed *Super-Sonic Jazz*, made numerous preliminary studies and sketches. These cover designs mix space iconography with a highly personal mixture of apocalyptic and tiki lounge imagery. Dangerfield's images were combined and recycled for a series of releases, most of which were actually issued in the '60s, after Ra had moved to New

York; these include *Sun Ra Visits Planet Earth* and *Interstellar Low Ways*. Sun Ra himself designed several Saturn LP covers in the mid 1960s, sending them back to Chicago, where Abraham used them to manufacture—often in his own home—and assemble the covers. Ra’s artwork—which had zig-zagging and swirling designs made using the surrealist technique of automatic drawing—were used for the covers of *Art Forms of Dimensions Tomorrow* and *Other Planes Of There*. These raw images were re-drawn in ink on boards, which were then used to make metal plates that were finally hand-inked and used to print the covers, painstakingly, one-by-one, at Saturn headquarters. Like most of their materials, these print blocks were produced on Chicago’s south-side, using independent black businesses, like Capital Photo-Engravers on Stony Island and South-Side Printing on S. Wabash. Through a very uncommon agreement with RCA Records, negotiated by Abraham, Saturn was able to press copies of their records in unusually small numbers, on demand, sometimes even pressing 20 copies for a given concert.

Abraham and Ra had ambitious plans for Saturn. In a notebook, a sketch shows them envisioning a Saturn Records skysyrise complex, with separate floors dedicated to Bible and space research, Sun Ra’s records going platinum and a Saturn limousine chauffeuring them around. In the early years, Ra recorded for a few other labels, including Transition and Savoy, and in the ’70s he (with Abraham’s help) forged a relationship with the ABC-Impulse! label which introduced him to a worldwide music audience. But the fierce independent streak that defined El Saturn helped establish Ra’s approach to releasing his music, starting with those first releases, made in tiny batches with hand silk-screened or block-printed covers on the South Side of Chicago.

the sun ra broadsides and leaflets and the emergence of afro-futurism

A people without wisdom will surely perish. How very careless has America been with its willful neglect of true art and beauty.

—Sun Ra, from liner notes to *Jazz In Silhouette*

MUSIC, LIGHTS, ACTION!!!!

Atonal reality and blended rhythms.....

Imagination.....!

With wings unhampered

Unafraid

Soaring

Like a bird

Through the threads and fringes of space and time

Into a better To-morrow.....

Loosening the chains that bind...

—Le Sun-Ra (excerpt from the poem “Tone Pictures”)

It’s more than just music. It’s interpretation.

—Sun Ra

One of the least well-known aspects of Sun Ra's tenure in Chicago was his activity as a writer and street-corner lecturer. Recently, a cache of his early writings was discovered, including previously unknown broadsides and manuscripts, written by Ra and proclaimed aloud—often in Washington Park—or handed out as mimeographed sheets. Ra's investigations, undertaken as part of the secretive Thmei Research group, was related to broader cultural trends of the 1950s, including a fascination with outer space—leading up to Sputnik and the moon-landing—but Ra's alignment of the notion of African-American alienation with a utopian vision of interplanetary transplantation qualifies him as a visionary proponent of Afro-Futurism.

As far as Sun Ra was concerned, the past was passed. "Yesterday belongs to the dead/ Tomorrow belongs to the living." The past was violence and "the chains that bind." But imagination could usher in a better tomorrow, one full of pleasure and freedom and discipline. Freedom and discipline were not contradictory. As far as Ra and his peers were concerned, these ideas went hand-in-hand. And music was the method, the primary means for unleashing these positive vibrations in order to build a more promising world.

Sun Ra did not leave the past completely behind. He and his colleagues excavated many ancient concepts and texts, central among them the Bible and Egyptology, mining the past in order to formulate the future. Evidence of Ra's integration of past and future, as well as various cultural traditions, appears on the cover design for a Saturn brochure, which mixes a Buddhist lotus with Egyptian ankhs and spaceships. Ra's imagined tomorrow incorporated transformative music and outer-space clothing, futuristic technologies and various mysticisms, utopian community, extraterrestriality and a belief in the possibility of immortality.

The year Ra left this planet, cultural critic Mark Dery coined the term "Afro-Futurism," broadly defined as "African-American voices with other stories to tell about culture, technology, and things to come." Ra is now recognized as a key figure in Afro-Futurism. Through his writings and lyrics, record titles and cover designs, and especially his provocative music and otherworldly presence, Ra established himself as a visionary and innovator. He reached the most people via bigger launching pads in New York, California, across Europe, and Philadelphia, but he built his first solar boats, metaphorically speaking, in the Windy City, and his music and persona first took shape and was tested in the African-American community of this great Midwestern metropolis, Chicago.



greatest hits (1954-1986)

by glenn ligon

In the 1974 film Space is the Place, Sun Ra, jazz musician, leader of the Solar Arkestra, and ambassador of the intergalactic regions of outer space, teleports to a youth center in Oakland, California. With his chain mail headdress, purple robes, red corduroys and gold platform shoes, Ra is neither clearly from the future, the past or, as one of the kids wryly observes, just some hippie from Berkeley. To the kids' questions about if he is "for real" Ra responds: "I not real, I'm just like you. You don't exist in this society. If you did, your people wouldn't be seeking equal rights... So we're both myths. I do not come to you as reality; I come to you as the myth. Because that's what black people are: myths."

In my neighborhood there used to be some beautiful black men that would come through the neighborhood dressed in African shit, you know, really nice shit, you know, and they'd be "Peace. Love. Black is beautiful. Remember the essence of life. We are people of the universe. Life is beautiful."

My parents go, "That nigger crazy?"

YOU FELL FOR IT HOOK LINE AND SINKER...
YOU ONCE WERE LOST BUT NOW YOU'RE FOUND....
FIND A SUCKER....BUMP HIS HEAD.....
NEGROES HEADS HAVE BEEN BUMPED BY JESUS.....
THE GREEN CHRIST IS THE EMERALD NEPTUNE....
NEPTUNE HAS A FORK IN HAND.....
NEPTUNE IS GREEN....NEPTUNE THE RULER OF THE SEA.....
HIS WINNOWING FORK IS IN HIS HAND....
HE BAPTISES WITH FIRE....HE CAME TO CAST FIRE ON THE EARTH...HIS FORK
IS HIS SEPTRE...SCEPTER...HIS WINNOWING FORK IS IN HIS HAND.....
JESUS HAS A FORK IN HIS HAND.....JESUS HAS A FORK IN HIS HAND....
IT RAINS ALL THE TIME....KEEPS RAINING ALL THE TIME...STORMY
WEATHER... YOU JUST CAN'T GET YOURSELF TOGETHER... POOR SELF YOU...
KEEPS RAINING ALL THE TIME.....POOR NIGGER YOU...IT KEEPS RAINING ALL
THE TIME EVEN WHEN THE SUN IS SHINING...IT KEEPS RAINING....

I was a nigger for 23 years. I gave it up. No room for advancement.

NO WISDOM AND TOO MUCH MOUTH IS THE CAUSE OF THE STATE OF DISGRACE THAT THE AMERICAN NEGRO IS IN TODAY. NO WISDOM AND TOO MUCH MOUTH IS DESTROYING THE NEGRO, THE BIBLE IS THE LAW OF THE LAND YET NEGROES KNOW LESS ABOUT IT THAN ANY OTHER NATION, IN FACT VERY FEW NEGROES KNOW THAT THE PEOPLE THAT MOSES LED OUT OF EGYPT WERE BLACK-BROWN PEOPLE: THE ANCESTORS OF THE AMERICAN NEGRO.....NEGROES ARE DEFINITELY THE PEOPLE OF THE BIBLE BECAUSE THE BIBLE STATES THAT WISDOM WOULD DIE WITH THESE PEOPLE AND THE AMERICAN NEGRO IS THE DUMB DORA AND THE BIGGEST ASS ON THE PLANET EARTH. NOT ONLY THE CURSE OF CANAAN BUT EVERY CURSE IN THE

BIBLE IS WORKING DAY AND NIGHT ON THE HEADS OF THE AMERICAN NEGRO IT IS GOING TO CONTINUE TO WORK UNTIL THE NEGROES LEARN TO RESPECT THE LEADERSHIP OF SOMEONE SELECTED BY GOD INSTEAD OF SOMEONE SELECTED BY THEMSELVES.

Remember the revolution, brother? We lost. Motherfuckers kicked our ass in about six months. We was bad on T.V. for about six months. We had white folks scared "Get out you motherfucking honky." White folks was scared. Six months the shit was over. Paid the niggers off, they left. We was still out here talkin' bout "What? Huh? What happened? Where's Huey and Eldridge? What happen to the guys? The shit's over? We's back to singing groups?"

IF THE NEGROES OF AMERICA INSIST ON AN ORGANIZATION WHICH ADVANCES NEGROES ONLY, THEN THE WHITE PEOPLE OF AMERICA HAS PERFECT RIGHT TO INSIST ON AN ORGANIZATION WHICH ADVANCES WHITE PEOPLE ONLY. AFTER ALL THE NAME OF THE NAACP IS NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE, IT DOES NOT MENTION WHITE PEOPLE WHO NEED ADVANCEMENT JUST AS MUCH AS NEGROES.

I STRONGLY ADVISE THE AMERICAN NEGRO TO CLEAN HOUSE IMMEDIATELY, YOU HAVE DODGED THE TRUTH LONG ENOUGH, TO CONTINUE ANY FARTHER WITH YOUR PRESENT WAY OF THINKING IS DANGEROUS. TO CONTINUE TO BELIEVE THAT YOU ARE GOING TO BE SAVED WITHOUT ANY EFFORT MENTALLY IS TO DECEIVE YOURSELF.

SINCE YOU HAVE BEEN IN AMERICA, YOU HAVE NOT PROVEN THAT YOU ARE A THINKING PEOPLE, YOU HAVE NOT SPONSORED YOUR ARTISTS OR MUSICIANS OR SCIENTISTS, YOU HAVE ACCOMPLISHED VERY LITTLE IF ANYTHING WITHOUT THE AID OF SOME WHITE PERSON. THE WHITE PEOPLE HAVE PROVEN TO BE BETTER FRIENDS TO YOU THAN EITHER THE ASIATICS OR THE AFRICANS. IT WAS THE SELFSAME ASIATICS AND AFRICANS WHO SOLD YOU INTO SLAVERY. IF THE AFRICANS AND ASIATICS DID NOT FIGHT FOR YOUR FREEDOM WHEN YOU WERE IN SLAVERY, AND IF THE AFRICANS AND ASIATICS DO NOT SPEAK FOR YOUR FREEDOM NOW IN THE UN, HOW CAN YOU FEEL THAT THEY ARE MORE A BROTHER TO YOU THAN THE WHITE MAN, WHO HAS FEED YOU AND CLOTHED YOU AND HOUSED YOU ALL THESE YEARS. ADMITTEDLY, HE HAS MADE MISTAKES BUT SO HAVE YOU.

**I went to see, I went to see "Logan's Run," right?
They had a movie of the future called "Logan's Run?"
There ain't no niggers in it!**

I said "Well white folks ain't planning for us to be here!"

THE THREE LONG EARS....JACKASS, RABBIT, OWL....symbolical of the negro....

I DON'T GIVE A HOOT.....I DON'T GIVE A HOOTE.....T/Te
HOOTIE IS HOOTE.....HOITE/OIHTE...OUDE....EDUO...ETHIO...

THE ETHIOPS WERE KNOWN IN ANCIENT DAYS AS "the blameless ETHIOPS".
NOW THE WORLD KNOW THEM AS THE BLAMED ETIOPS/ETHIOPS...
ETHIOPS IS OUDE...OIHTE....OIHTE IS HOITE.....HOOTE....HOOT.....
I DON'T GIVE A HOOT MEANS "I DON'T GIVE AN ETHIOPS"... ETHIOPS ARE
NOTHING. NEGROES ARE NOTHING BECAUSE THEY ARE ALL NATIONS..
ALL NATIONS ARE AS NOTHING TO GOD.. ALL NATIONS ARE AS NOTHING
TO GOD...ALL NATIONS ARE AS NOTHING TO GOD...ALL NATIONS ARE
AS NOTHING TO GOD..... NEGROES ARE ALL NATIONS.....NEGROES
ARE ALL NATIONS..... ALL NATIONS ARE POSITIVELY, ABSOLUTELY,
DEFINITELY NOTHING TO GOD.....THAT EXPLAINS THE POOR CONDITION
OF THE NEGRO MENTALLY....SPIRITUALLY ECONOMICALLY AND SOCIALLY....
THERE IS NO PLACE IN GOD'S UNIVERSE FOR NOTHING.....

**I went to Africa. I went to the Motherland to find my roots, right? 700 million black
people! Not one of those motherfuckers knew me.**

THE DISCIPLES CALLED JESUS A SPOOK..YOU'RE IN THE NAME OF JESUS
THEREFORE SINCE HE WAS CALLED A SPOOK, YOU ARE CALLED A SPOOK...
A SPOOK IS A GHOST.. THE DISCIPLES CALLED THE HOLY ONE OF ISRAEL A
GHOST...HOLY ONE became HOLY GHOST....HOLY GHOST IS REALLY HOLY
SPOOK....HOLY SPOOK ...HOLY SPOOK...SPOOK IS A COMMON NAME USED
AMONG NEGROES FOR THEMSELVES ONLY...YOU ARE THE SPOOK PEOPLE....
THE SPOOK'S PEOPLE.....JESUS' PEOPLE..THE TRUE PEOPLE OF ISRAEL...THE
REAL ISRAEL...JUDAH INHERITED ISRAEL'S NAME THEREFORE YOU ARE
JUDAH....THE DESCENDANTS OF THE JEWS WHOM JESUS WALKED AND
TALKED WITH... YOU ARE THE JEWS OF THE BIBLE..THE REAL JEW IS IN THE
NAME OF JESUS HE IS A SPOOK....
THE WORD SPOOK ITSELF IDENTIFIES YOU AS JEWS....
JEW IS SHORT FOR JUDAH.....JU is JEW.
JUDAH INHERITED ISRAEL'S NAME...YOU ARE ISRAEL...THE ISRAEL OF THE
BIBLE YOU ARE THE PEOPLE OF THE BOOK.....
YOUR HOME IS IN ISRAEL.....YOUR HOME COUNTRY IS ISRAEL.....
IT WAS GIVEN TO YOU BY GOD HIMSELF.....YOUR GOD-GIVEN COUNTRY
IS ISRAEL....

[Whistle blows in the audience]

**Got them one of those crazy motherfuckers up there. Nigger still wearing a dashiki,
I know he crazy.**

Two places hold the keys to the identity of the American negro:
EGYPT and INDIA. The first ETHIOPIA was in INDIA. India was a civilization before

EGYPT. What we call civilization started in Asia. Asia is in the East therefore we call the Ethiopians of India "EASTERN ETHIOPIANS." The EASTERN ETHIOPIANS migrated to the vicinity of EGYPT..they are the true founders of Egypt, they are known as "the mighty builders." They were considered as the wisest of men, and were called "THE BLAMELESS ETHIOPS."----ETHIOPS are ETHIOPIANS!! ETHIOPS are originally from India. At that time the territory of India was greater than it is now...Another name for India is INDUS. INDUS and INDIA is HINDUS. The people of INDUS are the People of HINDUSTAN. HINDUSTAN means LAND OF THE HINDU. The HINDU is the TRUE ETHIOPS. HINDUSTAN was once known as ETHIOPIA...Hindustan occupied by the descendants of SHEM. The Ethiopians are the descendants of SHEM..the descendents of SHEM are ETHIOPS!

The American negro is ETHIOPS..ETHIOPS is SPOIHTE..

Ethiops is SPOIHTE-OIHTE! ...SPOIHTE is ETHIOPS.....

SPOIHTE..OIHTE is ETHIOPS...ETHIO....

SPOIHTE-OIHTE is ETHIO-ETHIOPS

DRINKIN' WINE SPOIHTE OIHTE is a favorite negro song..It positively identifies the American negro as SPOIHTE-OIHTE..

You know the white church, they be quiet about Jesus. I mean they religious, you know, but they quiet about they religion. "God is a wonderful person. Good night." See, they kill'd they God. When them motherfuckers showed up on a donkey they hung his ass up where they could watch him. Our God's hiding. He cool, Jack. He pretending to be a janitor. He waiting to make his move, Jack. Ain't going to get out there and get fucked up.

"Sun Ra is not a person, it's a business name. And on the certificate, it's a business certificate which was gotten in New York City; they didn't notice that I didn't have down there what my business was. They stamped it, notarized it, and they filed it. So therefore, it's a business name, and my business is changing the planet. So I have legality behind me. If Jesus had done that, gone and gotten himself a business certificate, he'd have had the right and he wouldn't have had to go up there on the cross. But then, he didn't have no legality, and he didn't have any authority behind him whatsoever. All these other people have been trying to help the world, they don't have the authority to do it. And at least you should respect man enough to go to his coach and say I'm gonna do this and I'm gonna do that, and make him sign it. He can't do nothing. So Sun Ra is a business name. So if they say that my name is this-that-and-the-other, just remember, it's a business name. And business is not family, nothin'. They just happen. A business just happens, it's not born. It just happens. And corporations are like that, they just happen. And they're eternal, too."

Hope I'm funny and shit. Cause a nigger be up here and just saying nothin'—ain't shit

God's Little One's are Little i's/i's...

Little one's are LITTLE EYE's/i's...

God love's LITTLE EYES..Witness: the song..Little I's I Love You

Little i's I Love you love you in the springtime, in the fall....Lit'l i's I love you...Lit'lize I love you. Love you best of all...God loves Little i's..Little i's are LITtle Ones..are Little ones...are little ones..God loves Little i's/eyes..

One of negroes pet expressions is I GOT EYES...

Them There Eyes are very important...The I's have. it the ayes always get it.. that's why they have it..

It's in the bag, why shouldn't they have. it...

The i's are eyes also ayes also I's/ones.

Witness: the affirmative vote is I (Aye).

That is why there is an eye on the dollar bill

The little i is the light of the world, that's why it is shin ing ...shining so brightly for all the world to see ..Little eyes are the Lights of the world..

When negroes drink they tell the truth and say they are LIT...anything that is Lit is a Light..No one can tell me that negroes are not the PEOPLE OF GOD because they STAY LIT all of the time..somewhere at any time of the night or day you can always find a negro fully Lit and he doesn't care who sees it.

The negro is a bright LIGHT, the more LIT he gets, the louder he gets so Everybody can see him..So you see he is a very faithful Light not only does he get Lit but he behaves in such a manner that no one can help seeing him.

ANYWHERE A NEGRO GOES HE IS OUTSTANDING EITHER FOR GOOD OR FOR EVIL..He's in a spot..THE SPOTLIGHT TO BE EXACT

Watching Paul Mooney on Dave Chappelle's Comedy Central show in a segment called "Ask a Black Dude," I have a "moment." Mooney, a comedian and long-time collaborator with Richard Pryor, is giving extemporaneous commentary to questions regarding the habits of black men. A man wonders why black men walk "like this," rocking his shoulders up and down for the camera in a pitiful imitation of a bop. "Black people walk like that because we got style, we got flavor, we got rhythm," responds Mooney, head cocked and eyes rolling as if the truth were best delivered at an oblique angle. "The black man in America is the most copied man on this planet, bar none," he continues. "Everybody wants to be a nigger but nobody wants to be a nigger. How about that question?"



the sun ra treasure: a distant inside view

by adam abraham

I am the son of Alton Abraham, the long-time business partner of Sun Ra who founded El Saturn Research and Infinity, Inc. with Sun Ra, and who was in many respects, the visionary behind the visionary.

Although Alton and my mother Catherine divorced early in my childhood, it was often said of me, “you’re your father’s son, alright.” And while parental separation and divorce was part of my childhood, the occasional reference of my likeness to my dad was not presented in times of chastisement or with resentment. It was not a put-down. I looked like him, as might be expected, and as I grew up, I exhibited many of his mannerisms, particularly, an independence of thought, of being my own person, finding my own way, and following it, wherever it led.

A scant two years after my birth however, we were apart, never to live under the same roof again. Within that distance, a sense of benign detachment evolved that characterized our relationship. In other respects, we never separated, and even after his passing from this world, remain close in spirit today.

Our respective life journeys took my father and me in very different directions geographically, but not philosophically. He traveled the world while I stayed close to home. His immediate family consisted of Ra and the Arkestra, Madelyn Friedman—his companion and life partner for over forty years—and James Bryant, a warm-hearted, jovial soul, emissary, helper, student, and fellow believer. It was Bryant who originally introduced my dad to Ra.

Dad never talked with me about his other life; the places they traveled, or experiences they’d had. Only in his last years did he impart to me just some of the people they influenced, including fellow Chicagoan, Ramsey Lewis, and the group Earth, Wind & Fire (I only just learned that the group was formed in Chicago in 1969).

Being close to the vest with information was Alton’s way. You never knew who would come up and bite you. They shouldn’t know your business. Perhaps that was a blessing, as life was a struggle for them.

To me, Alton always bore a striking resemblance to Martin Luther King, Jr. He was well read and articulate, and very respectful of the Higher Forces that will always work to assist us if we acknowledge them.

In some ways, he may have wanted to shield me from the difficulties that he faced. Just like my dad, I created my own struggles; gravitating toward my own Deep Forest of Life to get “lost” in, familiar with, and then to find my Way through.

I became part of another, distant life to dad, seeing him periodically throughout my childhood and youth. The group was simply called, Sun Ra. I did attend a performance in Chicago at the Auditorium Theater on Congress Parkway. Memory tells me it was somewhere around 1967, while I was yet a student at Linblom high school. I have only found a record of a Ra concert at the Auditorium that took place in 1973.

The music didn't really move me at that time. Nor did I appreciate the value of, and the courage behind what these men were doing, in putting themselves and their "far out" beliefs on stage for all to see. They wanted to help black people raise themselves up. They wanted to show that a greater reward awaited those who eschewed lives of violence, drugs, poverty of thought, and crime. I did resonate with the spirit of their intent. It was a desire they extended to all people.

Given my parents' early separation and divorce, I never lived in the house on Luella, or the one on 41st and Drexel, though I visited both often while growing up. They were more like classrooms wherein my initiation into the Cosmic Mystery School began. While the settings have changed, my quest to understand the underlying nature of reality continues to this day. Yet, I can never forget that the first (and still only) person to tell me that I was from Saturn was my dad.

Personally, I regret that a spirit of cohesiveness, cooperation, and vision did not exist within my family in order to see the treasure that Alton and Sonny created, and protect it. In the year after my father passed, and before John Corbett's involvement, it appeared that the house on Luella had been ransacked, with much being taken and still more left for trash. Having moved to California 20 years prior to his passing and not really apprised of his estate, or wishes, I was anything but knowledgeable about the nature of dad's affairs, even though I spoke to him not too long before he passed away. I attempted to honor him and his life the best way I could, and not worry about what was beyond my ability. It seems that by my not being in a position to "take over" the affairs of his estate while doing the best I could, the best of all possibilities has been able to come about.

It is most likely Divine Providence that my dad and I had enough emotional distance between us so that I would not be attached to his work and concentrate on creating and producing my own (I am author of three books thus far, and publisher of two others.) Clearly, his work fell in good hands, in full alignment with his desire and intent.

For all of the distance we had during his life, I grew far enough in understanding to realize that death is a myth, with no true basis in reality. This understanding yielded some very practical benefits while I was publishing *Sun Ra: Collected Works Vol. 1 – Immeasurable Equation*. As I went through each of the 260 poems that went into the book, questions sometimes came up as to how to handle what appeared to be an error, grammatical and otherwise. (They were presented to me by James L. Wolfe of the Library of Congress, after Alton's death.)

After deciding to publish it, I had long wondered how I was going to handle such issues. The solution turned out to be quite simple. When questions came up, I simply called upon them and, using a pendulum with which to get specific "yes" or "no" answers to specifically asked questions, I received guidance from both of them. Depending on the question, either my dad's energy would respond, or Sonny's. So you could say that I have indeed "met" Sun Ra, although it would be with an asterisk (*), for posthumously.

In many ways, I learned more about my father after his passing than I knew before. However, I learned more from my father as can only be done by the time we spent together.

It is gratifying to be part of the tributes to Sun Ra and his legacy. As great as his influence has been on the world of music and on society, it is satisfying to appreciate the importance of my father's role. May we all enjoy and appreciate the vision of these great men for generations to come.



notes from the oscillating dream space

by camille norment

“I can dig it.” is not actually what I said, but rather what I felt as I was still a bit too young in the '70s to have a full command of the lingo. I had certainly recognized the flamboyance of his garb as characteristic of the times, but everything else that came with it left me speechless, though resonating with an unknown delight. “Wow” is pretty much all I managed to mutter through the overwhelming bombardment of sight, sound and word wisdoms. Thinking then that I was too young to really understand what was before me, that this was some questionable but attractive weirdness, I stored him away for future reference. Or perhaps it's better said that he aptly and intentionally planted a seed in some curious corner of my mind to nurture itself irrespective of time and place.

Such was Sun Ra.

As that same child, I often daydreamed myself into a future fiction—a science fiction cybernetic utopia, as I couldn't easily locate a comfortable place in the historical past to project myself into. The limitations of historical fantasy for a Black child were clear, and the predefined roles that I would have to occupy in that historical fantasy were quite devastating for my child mind to contend with. As for a possible future utopia, well, it's not that there were never problems in the sci-fi worlds I created, but rather that the nature of the problems transgressed the antiquated bickering over differences of race, gender, economy, standardized intelligence, etc. that so plagued the past, and for that matter, my present.

More important matters were always at hand...

A little embarrassed to admit it now, but certainly I find it relevant that at the time one of the greatest perks of my sci-fi fantasies was that they were completely outfitted in a wardrobe that might have impressed Sun Ra himself, even if I had yet to make a conscious connection. Irrelevant were the didactic or hierarchical connotations that traditionally accompanied ones attire. Come as you are or as you feel—it seemed that most felt towards flowing finery from the wild side whenever possible. No occasion necessary.

Back to other matters. Sun Ra deemed “Space is the place” for the discovery of a self liberated from the earthly weight of prejudices and carnal inequities. The intergalactic future was the location of self projection, and the present (sonic, psychic, etc.) became the location of a reflected manifestation of this future; intense in all forms.

My childhood times were certainly nothing like the times Ra experienced as a child. For an innocent while, my childhood was a utopia in and of itself. Still, I grew up to be constantly reminded of the inescapable presence of the past. It was a harsh reality to learn that the prejudices that plagued previous generations still existed, only masked in other forms. We believed so much had changed, that the times of civil justice were surely right around the corner; times that many of us fought for, times that most of us are still waiting to show up.

In this, one can almost take the environment that shaped Sun Ra for granted. It was simply the Black experience of America. But he wore his sensitivities proudly and crafted his own present by weaving tin and out of future and ancient unknowns.

What really struck me once I began to comprehend Sun Ra was the realization that he was a nerd. A flamboyant and charismatic nerd but a nerd nonetheless. This revelation still makes me smile to myself. I could relate to that; the book worm, the insatiable questions, the curiosities and obsessions. The nerd has become fashionable of late; the information age, inquiries, invention and calculated eclecticism...but none of the current crop of nerds has the sure footed persistence, wisdom or style of Sun Ra. He was information experimentation made flesh, finding slippages in truths, myths in realities, or even multiple time dimensions in the present.

Today's emergent information technologies afford many the possibility of experiencing life through multiple projected personalities. Online, these personalities, or identities are referred to as avatars, online identities, virtual selves, etc., and are often utilized to 'live' lives that the physical body can never attain, like instantaneous gender and age swapping and other experiential transformations of identity. In these projections of desires from the conscious and unconscious, the projected self may rise in power and seek to take over the embodied user as the primary identity. At other times, these projected personalities almost physically manifest themselves, the classic doppelganger, appearing with a will of their own, demanding at the very least to be acknowledged, never forgotten.



The creator of Sun Ra may have been haunted by history, but he grabbed control of his story. Sun Ra walked amongst us; more than a virtual personality, no shadowing ghost, no doppelganger, but the very incarnation of an avatar.

Sun Ra's true language was music. Often it was not music as one expected to encounter it, but rather, dissonant, piercing, wavering, and uncanny sound thoughts. These waveforms transmitted the past and future in a nonlinear structure more complex than Ra's written texts and verbal theories. He believed his sound was from the future, and to a large extent he was right. The popular rediscovery of experimental music that occurred in the 1990s led many to Sun Ra's sounds. By this time an aural challenge had almost become a convention. Now that the music was speaking to younger and more accepting ears, perhaps more attention could be paid to his message. 13 years after Sun Ra left planet Earth; perhaps we're almost ready for the next step—teleportation into simultaneously outer and inner realms of consciousness. Wake the mind space!

Sound you can feel and cannot hear, mirrors that refuse to show your reflection and chase you away with piercing tones the harder you try to locate yourself, sounds built upon sounds built upon shadows of other sounds...these constitute a few ways I have built uncanny sound-mind spaces. And the persona, well yes, she too has appeared as well in my gestures. Another being defying time by reflecting all moments as one, challenging the present by reflecting a distorted history. This apparition weaves in and out like a long deep wave, a primal sound, a sonic anomaly. This projected presence, this noise-like interruption, has announced itself as an oscillating dream space in the collective memory of African-American history, both repressed and embraced. It bears the uneasiness of a haunting presence; a presence unverified, but whose existence cannot be refuted.

I never know when and where she will appear.

We all travel through vast peripheral and black hole places, collectively participating in fabricating realities. Just read the newspaper, look in the mirror, socialize. Look in the closet. More and more we question our realities. Our physical life has become just one of the many windows of existence. As June Tyson often sang with Sun Ra and the Arkestra, "If you are not a myth, whose reality are you? If you are not a reality, whose myth are you?"

All we know is that it is not all what it seems, at least, this was the promise of Sun Ra.

***album covers
& artwork***

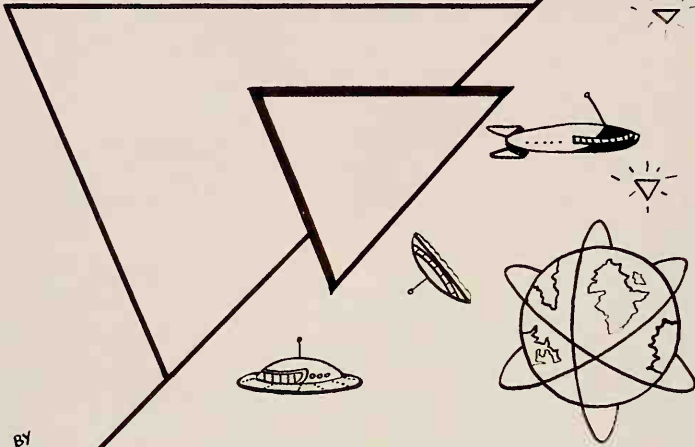


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SLP 0216

JAZZ FROM TOMORROW'S WORLD

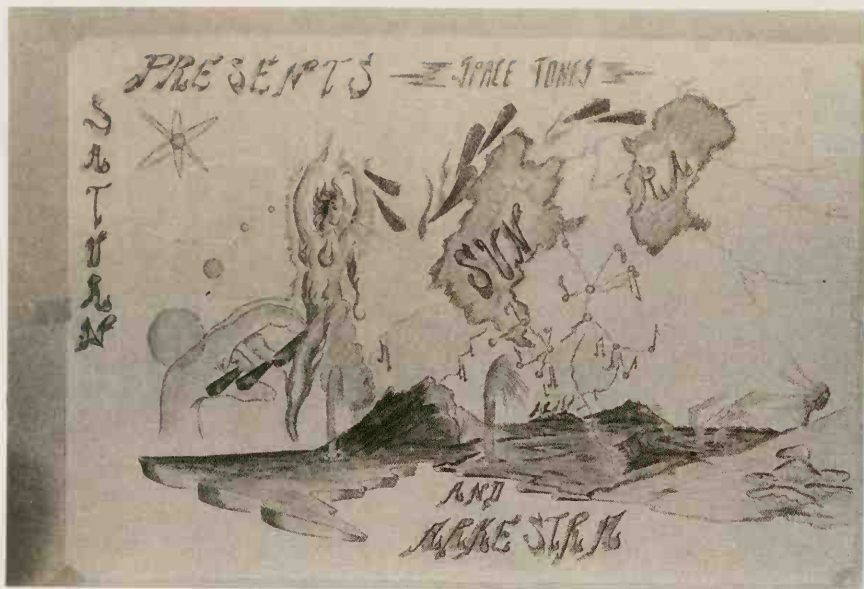


BY

SUNRA AND HIS **ARKESTRA**

VOL. I







Unidentified artist
Cover design sketch, c. 1958





Claude Dangerfield
Color separations for *A Tonal View of Times Tomorrow*, c. 1960

SUN
RA

and his myth
SCIENCE ARKESTRA

WE TRAVEL THE SPACE WAYS

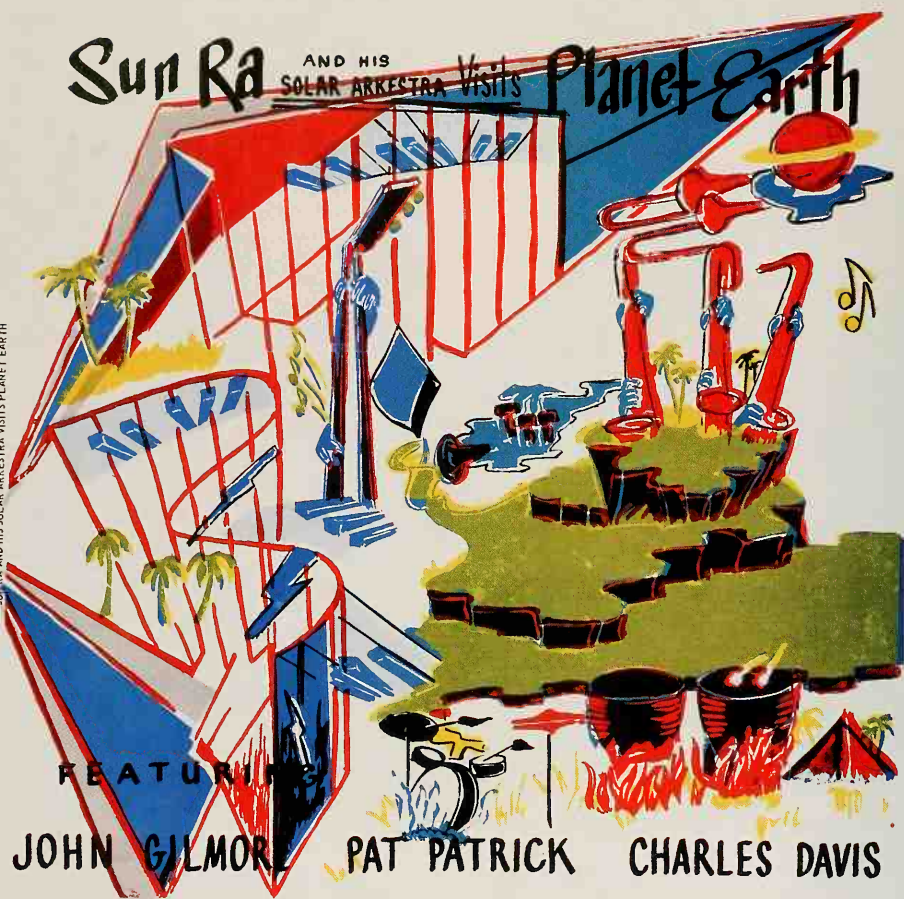




Claude Dangerfield
Color separations for *We Travel the Spaceways*; late '50s

Sun Ra AND HIS SOLAR ARKSTRA VISITS Planet Earth

SUN RA AND HIS SOLAR ARKSTRA VISITS PLANET EARTH



FEATURING

JOHN GILMORE

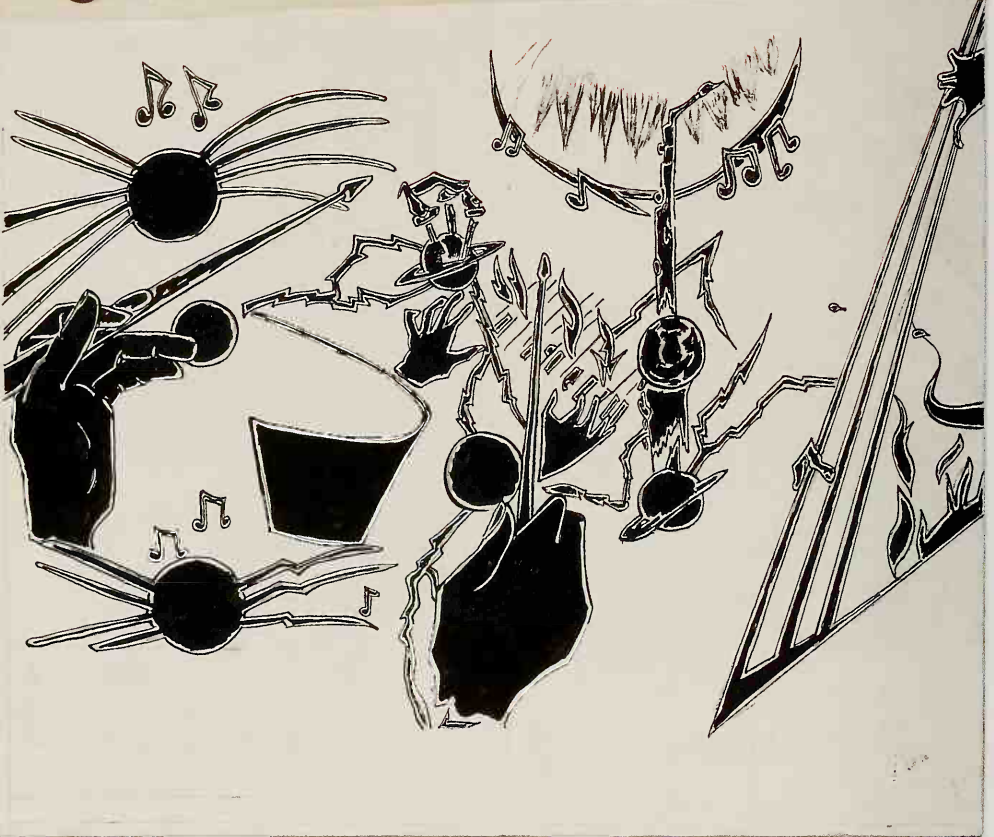
PAT PATRICK

CHARLES DAVIS



Claude Dangerfield
Color separations for *Sun Ra Visits Planet Earth*, c. 1960

SUN RA AND HIS SOLAR ARKESTRA



SUN RA AND HIS ARKESTRA



SUPER-SONIC JAZZ

21st CENTURY EDITION

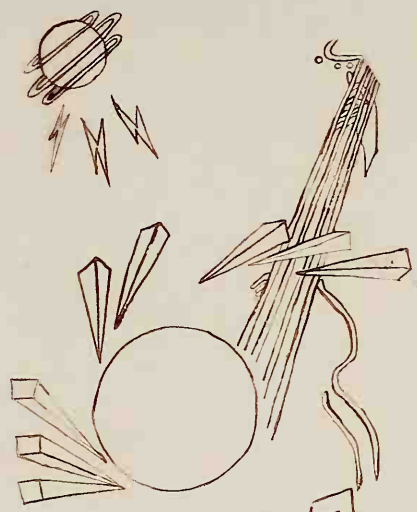
featuring JOHN GILMORE on TENOR SAX
JULIAN PRIESTER on TROMBONE

SATURN
LP 0216
HI FI

Super-Sonic Jazz LP cover, music recorded 1956; issued early 1960s

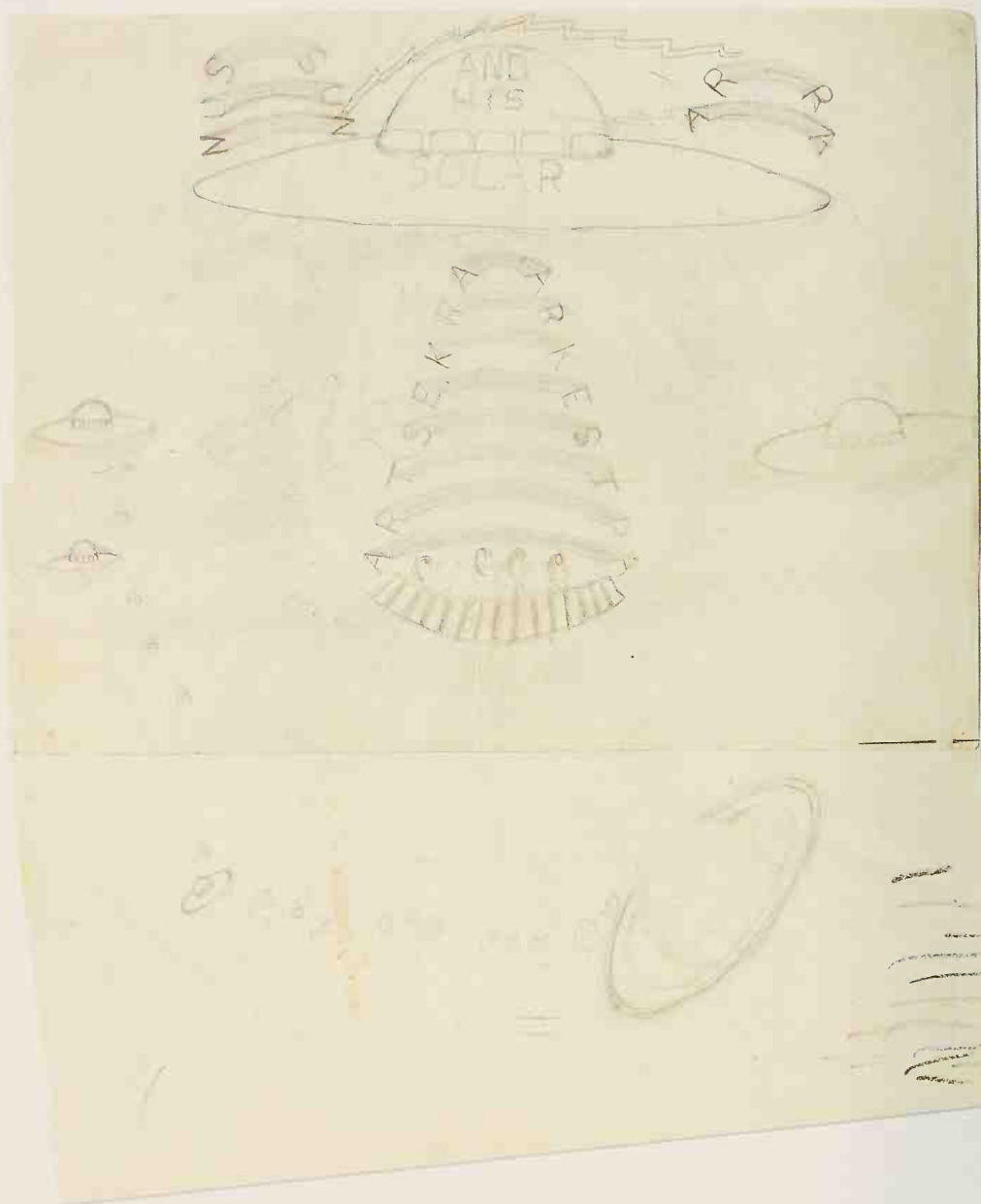


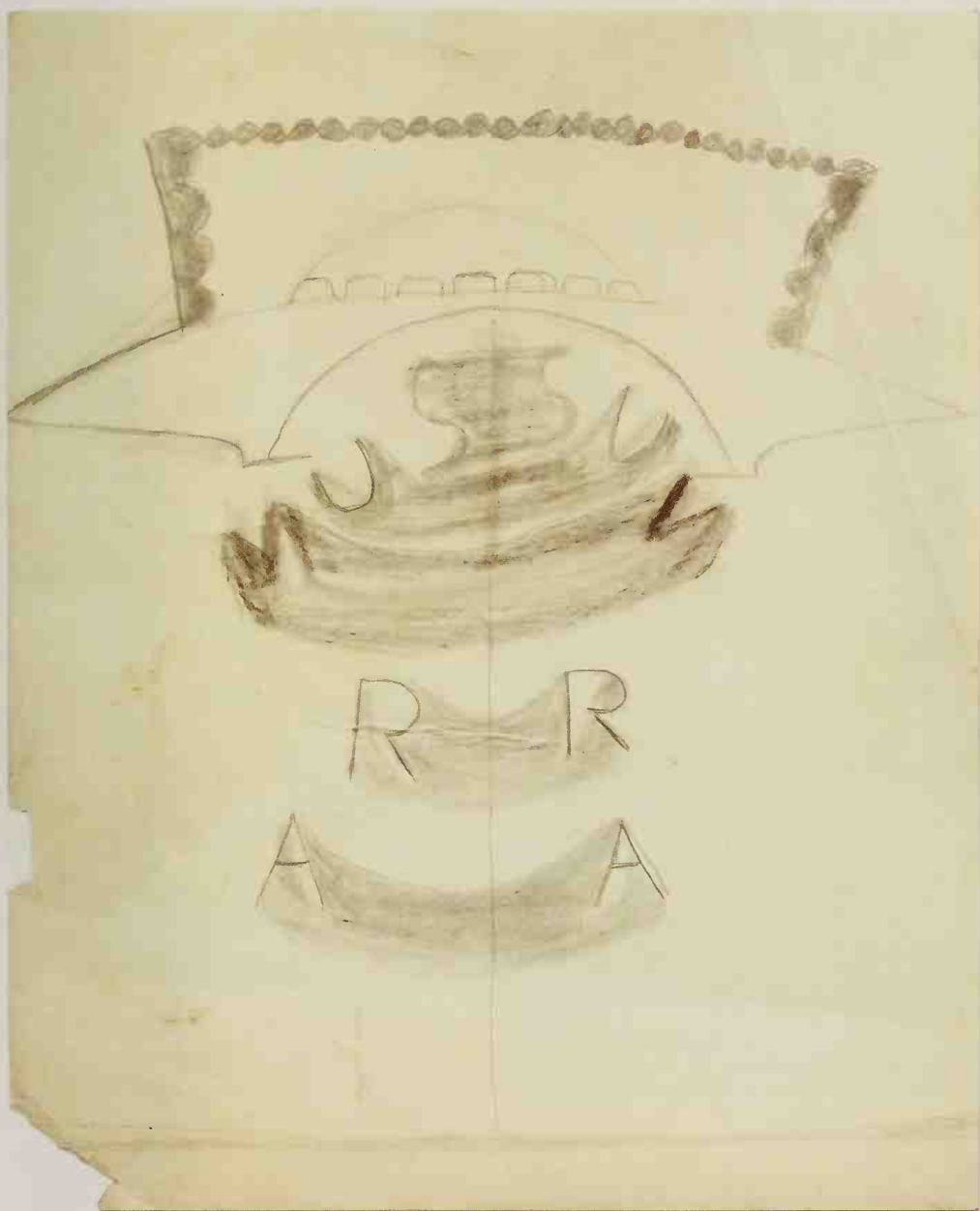
WHEN
SUN
COMES
OUT



SUN RA
ARKESTRA

Claude Dangerfield
Cover design, *When Sun Comes Out*, unused, c. 1960





James Bryant
Sketch for record covers, never used, 1963





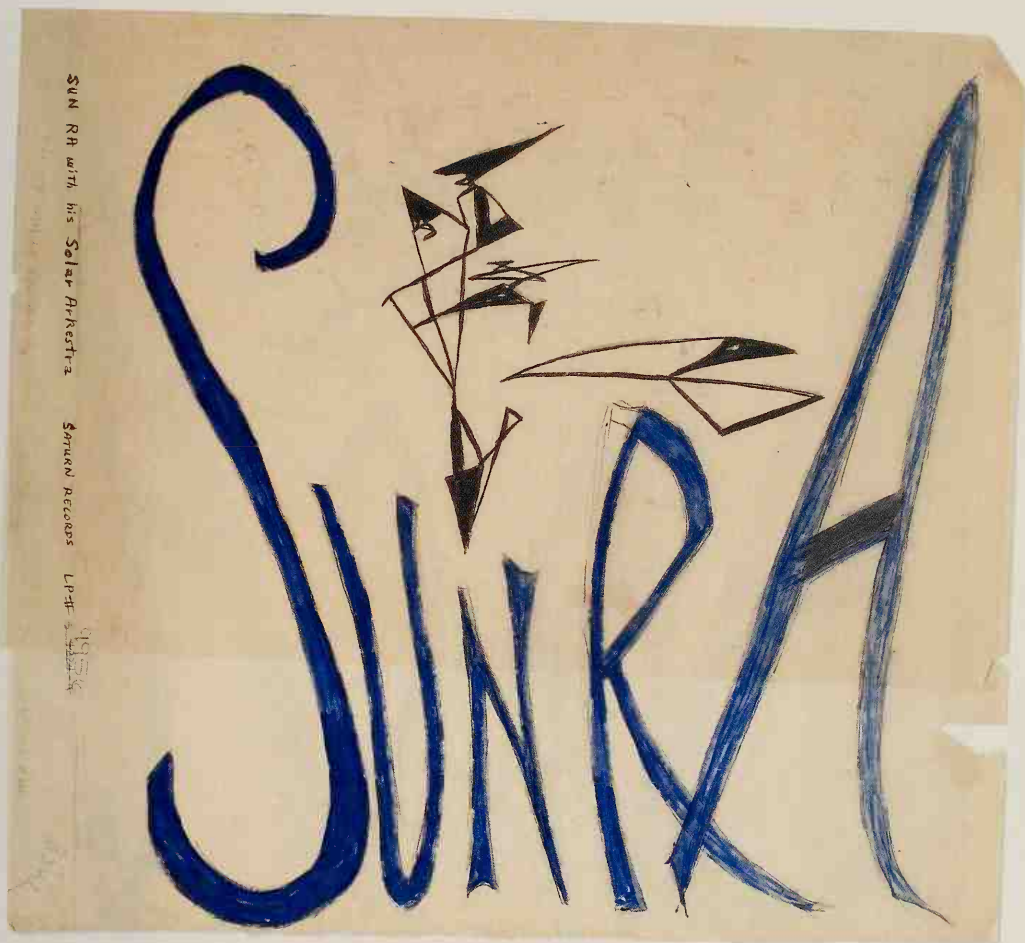
James Bryant
Sketch for record covers, never used, 1963





Evans
Cover painting for *Jazz in Silhouette*, c. 1960s

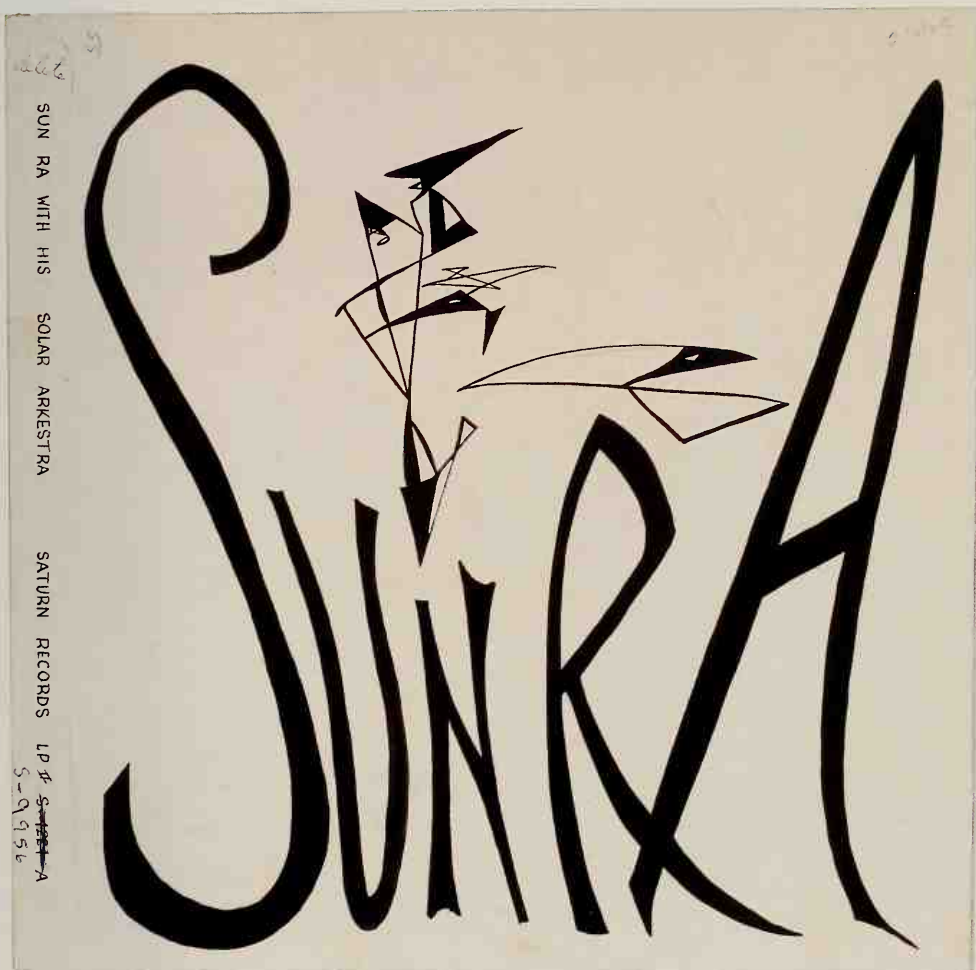




Sun Ra

Cover design, *Art Forms of Dimensions Tomorrow*, 1965





Finished cover, *Art Forms of Dimensions Tomorrow* LP cover, music recorded 1961-62; issued 1965

Sun Ra

"ART FORMS OF DIMENSIONS TOMORROW"



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SUN RA *and his*

Solar Arkestra

FEATURING

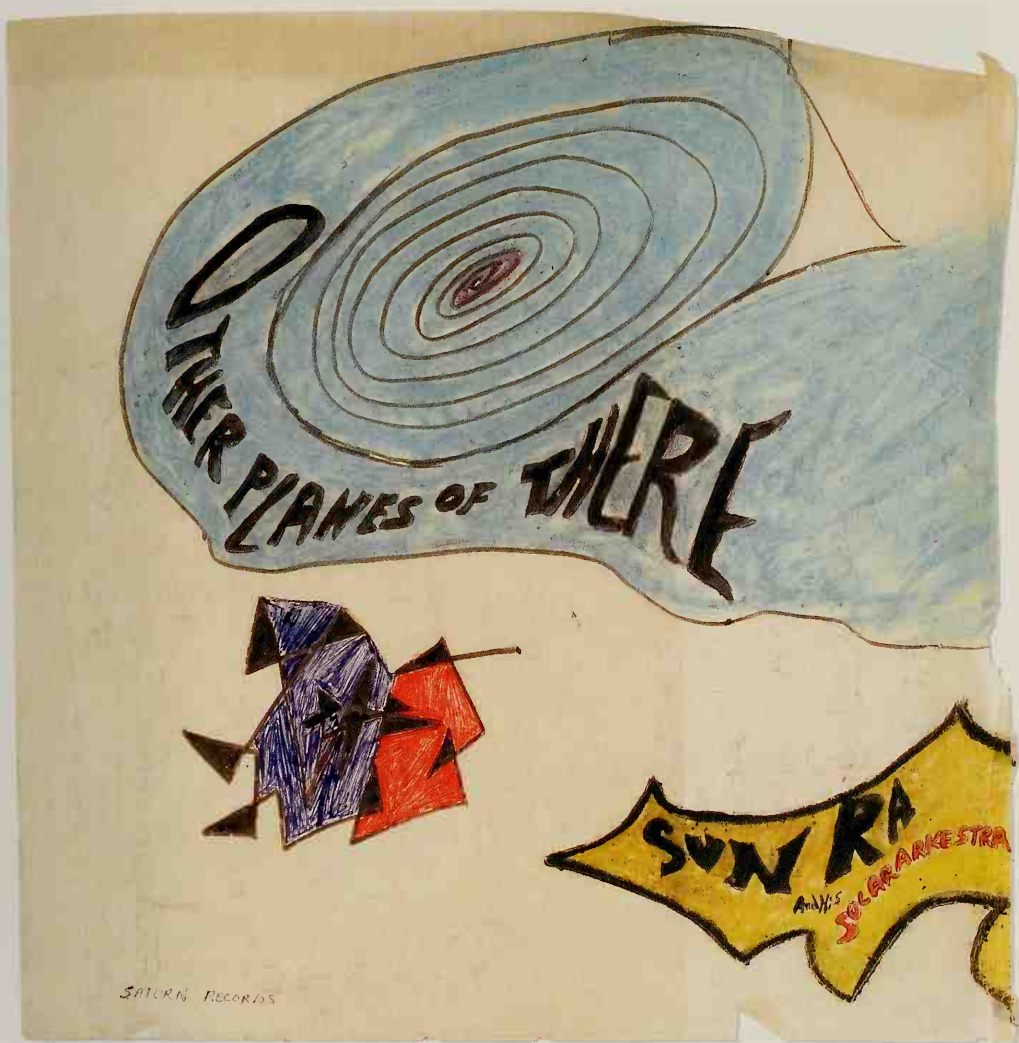
JOHN GILMORE
MARSHALL ALLEN
PAT PATRICK
RONNIE BOYKINS
CLIFFORD JARVIS
ALI HASSAN
JIMMI JOHNSON
CLIFFORD THORNTON
JOHN ORE
SCOBY STROMAN
MANNY SMITH

Sun Ra

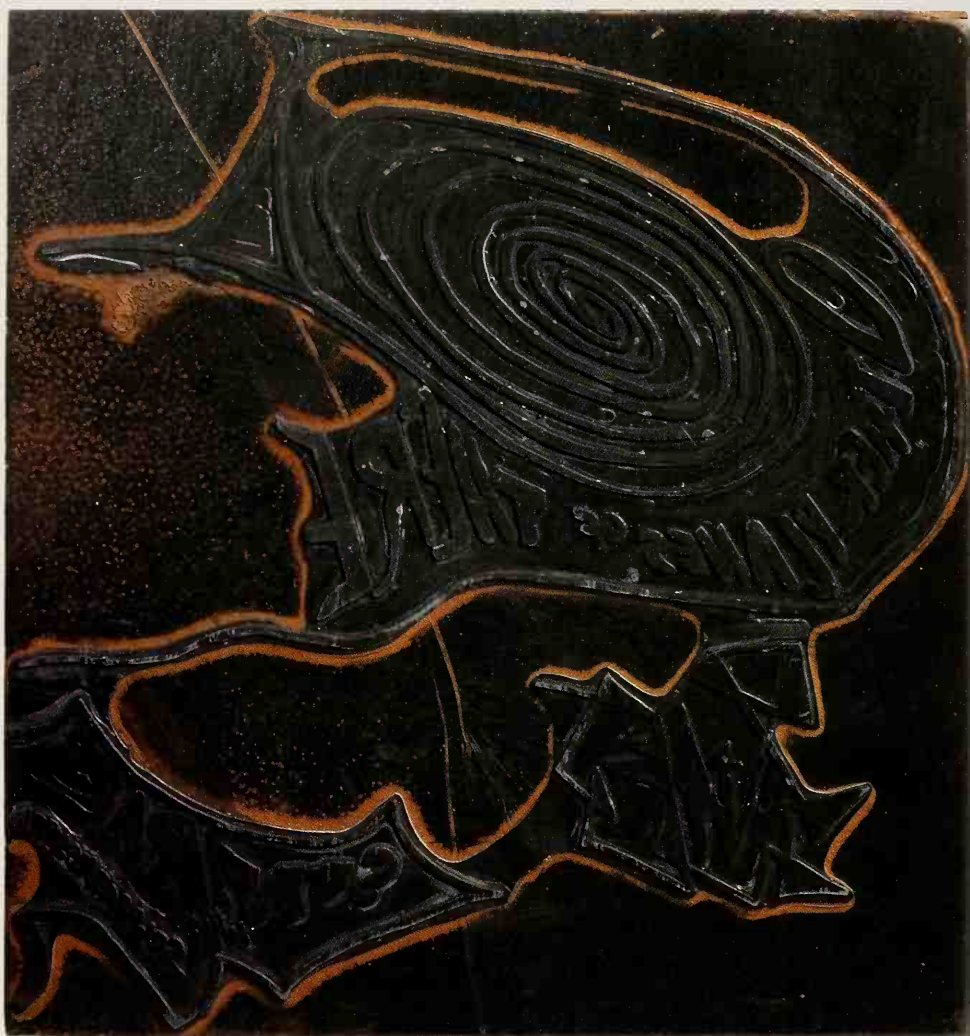


Art Forms of Dimensions Tomorrow, print blocks



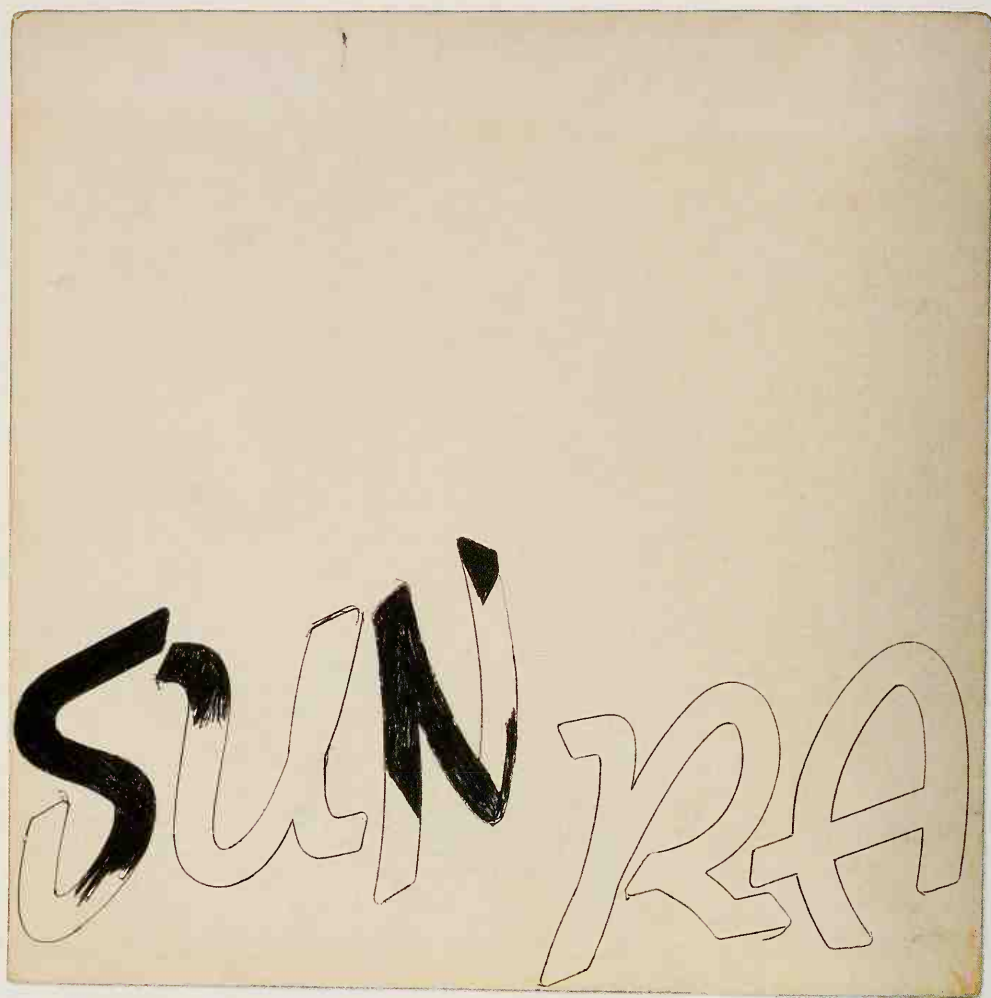


Sun Ra
Cover design, *Other Planes of There*, 1965





Sun Ra
Proof print, *Other Planes of There* LP cover, music recorded 1964; issued 1966





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S-4226A

SUN RA AND HIS SOLAR ARKESTRA VISITS PLANET EARTH

SUN RA AND HIS SOLAR ARKESTRA VISITS PLANET EARTH

PLANET EARTH

A CALL FOR ALL DEMONS
ANGELS AND DEMONS AT PLAY

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COSMIC-EQUATION
POEMS
and
COVER DESIGN
SUN RA

MUSIC Composed and arranged by SUN RA
Published by Celestiplanetary (CBM)
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LP # 9056
MONAURAL
SOLAR-FIDELITY



Sun Ra monogram, print block

"ROCKET NUMBER NINE"



"WHEN ANGELS SPEAK OF LOVE"



Unidentified artist (possibly Sun Ra)
Cut-out cover design, c. 1965

"ANGELS And DEMONS AT PLAY"



"ANGELS And DEMONS AT PLAY"

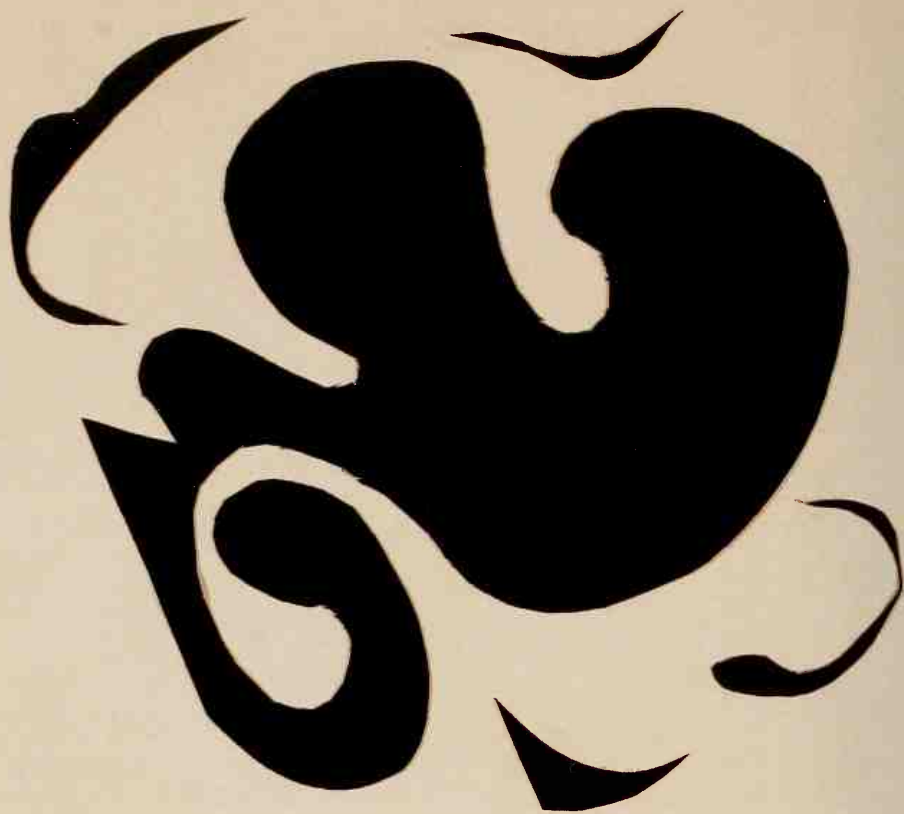
Sun Ra AND HIS MYTH SCIENCE ARKESTRA



REPRODUCED FROM THE ARTWORK OF SUN RA AND HIS MYTH SCIENCE ARKESTRA
RECORDED IN CHICAGO, ILLINOIS 60607

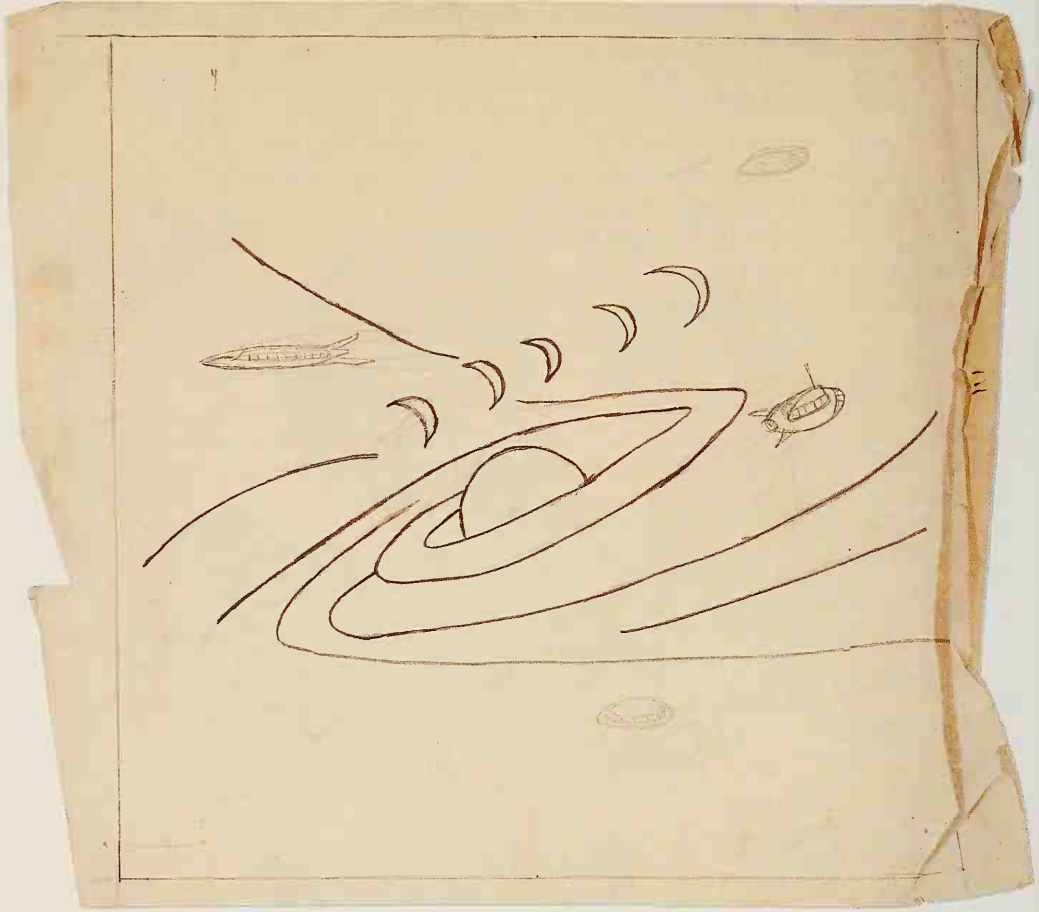
Angels and Demons at Play LP cover, music recorded 1956-60; issued 1965

"WHEN SUN COMES OUT"



hattie randolph singer

My father, Zilner T. Randolph, was a musician, and Sonny played with him for a little while. He must have told Sonny about my brother playing trumpet and me singing. Somehow, I found myself singing with Sonny. We rehearsed like people would go to work—they did an eight hour job and we did an eight hour rehearsal. We rehearsed at the Old Joe's Deluxe Club. I'd never been there before then. Sonny was down to brass tacks on that. We had lunch breaks. It was fun, business, and it was enlightening. I did standards, some of which had special arrangements. The band had little hats, but I wore my own thing. A little before they went to New York, their costumes got a little out there. To me, if they had had tuxedos or blue jeans, it would have been off balance. The costumes made a lot of sense. I can remember a recording studio, something stuck with me. We were in the studio. Somebody hit a pen on a glass of water, by accident, and Sun Ra stopped everything and said, "Oh, oh, I like that." And he used it on one of the pieces. I remember once Sonny was working down on Rush Street, I wasn't with the band then. My son, who plays drums, sat in with him. There was an interviewer there who asked Sonny when he was born, and he said, "I wasn't born." My son was in high school, and he said: "Mom, what does he mean?" I tried to explain that he was a creative man, and you've got to know him.





Claude Dangerfield
Cover design, never used, c. 1960





Claude Dangerfield
Cover design, never used, 1960





Claude Dangerfield
Cover design, never used, 1960



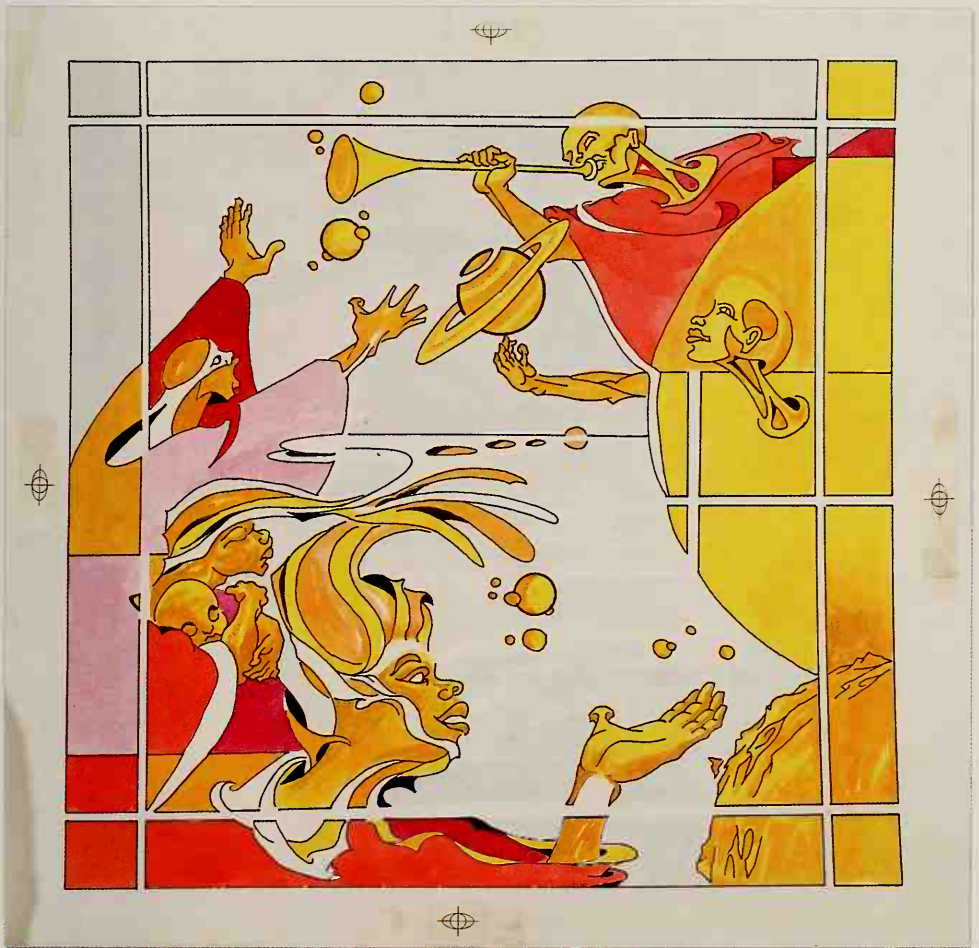


Claude Dangerfield
Cover design, never used, 1960



MUSIC FROM TOMORROW'S WORLD

Sun Ra and Ark



LeRoy Butler
Cover design for *Discipline 27-II*, 1972





Aye

Black-light painting, c. 1970

According to drummer Robert Barry, Sun Ra was interested in glow-in-the-dark paints while in Chicago. Artist Claude Dangerfield reportedly painted Arkestra saxophonist John Gilmore's room with them in the early '60s.

***notes &
ephemera***

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2ND BILLING - MARCH 24, 1960

art hoyle trumpet

I was stationed in Kelly Air Force Base in San Antonio, and there was a young clarinetist named John Gilmore. We became friends, played off base, and he was also playing tenor sax. He got out before I did, and when I got out I got in touch with him. He recommended me to Sun Ra. I auditioned and joined the band in December, 1955. At the audition, we sat down and played some of his music, together with the group. He also had me play with just him—I remember he wanted me to play “Cherokee,” to see if I knew anything about changes. That was an acid test. Anyway, I got the job. Richard Evans and Julian Priester were in the band, though they left to join Lionel Hampton. And there was Pat Patrick, whose living room we rehearsed in every day, five days a week. I commuted from Gary, where I live. We played dances at Robert’s Show Lounge, and we played for dancing for a group called the Rounders, whose motto was “no squares allowed.” They were made up of bread truck drivers, potato chip truck drivers, milkmen, postmen, firefighters, regular guys from the community. They loved jazz. I was there during the whole period the band played at Budland. The Arkestra were playing opposite Dinah Washington on the night that Clifford Brown was killed. Max Roach and Sonny Rollins came by, and Dinah sang “Good Bye” dedicated to Clifford. We played dances, ballrooms on the South Side and West Side. Lots of people danced, believe it or not. I was there when some of the costumes came in—orange shirts and loud green pants—not nearly as outrageous as later. He did things to gain attention for the group. He and Pat Patrick would pass out mimeographed sheets to promote the band, on streetcars, on the street, in bars and restaurants. He was very well read, and I’ve done a lot of reading, so I didn’t get a lot of proselytizing. I think he felt some resistance, that I wasn’t interested in any of his nonsense. Sharing his beliefs wasn’t a condition of being in the band. Once, we were working opposite the Compass Players, the improvisatory group that later became Second City, Mike Nichols and Elaine May, with a quintet featuring Gilmore, Victor Sproles on bass, William “Bugs” Cochran, and Sun Ra on piano, and I heard Sun Ra play one of the most incredible straight ahead solo versions of “Startdust” one of those nights. His compositions were not straight ahead, they were very unusual and his own approach. That’s why we rehearsed so much, it was very difficult music. I found the music worthwhile and challenging, and it was work. We worked quite a bit. He’d tell me to improvise at a given point, I’d ask for the key, and he’d say “space key.” Which meant to go for whatever the music dictated to me, to respond to it. I recorded a lot with the band, singles and LPs. We were excited about going into the studio and recording, because the group was getting some recognition. We were youngsters and very happy. Alton was very positive about what we were doing, promoting it, working hard for the man. In 1957, I joined Hampton, on the recommendation of Priester and Evans. When the Arkestra came to New York in October, 1961, I was on my way back to Chicago. I ran into Gilmore at Birdland, and he said they would come by to see me. Sun Ra and about six of them came by my room about two in the morning. They were wearing miner’s helmets with lights on top, he had a big gold sunburst on a chain that spread across his chest. The lady across the hall heard something, saw these guys and jumped back, thought they were from outer space, which is exactly what they wanted. They came in, and were playing an audition at Basin Street East, a nightclub that Xavier Cugat started. He had a notebook that had the equation for eternal life in it. He showed it to me. That’s what the conversation turned to, and that’s what he was working on at the time.

SUMMARY OF EXPENSES

NO.	ACCOUNT	TOTAL THIS WEEK	TOTAL UP TO LAST WEEK	TOTAL TO DATE
Travel and Reimbursed Expenses				
LINE 6(a) DEDUCTIONS:				
1.	AUTO: GAS & OIL			
2.	AUTO: LUBRICATION & WASHING			
3.	AUTO: REPAIRS			
4.	AUTO: TIRES, SUPPLIES, ETC.			
5.	AUTO: GARAGE & PARKING			
6.	AUTO: INSURANCE			
7.	AUTO: MISCELLANEOUS			
8.	BAGGAGE CHARGES			
9.	COMMISSIONS PAID			
10.	ENTERTAINMENT (see gen'l instr.)			
11.	FARES: AIRPLANE			
12.	FARES: BOAT			
13.	FARES: BUS, ETC.			
14.	FARES: RAILROAD			
15.	FARES: TAXI			
16.	MEALS & HOTELS (while away from home overnight)			
17.	POSTAGE			
18.	PUBLIC STENOGRAPHER			
19.	RENTAL — AUTO			
20.	TELEPHONE CALLS			
21.	TIPS			
22.				
23.				
SUB-TOTALS				
Itemized Deductions				
PAGE TWO DEDUCTIONS:				
24.	CHILDCARE (LIMIT \$600.00)			
25.	CONTRIBUTIONS			
26.	DUES & SUBS.			
27.	ENTERTAINMENT (see gen'l instr.)			
28.	INTEREST			
29.	MEDICAL & DENTAL			
30.	OFFICE EXPENSE			
31.	POSTAGE			
32.	TAXES			
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34.				
TOTALS				

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TOTALS				

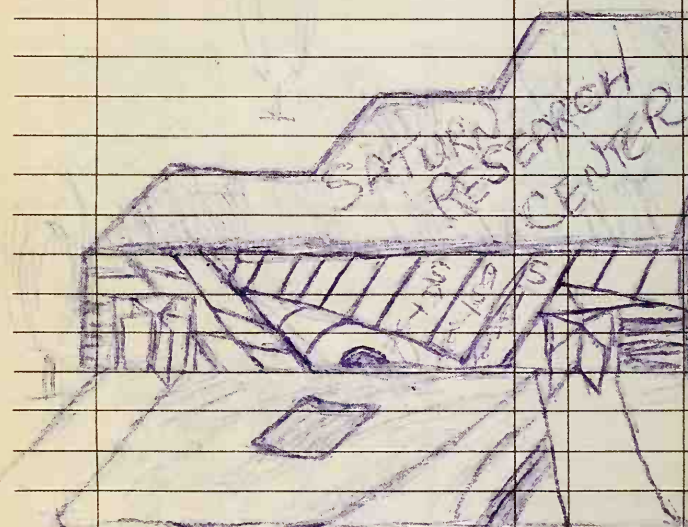
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TOTALS						

Alton Abraham
Saturn notebook with
sketches for Cosmic
Research Center and
record covers, c. 1957

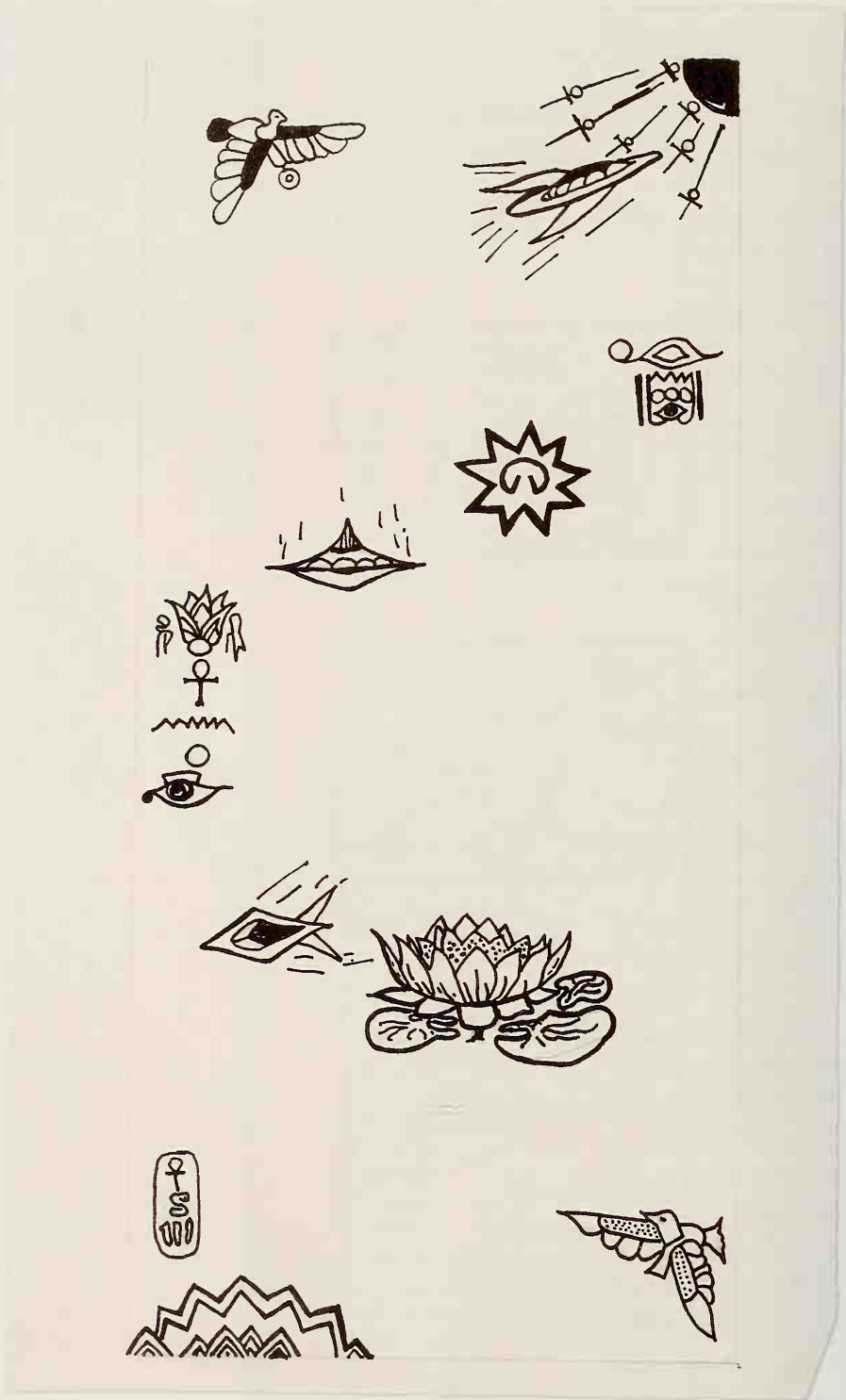
DETAIL OF WEEKLY EXPENSES

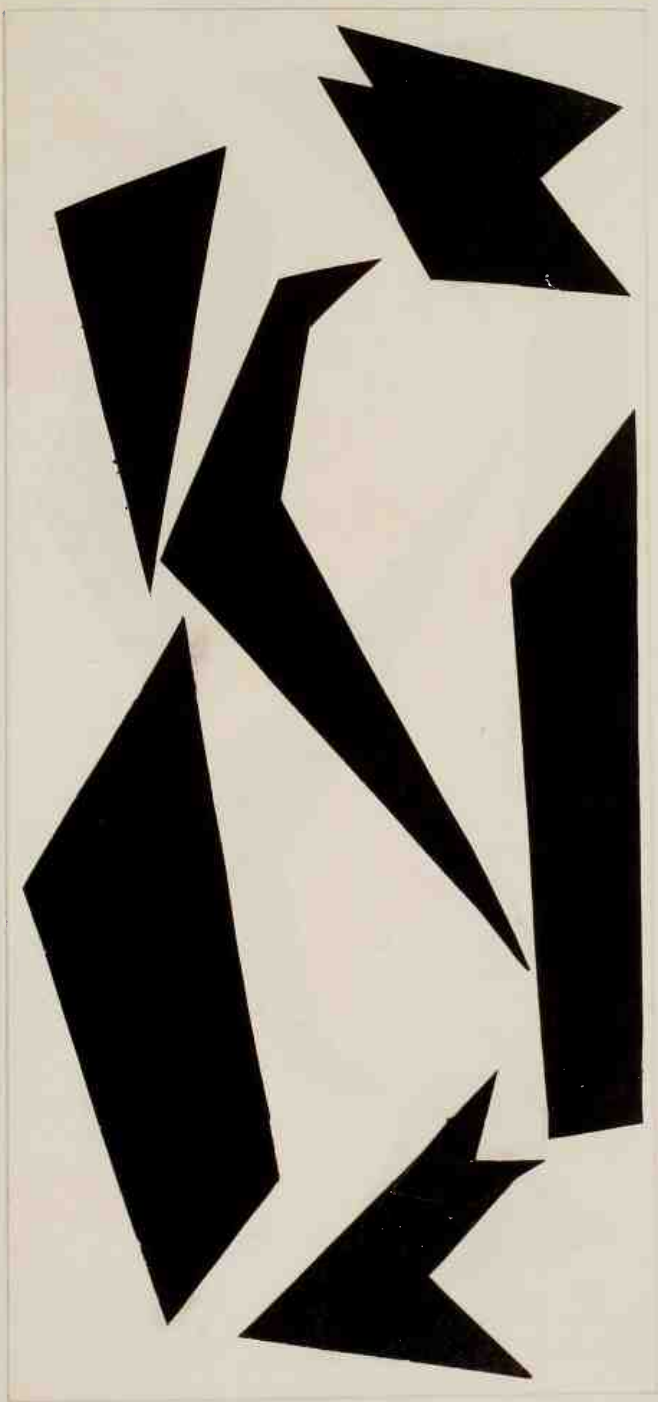
DAY	DETAILS	ACCT. NO.	AMOUNT
			\$
TOTAL			\$



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TOTALS	SATURN RECORDS		





Unidentified artists
Separations for Saturn catalog cover, c. 1967

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"Beta Music for Beta People for a Beta World"

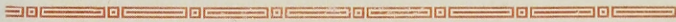
from the World of ...

S
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RECORDS

and
of
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and
A.M.



SATURN "II" RESEARCH
4115 SO. DREXEL BLVD .
CHICAGO , ILLINOIS 60653

PURPOSE :

AND ELECTROMECHANICAL EQUIPMENT,

TO PERFORMS WORKS OF A HUMANITARIAN NATURE AMONG ALL PEOPLE OF EARTH ,
TO HELP STAMP OUT IGNORANCE DESTROYING ITS MAJOR PURPOSE , TO
OWN AND OPERATE ~~RESEARCH LABORATORIES~~ ALL KINDS OF RESEARCH LABORATORIES ,
STUDIOS , ELECTRONIC EQUIPMENT , ELECTRONIC EQUIPMENT RELATED TO
AUDIO AND VIDEO DEVICES AND AUDIO AND VIDEO DEVICES THEMSELVES
INCLUDING SOUND RECORDINGS AND TAPES AS WELL AS VIDEO RECORDINGS ,
TAPES , TELEPORTATION , ASTRAL PROJECTION DEVICES , MIND CLEANSING
SOUND DEVICES , MAGNETIC COMPUTERS , ELECTRICAL AND ELECTRONIC
DEVICES RELATED TO ALL PHASES OF INTERPLANETARY SPACE TRAVEL ,
INCLUDING SPACE SHIPS WITH SPEEDS BEYOND THE SPEED OF LIGHT , INCLUDING
INTERPLANETARY ~~DEVICES~~ COSMETIC DEVICES OF AN ASTRO INFINITY NATURE ,
TO OWN ~~REAL ESTATE~~ REAL ESTATE AND ALL OTHER FACTORS RELATED
TO REAL ESTATE INCLUDING , LAND , BUILDINGS , WATER , INCLUDING AIR
SPACE ABOVE SAME , TO USE THESE VALUES FOR THE ADVANCEMENT OF ALL
PEOPLE OF EARTH

ricky murray singer

I came in with Sonny 'round about '58, latter part. Down at Budland they had these Monday morning sessions. I was a shy guy. I came up and did a few numbers, as an amateur, and I guess it got to Sonny. But I was going through some marital problems, so I didn't meet up with him again until later, at a place called Crossroads, at 47th and Lake Park. I went into this joint and got up the nerve to ask to sing with Cozy Eggeleston. I did the number and they enjoyed it. Afterwards, I went across the street, can't remember the name of the place, went in and Steve McCall, the drummer, was there on the drums, sitting in with the Arkestra. He hollered at me to come up and do a number. He told Sonny, and afterwards Sonny asked if I was with anyone, I said no, so he asked me to come rehearse at his house. We played at a bunch of places, and ended up at the Wonder Inn. After that we went to the Pershing Lounge. Then we went up to Montreal, Canada. A lot of entertainers would come out to the Wonder Inn. The guy who owned the club was a wrestler from Iowa. Sonny really believed in discipline. It took awhile until he would let me sing. I was chomping at the bit, but it took awhile. We went up to Montreal in Ronnie Boykins' father's car, and it broke down in Ohio. Some of us jumped on a train. When we got off the train, Paul Anka was there, and we met him and got to talking with him. He was off to Europe. We hunted around until we found the place we were supposed to play, the El Morocco, really nice place where Sammy Davis would play. The owner wanted Sonny to play rock 'n' roll, and the guy said that what Sonny was playing was "God's music." After a night, he said he was going to let us go. Sonny asked whether he was going to break the contract. He opened a drawer full of contracts, I guess ones he'd broken, and kind of laughed. Sonny said: "One of these days you're going to look up and I'll be talking about you." And you know that happened—some CBC guys did a TV interview soon thereafter, and Sonny starting telling them about how the creator was going to work on this guy. So they'd gotten the word that we were coming to town, and this guy who ran a beatnik coffee joint called The Place, across the street from Medill College. He gave us a gig and kind of fed us. Man, you should have seen the people who came out. It was really packed every night. The Frenchmen up there kept saying "Sun Ra, you should be in Paris!" We played outdoors up in the mountains, really knocked them out. And we made the soundtrack to a movie, recorded it at The Place. It was called "A Grain Of Sand." We had some lean days up there too, and when we did Sonny would cook us his Moon Stew. He could cook! And he was really hot to see the Red Army Band, which came through while we were there. Sonny asked us whether we wanted to go back to Chicago or go on to New York. When we left, the Montreal firemen and police gave a big going away party for us. Me, Marshall Allen, John Gilmore, Ronnie, and Sonny, five guys in one car, with the bass. The drummer, Billy Mitchell, went back to Chicago. We went to Birdland when we got to New York. Babs Gonzales was there, pointing, laughing, saying, "They made it to New York." We stayed at the Hotel Scott, and up underneath us was the Peppermint Lounge, where Chubby Checker was playing. We played the 5 Spot, Village Gate, Vanguard, the Bitter End, and other places. Sonny said: "We're going to go shake them up!" We wore capes, and we'd have these hats that had lights on them, you could activate them beneath your cape.



LETTERS
BACKGROUND

SATURN
PRESENTS
SUN RA
AND HIS
SOLAR ARKESTRA
PLAYING
"THE OTHER PLANES OF THERE"



ENTERPLAN
B.M.I.
(NONBREAKABLE)



SIDE B
KH-9876-B
33 1/2 RPM

KH-98766

SOUND - SPECTRA

SKETCH

▶ PLEASURE

SPIRAL GALAXY
(COMPOSITIONS AND ARRANGMENTS
BY SUN RA)

RECORDED WITH SATURN'S SOLAR-TRONIC TECHNIQUE

Sun Ra
Sketch for inner-label design, 1964

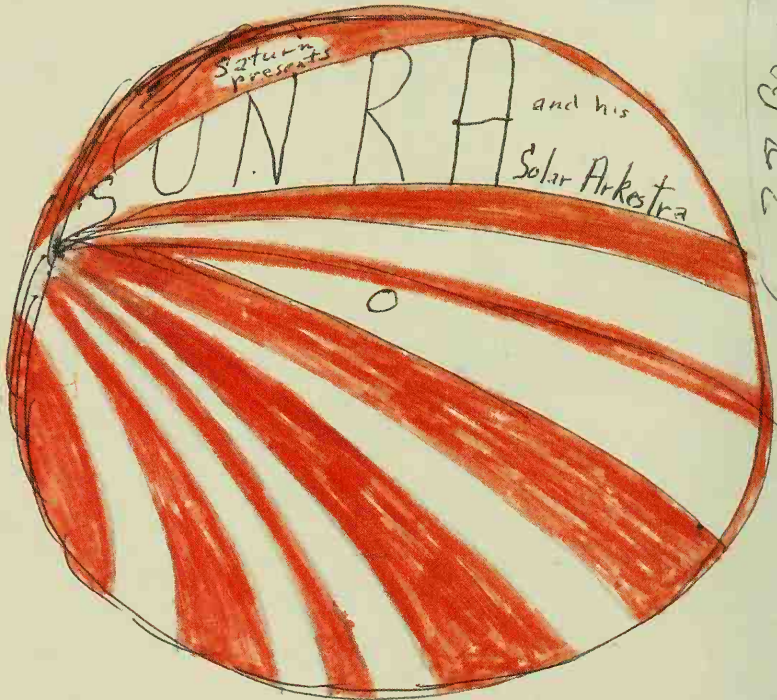
FG

RM 99955H

A-1 Studios

56th St. Bet Broadway & 8th Ave.

concerning



37 Broadway

Album

Saturn Records



14 x 14

Jimmy Lee





SUNRA

and his
SOLAR ARKESTRA

SOLAR ARKESTRA

GEMINI
RECORDS

Enterprising
Concepts -
BMI.
45 RPM

featuring
Pat Patrick,
Baritone Sax

A BLUE ONE
(RA)
SUN RA
and his
Solar Arkestra

SATURN
RECORDS

ENTERPLAN. K
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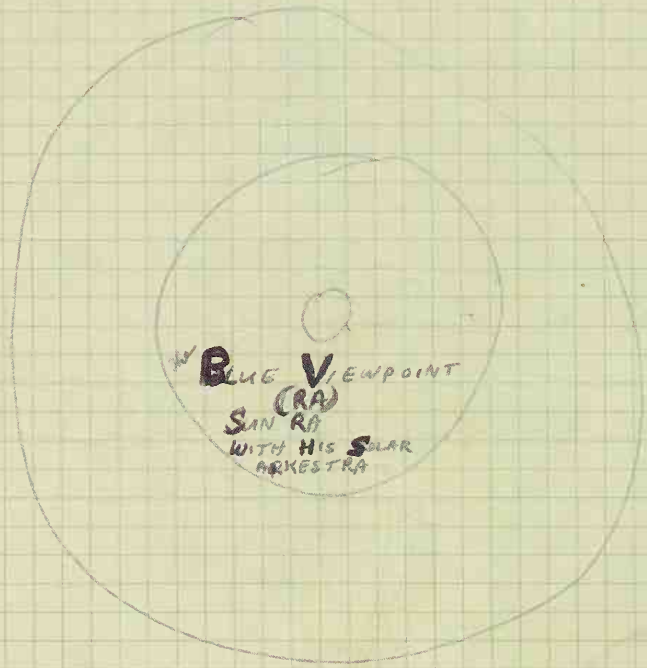
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Baritone Sax

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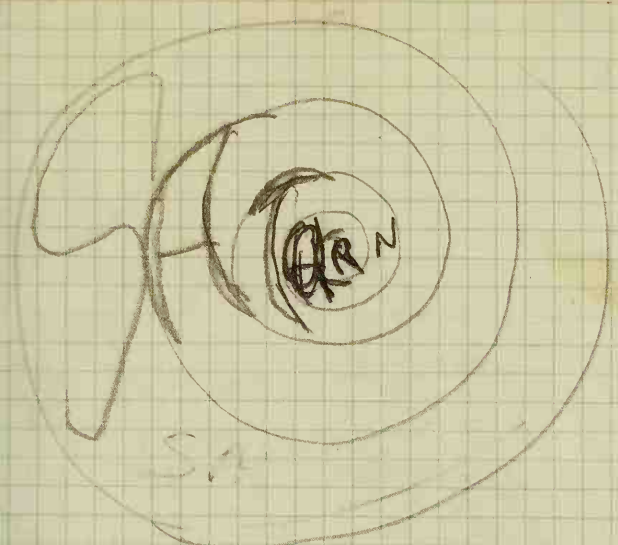
SUN RA
and his
Solar Arkestra

SATURN

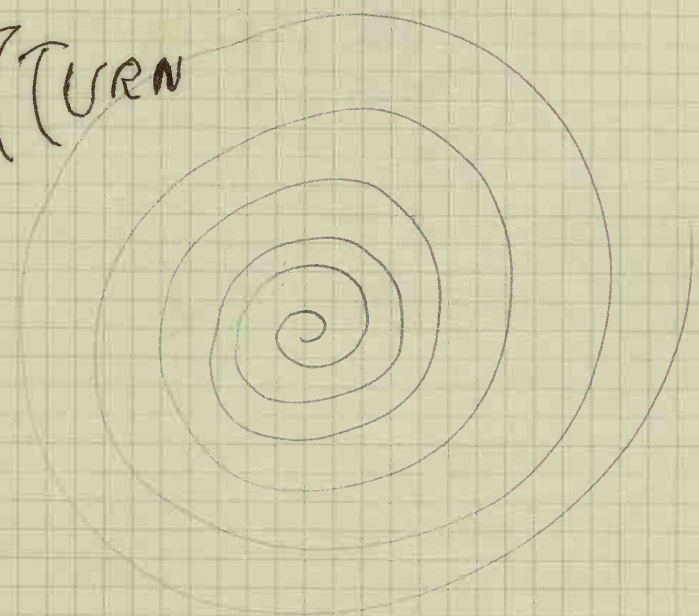
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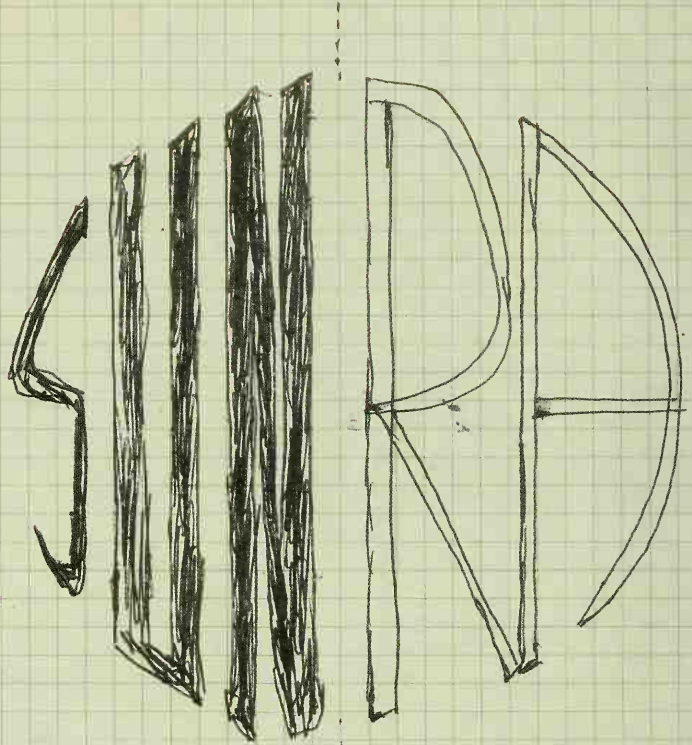


the Intervention



SATURN





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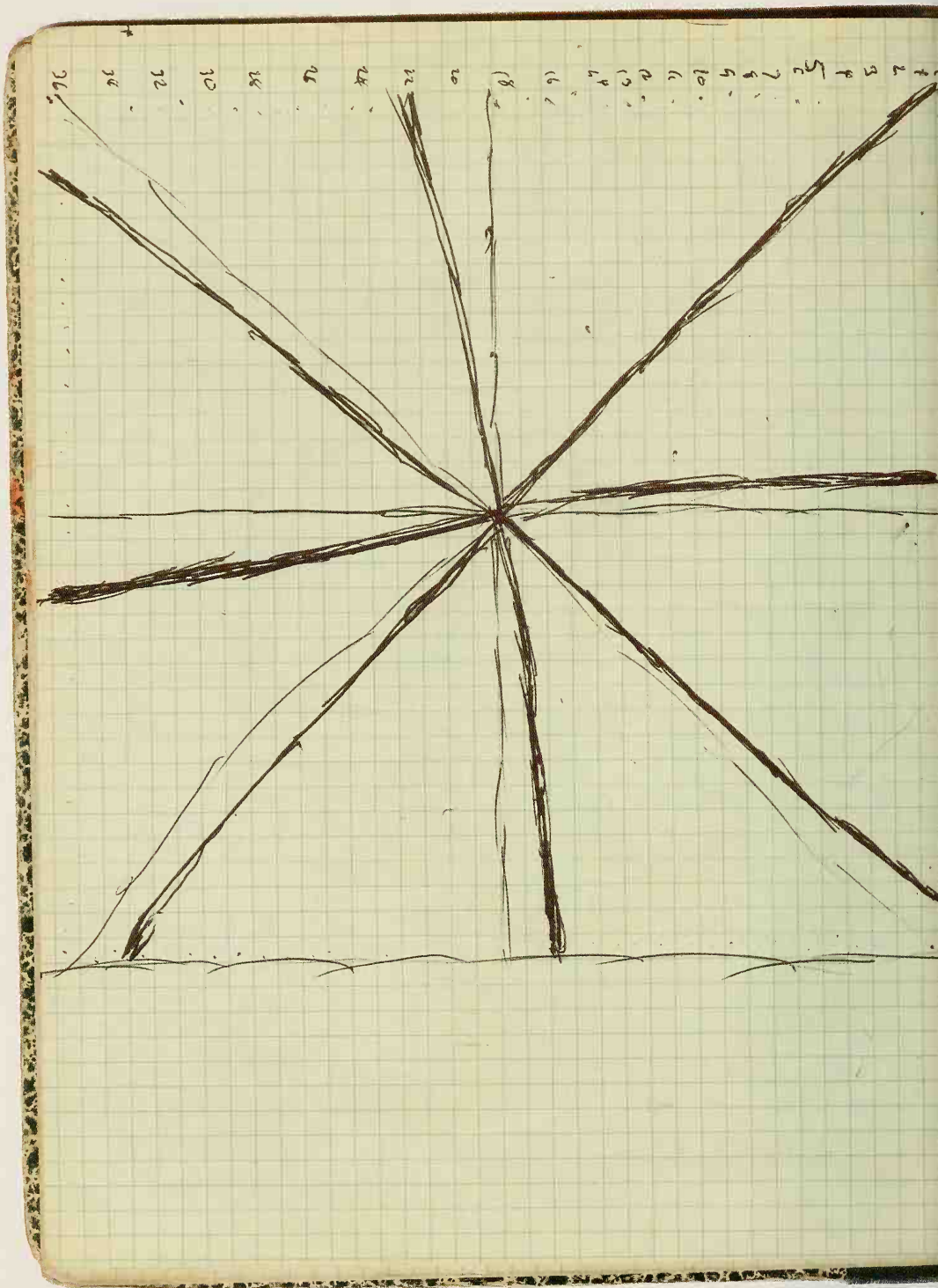
SECRETS

OF THE

SUN

by

SUNRA



CUT LINE

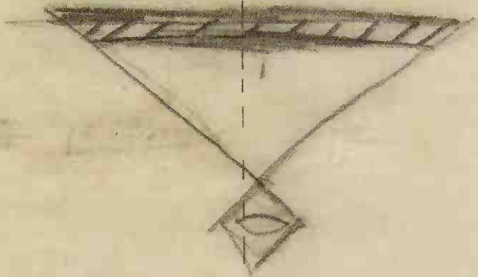
CUT LINE

FOLD LINE

CUT LINE

CUT LINE

THE MAGIC LIE



OUTER UNIVERSE
EQUATIONS
BY
LE SUN RA

FOLD LINE

CUT LINE

CUT LINE

< Copyright 1956 >

Book

5/1/56

D

- CUT LINE -

- CUT LINE -

NOTHING IS

At first nothing is;
Then nothing transforms itself to be air
Sometimes the air transforms itself to be water;
And the water becomes rain and falls to earth;
Then again, the air through friction becomes fire.
So the nothing and the air and the water
And the fire are really the same--
Upon different degrees.

Sun Ra.

TO THE PEOPLES OF EARTH

Proper evaluation of words and letters
In their phonetic and associated sense
Can bring the peoples of earth
Into the clear light of pure Cosmic Wisdom.

Sun Ra

THE IMAGE REACH

To
The territory of the non-memory
The realm of the moving potential
of that which is not--
To
The state beyond the image-reach
The magic life of myth
And fantasy
I speak
And say "Welcome."
I welcome thy presence
As a very Cosmic gift
of sheer happiness.
The happiness I have known
Are no longer mine.
I cast them to the world
And say "Take These"
As you have taken all else from me,
For I have one foot upon
The threshold of other realms
And wings

3

PRELIMINARY

Masked
Dancing
CHICAGO'S

BUMP NT MIDNIGHT

CORONATION BALL

SATURDAY, AUGUST 9, 1958

AT THE BEAUTIFUL

913 E. 63th ST.

240
12 340
12 34

FEATURING THE GREAT SUN RA

PLUS A HOST OF STARS

AND
GIRL-GIRL-GIRL-GIRL-GIRL-GIRL-GIRL-GIRL-GIRL-GIRL

FROM 10.00 P.M. UNTIL

DISCUSSION
81-50

JAZZ INFORMER

PUBLISHED MONTHLY BY THE ROUNDERS
VOL. I NO. 1 JUNE 24, 1956

SUN RA IN CONCERT JUNE 24

A BRIGHT NEW 'SUN'
BURSTS
ON JAZZ SCENE

Namely, one SUN
A, who currently
has been working the
local beat, and with
the ROUNDERS on Sun-
cont. on P. 2

J A Z Z

The one true Ameri-
can art being side-
tracked for other
forms of music in
which names need not
be mentioned for rea-
sons I am certain all

Cont. on P. 4



GENTLEMEN , LADIES , MAMS :

PLEASE RUN THE AD LISTED BELOW IN YOUR
PAPER/MAGAZINE . SEND COPY AS IT APPEARS IN
COMPLETED FORM ALONG WITH CHARGES .

THANK YOU ,
~~AA~~
ALTON ABRAHAM

AD:

EARN LIVING MONEY!!!

SATURN RECORDS WANTS SALES REPRESENTATIVES
EVERYWHERE .

SELL: SUN RA ALBUMS

"GONNA UNMASK BATMAN"
by LACY GIBSON , etc.

write :
SATURN RECORDS
P.O. BOX 7124
CHICAGO , ILLINOIS 60607



SUNRA RECORDS

NEW RELEASE ANNOUNCEMENT

SR-LP 0216
(12 inch)

"SUPER-SONIC JAZZ"

by

SUNRA and his ORCHESTRA

THIS IS A NEW CONCEPT OF MUSIC WITH MANY SHADES AND DEGREES OF JAZZ,
THIS IS TOMORROW KNOCKED AT YOUR DOOR.....
THIS IS A REVUE OF SOUNDS FROM TOMORROW'S WORLD...:
TWELVE TRACKS OF RARE SWINDLING SOUNDS ALL DESIGNED TO GIVE YOU
SOUND MEASURE.
THIS IS REAL JAZZ PIONEERING, TONE ADVENTURES OF THE FUTURE.

TODAY IS THE SHADOW OF TOMORROW BECAUSE COMING EVENTS CAST THEIR SHADOW BEFORE.
"THE MUSIC IS ALIVE", IT IS NOT THE SHADOW, IT IS THE REALITY IN A REVUE FORM.

SUNRA HAS RECEIVED WRITER-UPS IN JAZZ HOT (PARIS, FRANCE) THE WASHINGTON POST,
NO NEGAT, METRONOME, JAZZ TODAY, CHICAGO DAILY NEWS, PLAYBOY AND OTHER WELL KNOWN
PUBLICATIONS.

THIS ALBUM IS SURE TO BE A COLLECTORS ITEM, BUY YOURS NOW.....

TWELVE MUSICIANS ARE FEATURED ON THIS MOST UNUSUAL ALBUM OF SOUNDS.....
JOHN CHIKORE; tenor; ART PATRICK, baritone and alto; WILLIAM COCHRAN and
ROBERT PARKY, drums; WILBURN GREEN, electronic bass; ART HOYLE, trumpet;
CHARLES DAVID, baritone; VICTOR STRODE, bass; JIM HERNDON, tympani and tymbali;
JULIAN HARTSTEIN, trombone; JAMES SCALDS, alto...le SUN RA, piano.....

THERE IS NOTHING NEW UNDER THE SUN, BUT THE MUSIC OF THE SUN IS NEW BECAUSE THE
SUN IS THE PACE-SETTER OF TOMORROW.

SUNRA RECORDS BY SUN RA

CALL FOR ALL THINGS...SATURN
IMAGINE FOR A MOMENT...UNACK
SUPER-SOUNDS.....SOFT TALK

UPCOMING RELEASES

HEARD FOR MOMENT HISTORY
VELVET
ROCKET TO OTTIE CIRCLE

SUNRA RECORDS 4115 SOUTH MERRILL CHICAGO, ILLINOIS
SATURN RECORDS 4115 SOUTH MERRILL CHICAGO, ILLINOIS

THE OUTER SPACE CLUB

THE OUTER SPACE CLUB

presents

SUN RA

and his

"SUPER-SONIC" JAZZ MUSIK

featuring

JOHN GILMORE
PAT PATRIK
LUCIUS RANDOLPH

in

"SOUNDS FROM THE FUTURE"

at the

CASINO MODERNE BALLROOM

MARCH 30

SUNDAY MATINEE

4:30 to 8

DONATION \$1.00

SINGLE RECORDS BY SUN RA

CALL FOR ALL DEMONS.....SATURN
MEDICINE FOR A NIGHTMARE...URMACK
SUPER-BLONDE.....SOFT TALK

FORTHCOMING RELEASES

MUSIC FOR MENTAL THERAPY
VELVET
ROCKET TO OUTER SPACE

4115 SOUTH BREXEL CHICAGO, ILLINOIS
RDS 4115 SOUTH BREXEL CHICAGO, ILLINOIS

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CHARLES DAVIS, baritone; VICTOR SHRODES, bass; JIM HERNDON, tympani and tymbali;
JULIAN PREESTER, trombone; JAMES SCALIS, alto... to SUN RA, piano.....



RESEARCH

768-1390

P. O. Box 7124 • CHICAGO, ILLINOIS 60607 • (312) [REDACTED]

Gentlemen:

SUN RA, and his ASTRO-INTERGALACTIC INFINITY ARKESTRA.....we are proud to inform you, have dates open. We dare you to let them into your halls !!!..... Mr. SUN RA and his ARKESTRA..... Far reaching into NOW/SPACE/TOMORROW. THE SOUND AMBASSADORS from the AIRY KINGDOM WORLD TOMORROW !! Let SUN RA and his ARKESTRA thrill you with "COSMIC-SOUNDS" of the NOW-MYTH WORLD ... Vibrating ... LIVE-NOW SOUNDS specifically designed for you to bestow BLESSINGS of spiritual SOUND-PLEASURE upon your ... MINDS-EYE ...yes sounds which can lift dreams from NOTHING to REALITY !!! YES NOW SOUNDS !!! WAVES of LIVING SOUL FORCES, the LIGHT of INTENSITY of ... LIVING POWER !!!...The art of BEAUTIFUL-CREATIVE-MUSIC played on INFINITE-INSTRUMENTS by the SUN MASTER OF MUSIC...YES...SUN RA !!

Be good to your MIND'S MIND/EYE earthlings !...Give it a chance to do what all earthlings must do before they cross the river STYX... Be bombarded with the LIVING-COSMIC-SOUL-FORCE-VIBRATIONS of "SUN RA and his INTERGALACTIC INFINITY ARKESTRA" !!!!! ENTERPLANETARY SOLAR EXPLODING MUSIC....

SUN RA has traveled throughout the United States, Canada, Europe, and North Africa. He records on EL SATURN RESEARCH and THOTH, and has recorded on MGM, SAVOY, ESP, BYG-ACTUEL, MPS, SHANDAR, and POLYDOR. The ARKESTRA PLAYS FOR DANCES, SHOWS, PARTIES, NIGHT CLUBS, STAG PARTIES, FESTIVALS, AND YOU NAME IT.

THE MUSIC OF DISCIPLINE.
 THE MUSIC OF SELF DISCIPLINE.
 THE MUSIC OF SELF DETERMINATION.
 THE MUSIC OF UNIVERSAL SELF DISCIPLINE.
 THE MUSIC OF UNIVERSAL DISCIPLINE.
 THE MUSIC OF INTERGALACTIC SPIRITUAL DISCIPLINE.
 THE MUSIC OF INTERGALACTIC INFINITY.
 YES, YES INDEED. SUN RA AND HIS ASTRO-INTERGALACTIC INFINITY ARKESTRA.

SUN RA will lecture for: \$ _____
 SUN RA and the ARKESTRA will play for: \$ _____

- (1) Cash with guarantee of transportation to engagement.
- (2) Cash plus percentage of door take with a guarantee of transportation to engagement.
- (3) Cash deposit on agreed sum plus percentage of door take with a guarantee of lodgings and transportation to engagement.
- (4) Cash deposit must be made in advance on all engagements, in addition to transportation guarantee to place of engagement.

ALTON E. ABRAHAM

1f:AEA

SATURN "II" RESEARCH

P.O. BOX #7124
CHICAGO, ILLINOIS 60607
312-373-6228

ATRA PRODUCTIONS

8034 SOUTH EUCLID AVENUE
CHICAGO ILLINOIS 60649

(312) 373-6228

Gentlemen:

SUN RA, and his ASTRO-INFINITY ARKESTRA, seven nine, eleven, fifteen beings strong with VOCALIST and added attractions if wanted We are proud to inform you, have dates open. We dare you to let them into your halls !!!!!!!

THE SOUND AMBASSADORS from the AIRY KINGDOM WORLD TOMORROW! Let SUN RA and his MYTH-SCIENCE ARKESTRA thrill you with "COSMIC-SOUNDS" of the NOW-MYTH WORLD. . . . vibrating. . . . LIVE-NOW SOUNDS specifically designed for you to bestow BLESSINGS of sairitual SOUND-PLEASURE upon your MINDS-EYE yes sounds which can lift dreams from NOTHING to REALITY !!!! YES NOW SOUNDS !!!!! WAVES of LIVING SOUL FORCES, the LIGHT of INTENSITY of LIVING POWER !!!!! - - - - The art of BEAUTIFUL-CREATIVE-MUSIC played by infinite-instruments by the SUN MASTER OF MUSIC YES SUN RA !!!!!

Be good to your MIND'S MIND earthlings! Give it a chance to do what all earthlings must do before they cross the river STYX Be bombarded with the LIVING-COSMIC-SOUL-FORCE-VIBRATIONS of "SUN RA AND HIS ASTRO-INFINITY ARKESTRA" !!!!!!!!!!!!!

SUN RA has traveled throughout the United States and Canada. He records on SATURN, MGM, SAVOY, ESP and Soon on PHILIPS Labels.

The ARKESTRA plays for dances, shows, parties, night clubs, stog parties and you nome it .

SUN RA, and the ARKESTRA will play for:

- (1) Cash with guarantee of transportation to engagement.
- (2) Cash plus percentage of door take with a guarantee of transportation to engagement.
- (3) Cash deposit on agreed sum plus percentage of door take with a guarantee of lodgings and transportation to engagement.
- (4) A cash deposit must be made on all engagements.

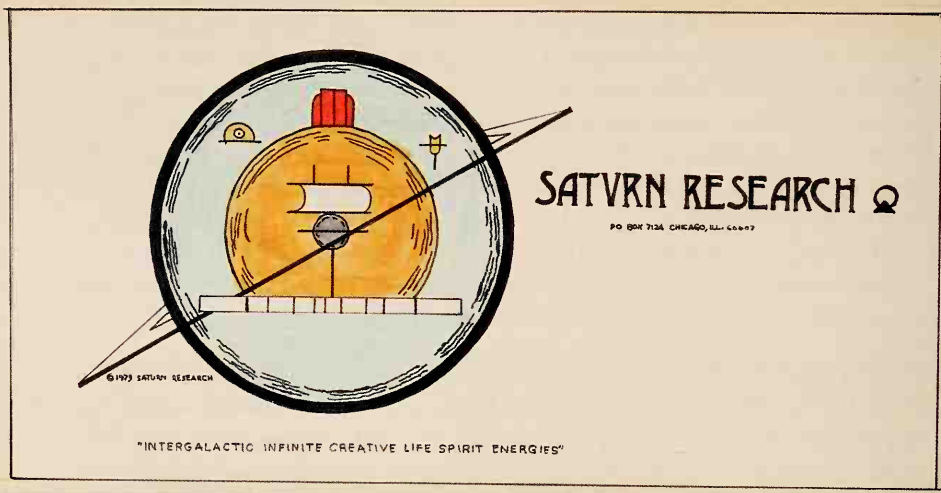
WE CAN WORK OUT A PLAN TO PLEASE ANYONE. SO LET US HEAR FROM YOU SOON.
THANK YOU!

ALTON E. ABRAHAM / ATRA PRODUCTIONS

robert barry drums

In Calumet City, on the Illinois state line, gambling joints, other vices. These were strip clubs. We were playing there in '54, '55. I was with a trio, quartet, continuous music for eight hours. An eight hour gig! And we were behind a curtain, so we couldn't see out, and they couldn't see us. On the Indiana border, there's a lot of hoosiers. They wanted to do what they wanted to do and not see us. More lynchings than anywhere else, in Indiana. I think Sun Ra worked there because of the money. We worked there together with Jive Jackson, a half-assed trumpet player who was the connection, knew guys and hooked them up with musicians. Everyone had to play all the instruments, 'cause if somebody wanted to take a break somebody else had to play your instrument. Everyone learned how to play the blues on the piano, so things would keep rolling. Last place I played, there were eight or nine girls, each one would do four numbers, then the next one comes up, until you're back to the first. After working there a few months, nude women didn't mean anything to me. Put some clothes on, that might get me!

Me, Sun Ra and Pat Patrick used to rehearse together on Sun Ra's apartment down on South Prarie, 5300 block. His room was all books, a little bed, kitchenette outside the door. He was really into the Egyptian way of life, said there were secrets to eternal life in the Egyptian Book of the Dead. He had books, wall-to-wall books, all the bibles, the Koran, and he studied everything. He even studied funnies, tried to find the underlying meanings. He studied body language, seeing what someone really means by how they move. And he believed everyone had some good in them. People thought because Sun Ra was timid that there was something wrong with him, but he was just quiet. We were still in high school when we met him. We'd go practice with him after school. Up on the fourth floor, I'd take a snare drum to rehearse. At night, he'd go do shows for the Club DeLisa. The Space Trio was the first band, just three of us, with Pat. Then we did some things with five male singers, the Nu Sounds. Then he added guys, some from high school. John Gilmore had already graduated, but he came, then others. Later we rehearsed at the Rhumboogie, where Capone used to go. One time I saw Capone's cars coming up to the Rhumboogie, we knew it was the mob. Kids used to stay out late in Chicago, we weren't afraid of crazies.



von freeman tenor saxophone

One of the most interesting experiences I had with Sun Ra was when he told me he was going to give me my "real name." He sent it to me through trans-sans-portionation or something like that, so that I would hear it in my head. I was playing one night and I heard this voice give me my name: "Eck-ke-moke." Some secret language. I kept hearing this word, and people were looking at me. I was working at a place called Betty Lou's, about 87th and Vincennes. Vernell Fournier and John Young kept looking at me: "What are you mumbling?" I could hear this voice loud and clear. About a year later Sun Ra came through town. "You sent me the name," I said. And he said the name. I couldn't believe it. I said, how'd he know that? I loved him, he was ahead of his time, which didn't bode too well for his career. He was the only person who was doing what he was doing. They're even now dressing like him. He was a man of the future.

Alton Abraham

4115 S. Drexel

Chicago 15, Illinois

Mr. James C. Petrillo;

570 Lexington St.

New York 22, New York

Dear sir,

We need your help greatly . This world is on the brink of disaster. The only solution that can save man kind is the Kreation , ~~by the~~ ~~and~~ ~~the~~ ~~creators~~ only , of a new music that is purposely designed to draw the evil attributes ~~from~~ the hearts and minds of men and to replace those evil attributes of death with attributes of life through music . During the past five years we have been experimentin ing with this "ATONAL" music from outer space on dope addicts , drunks , mental-patients , depressed and even just plain stubborn fellows . The results obtained were remarkable. Top musicians from all over the country as well as members from "ASCAP" (at least they say they were members) and local musician Union Top Officers ad dmitts that there is no music on earth as beautiful as that there were any one else Kreating a new music . These men , who should be well qualified due to their profession , have stated that this " ATONAL " music will be the worlds' next music . As you know , a new form of music is overdue . That is why there is an increase in tension , confusion , mental unrest , crime and all phases of act ions exhibited by the worlds' citizens that are harmful and of a distrustful nature . These named factors are not happening by accident , nor are they localized to any one particular town , city ~~or~~ ~~any~~ ~~other~~ ~~country~~ . They are happening due to a hunger condition that exists in the minds of men that can only be fed by the True Kreation of a "Truth Music " . No where on this earth , excluding the ears of a few of us , is the "ATONAL" music being heard on a basis of re gularity . This music not being heard enables man to speedily return to his beastly nature. Since a beast have no mind or power for rea soning , but only a mind for destroying and killing , it is useless to try to persuade him through the power of reasoning . Such , today , is the state of the minds of your world leaders . Music soothes the soul of the savage beasts) The only way this world can be saved from being completely destroyed is through music . It must be a new music that is clean , unmarred with the evil thoughts of men, it must contain Life in a form which man has never known and most of all , it must be sent and directed by the "True Kreator (GOD) of All True Living of All Worlds " . We have such a music . It is music from the True Living Kreator called "ATONAL" music . All of what you are reading may seem fantastic and unbelievable . The True Kreator works in ways unfamiliar to men due to the fact that man is so set in his own ways . This is an action that is against man . Approximately three thousand years past , the Kreator sent a Master mind to teach man kind wisdom that is necessary for man to have in order to con quer death . (it can be done .) Through ignorance , man rejected this Mastermind . In doing so the world was deceived into thinking it had life , through the death of an innocent man , when it had and still has death . Again , mankind has the privilege of choosing

contributors

anthony elms is an artist, writer, editor of WhiteWalls and assistant director at Gallery 400 at the University of Illinois at Chicago. His writings have appeared in *Art Asia Pacific*, *Art Papers*, *BAT*, *Coterie*, *Interreview.org*, *New Art Examiner*, and *Time Out Chicago*. As an artist, Elms' works have been exhibited at Artists' Space (New York), Boom (Oak Park), Hyde Park Art Center (Chicago), Mess Hall (Chicago), Palais de Tokyo (Paris), Randolph Street Gallery (Chicago), and Temporary Services (Chicago), among others.

terri kapsalis is a writer and cultural critic whose work has appeared in *Parakeet*, *The Baffler*, *New Formations* and *Public*. She is the author of *Public Privates: Performing Gynecology from Both Ends of the Speculum* (Duke U. Press). As an improvising violinist, Kapsalis has worked with musicians Tony Conrad, David Grubbs, and Mats Gustafsson, and she is a founding member of Theater Oobleck. She is currently Interim Chair of Visual and Critical Studies at the School of the Art Institute of Chicago.

john corbett is a writer and independent curator who teaches at the School of the Art Institute of Chicago. He is a regular contributor to *Down Beat* magazine and codirects Corbett vs. Dempsey Gallery (www.corbettvsdempsey.com) in Chicago. Corbett is author of *Extended Play: Sounding Off From John Cage to Dr. Funkenstein* (Duke U. Press, 1994).

glenn ligon is a multi-media artist whose conceptually-based practice balances race, sexuality, identity, representation and language. His artworks can be seen at the Walker Art Center, Minneapolis; The Art Institute of Chicago; and the Hirshhorn Museum, Washington, D.C. *Some Changes*, a retrospective, is currently on view at The Andy Warhol Museum, Pittsburgh. Organized by The Power Plant Contemporary Art Gallery, Toronto, it next travels to the Wexner Center for the Arts, Columbus and Musée d'Art Moderne Grand-Duc, Luxembourg.

adam abraham is author of *I Am My Body*, *NOT!* and *I Am Spirit!* (Phaelos Books), and publisher of *Sun Ra: Collected Works Vol. 1 – Immeasurable Equation* and *Transdermal Magnesium Therapy* (Phaelos Books). His web site is www.phaelos.com, and you can email him at adam@phaelos.com.

camille norment's cross-media work engages the viewer physically and psychologically through his/her negotiations with architectural, sonic, and technically interactive environments and objects. Norment has been included in exhibitions at The National Museum of Contemporary Art Oslo, Norway; the Charlottenborg Fonden, Copenhagen, Denmark; the Studio Museum in Harlem, NY; and at the Venice Biennale (2003). She is currently Professor of Art and Technology at Malmö University, Sweden.

department of graphic sciences is a design studio in Chinatown, Los Angeles headed by Liz Anderson, Gretchen Larsen and Kimberly Varella. With a focus on print design for arts organizations and non-profit institutions, the studio's recent projects include the *Fair Exchange* exhibition catalogue, and *Machine Project Guide to Cultural History and Natural Sciences*. To see their work, please visit www.deptofgraphicsciences.com.



This collection offers a kaleidoscopic array of artifacts from the earliest days of Sun Ra and his label, El Saturn Records. Most of these materials—album designs, business cards, receipts, letterhead and more—come from Ra's tenure in Chicago, especially during the mid-'50s when he and his business partner and fellow mystic Alton Abraham began constructing the mythology and public persona that was presented to a crossover audience later in the '60s in the form of Sun Ra's Myth-Science Arkestra.

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