

Vicenza music film projekt
Mai 5th – 14th 2018

The Sun Ra Mythic Dream Arkestra under the direction of Marshall Allen Live at the Teatro Olimpico

Culture Association I a c i a f Swiss Alps
KA – CORNELIA C. MÜLLER





3	<u>Introduction</u>
4	<u>Music Film</u>
6	<u>Motivation</u>
8	<u>Teatro Olimpico</u>
10	<u>Procedure</u>
12	<u>Interviews – Music Magic Message</u>
13	<u>Film team</u>
14	<u>Film material</u>
15	<u>Film post production</u>
16	<u>The Sun Ra Mythic Dream Arkestra</u>
17	<u>Publications</u>
18	<u>Collaboration</u>
19	<u>Summery / Finale</u>

© Copyright

Culture Association l a c i a f
Via dal Poz 69
CH-7742 Poschiavo

e-mail: thekey@uncool.ch





It is time to make a film about MARSHALL ALLEN and THE SUN RA MYTHIC DREAM ARKESTRA that he directs. *Mythic* – in the title refers to the creative composer, musician, poet, philosopher and Arkestra director Sun Ra, and *Dream* – refers to Marshall's dream to enrich the sound of the Arkestra and to enhance it with harp, violin, viola, violoncello, sarangi, double bass, with two African harps kora and bolong, with vocals, saxophones, clarinets, trumpets, trombones, flutes, French horn, guitar, electronic valve instrument, with the voice of Sun Ra, with piano and Moog analog synthesizer, with drums, conga, bongo, surdo drum, a rich percussion and with female and male dancers.

Marshall's dream first surfaced at the UNCOOL Festival Poschiavo 2012 in the southeastern Swiss Alps with THE SUN RA ARKESTRA and in 2014 on tour with THE SUN RA CENTENNIAL DREAM ARKESTRA¹ in a slightly different format. This link shows video footage of the 2012 Cosmo Music Performances:

www.uncool.ch/2017/arkestra

¹ 1914 Sun Ra's arrival on planet Earth



Music Film

The planned music film focuses on Sun Ra's musical heritage and on Marshall Allen's compositions and arrangements. The focus is Marshall Allen (* 1924), who has performed with the Sun Ra Arkestra since 1958, so for 60 years. Sun Ra named Marshall his deputy, and he has filled this role, stepping up to the role of becoming the music director of the legendary Sun Ra Arkestra and shaping and directing it since 1995 (see biography).

MUSIC MAGIC MESSAGE – forms the content of the proposed film. It will encompass concert recordings and interviews with the musicians about music, about its magical dimension and its message. Sun Ra formulated multiple messages:

“We Travel The Space Ways”

“Space Is The Place”

“Sometimes You Should Appreciate The Work Of Nature's God”

“The Sound Of Joy Is Enlightenment”

“Angels And Demons Are Brothers All”

“It Is After The End Of The World”

“Find Fate In A Pleasant Mood”

“Keep Your Sunny Side Up”

MUSIC FOR THE 21ST CENTURY is the title of the Sun Ra Arkestra album that was recorded at UNCOOL 2003 (CD and DVD). Sun Ra composed his music for the twenty-first century, his Arkestra played and still plays it for this century that just has dawned. But now new “Outer Space” greetings are arriving from the twenty-second century - *“Greetings from the Century of Twenty-Two”*.

Music is “A Joyful Noise”² – it is music that follows the notated compositions and always evolves into improvisations, flies and moves into a cosmic space. A journey to the stars on the vibrations of the music.

“THE VIBRATIONS OF THE DAY” have an impact on the controllable and uncontrollable events of the day, on coincidence, on what comes to you, like a captured shooting star and the associated secret desire. Something that develops in spiraling variations, nothing remains the same, everything is in continuous motion, manifests itself and disappears - as fleeting as the music. The oscillations, the vibrations similarly have an effect on the music, the kind of arrangements, the choice of the pieces, the tempo, the improvisation, the musical idea and its immediate realization.

An unknown future transforms itself into the present. Musically (and otherwise in life). We are dealing with THE UNKNOWN and THE IMPOSSIBLE.

The unknown lies before us, so to speak, because who actually knows what the next day, the next hour will hold...? The unknown is also the improvisation, because it arises at the very moment as inspiration, as intuition, in response to the sound just heard, as rhythmic movement. It creates a musical dialogue, or a solo soars above the interwoven Arkestra sounds. The unknown cannot be grasped until it manifests itself, and then it becomes inexistent, stored in memory. In this case stored as acoustic and visual concert recordings.

² Sun Ra: A Joyful Noise, documentary of Robert Muggge, 1980 USA
<http://www.filmstarts.de/kritiken/182583/bilder/?cmediafile=21260889>



Sun Ra has asked his musicians to play the unknown, to express what they were unaware of, did not know, did not learn - «*outside the square, in the spiral*», as Marshall Allen puts it. The unknown also appears as the impossible. How is it possible to play something unknown?

The impossible is also beyond the present, for the present contains only the possible. Sun Ra did not content himself with the possible, but strove for the impossible, or at least the seemingly impossible. For in the realization of the impossible, the impossible becomes possible and something new appears on the horizon of impossibility.

The question is also what guides the musical expression, what makes a melody, a sound touching, beguiling, seducing.... Is matter made of music, of tones, of cosmic sounds, of vibrations, of movements like “string theory” postulates in physics? This would mean that music is able to arrange and shape matter.

Marshall Allen: “*Music can make you happy, music can make you cry, music can destroy and music can heal*”. He also says: “*I play for my own well-being, not for fame, not for money, but for my own well-being and if the music does me some good I can give you some*”. Music for your own healing, music for your own well-being as a basis for healing and the well-being of others. “*Music is the Healing Force of the Universe*” as Albert Ayler, saxophonist and composer says. Music is one of the existential needs of man. Singing, clapping hands, stomping in rhythm, swinging and dancing.... and discovering that all sorts of materials are suitable for producing rhythmic sounds and melodies - wood, stone, rattles of dried fruits, nut shells, drums.... accompanied by flutes carved from animal bones.... music has always been there, at all times in human development.

Music is a language that everyone understands, even though it has an enormously wide variety in its expressive forms, reveals a cultural affiliation and bears individual traits. Music is magical. Through music magic can be understood, its enchanting effect, its secret message. Other languages require translation, music does not. It is immediately understandable. The music of the Sun Ra Mythic Dream Arkestra accompanies the film with compositions by Sun Ra and Marshall Allen, arranged by this brilliant, musical director.



Motivation

The film is a creative process that cannot be preplanned in every detail, as part of it is improvisation, the translation of the idea into a momentary vibration / inspiration of the artistic expression. Chance - this film project found me because of my friendship with Marshall Allen and the Sun Ra Arkestra and inspired by the delightful first impression, the Teatro Olimpico made on me in 2014. I really want to make this film in this fantastic Renaissance theater with the world's oldest stage set, capturing the music, its magic, its message.

The COSMO MUSIC is recorded from Sun Ra's musical and poetic Omniverse³. It is music from the treasure of a gigantic legacy of the great master Sun Ra, who landed on planet Earth and worked miracles for a time. These original compositions will be played at the Teatro Olimpico in Vicenza during three days as part of the VICENZA JAZZ FESTIVAL. The dress rehearsal provides an opportunity to invite guests and supporters of the project, press, radio and television, and maybe children and teenagers from local (music) schools. Thus, the Music Film Project will offer young people the opportunity to experience an extraordinary concert and immerse themselves in the world of the Cosmo Music. The two subsequent performances will be public.

Sun Ra's deputy, Marshall Allen, has directed the Sun Ra Arkestra since 1995. He accepted Sun Ra's legacy without hesitation and leads the Arkestra to ever more creative, innovative, sparkling, cosmic performances. In the music film, multi-instrumentalist, composer and music director Marshall Allen finally receives the attention and recognition he deserves - for his bond with Sun Ra, for his commitment to the Sun Ra Arkestra, and the preservation of the Sun Ra House in Philadelphia, for the music, the compositions and arrangements of Sun Ra and his own. He keeps Sun Ra's music alive in the original context of the Arkestra, extending and mediating it. Sometimes we hear Fletcher Henderson's Swing compositions - Sun Ra was his pianist for years - or we hear Count Basie, Phil Cohran and others, honoring these jazz masters and their musicians.

The music film inspires the playful possibility to react visually, to improvise to the music, to illustrate it in pictures, in movements, colors, shapes, with overlaps and layers, and to transform it visually. The film will not only content itself with the performance of the concerts, but will even seek the unknown in order to correspond to the multifacetedness and interpretations of meaning. Space is the Place - there the journey will also visually detach itself from of earthly confines and limitations. The feeling of weightlessness, of flying, carried by the music, will find its moving counterpart.

It is an artistic, imaginative cosmic film that makes full use of the experimental and creative approaches to film design. In recent years I have documented the performances of the Sun Ra Arkestra under the direction of Marshall Allen in Europe with a small orchestration (10 - 12 musicians). On the label *uncool edition* the Sun Ra Arkestra under the direction of Marshall Allen released a DVD of the concerts of the UNCOOL Festival 2003. In 2004 we traveled together to Tuva, Siberia (Russia) to play at the Ustuu-Huree Festival to rebuild the Buddhist temple in Chadana. In 2005 and 2012 more UNCOOL appearances took place. And in 2017, the silent film OEDIPUS (concept and direction by KA) was published on *uncool edition*. Musically it is accompanied by THE MAGIC SCIENCE QUARTET with Marshall Allen, Henry Grimes, Avreeayl Ra and KA. The planned music film is therefore in good hands and promises to become a scintillating work of music, colors and movement, mixed with unique commentaries on the music and its magical significance.

³ Omniverse = sum of all universes, an expression that Sun Ra has created.



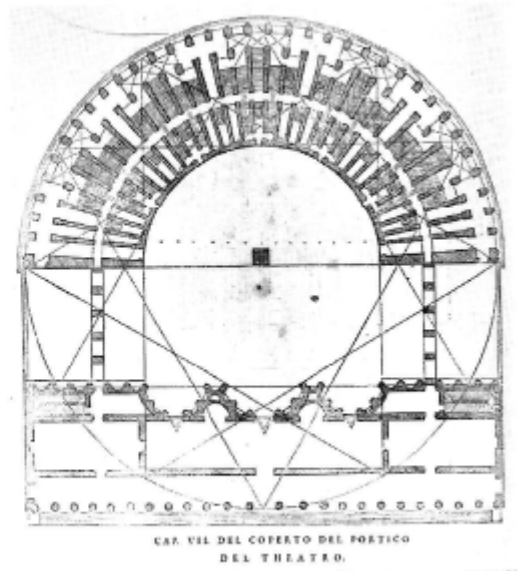
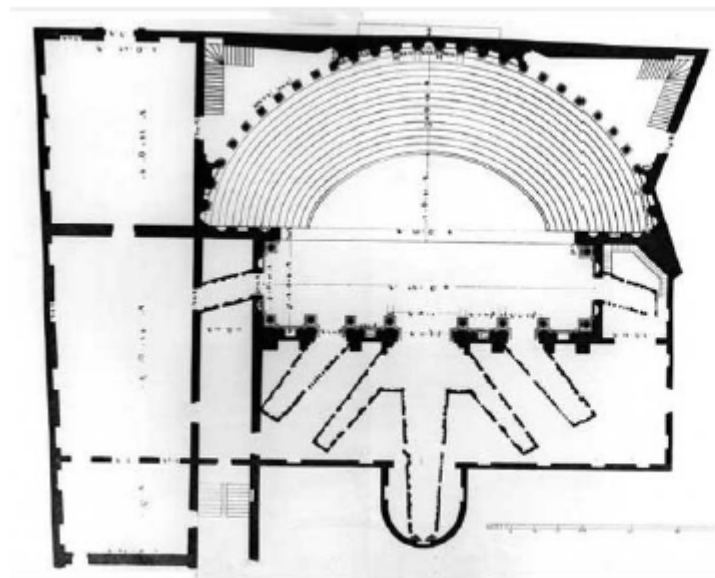
The world needs this music and it needs this music film. What Marshall has to say you can hear on https://www.youtube.com/watch?v=_mNMhEQaDNE in the piece composed and arranged by Marshall Allen: *"Better music (will create a better world)"* (Songs for the Sun 1999) – That is one reason for the music movie. The other reason is hidden in the words of Marshall Allen: «*What you need and what you want*» – is not necessarily the same. What you need are existential things, what you want are often superfluous or even harmful things. Food for example: fast food that you want versus fresh untreated vegetables that you need. Music is food, spiritual, mental, psychic food that nourishes the whole body. Food for well-being, for creativity, for understanding, for peace, for communication in the universal language of music and in imaginative, unexpected imaging.

Teatro Olimpico

Riccardo Brazale, director of the Vicenza Jazz Festival, will provide the TEATRO OLIMPICO⁴ for three days rehearsals, dress rehearsal and two performances. It is a dream of a theater. It has wonderful acoustics and a spectacular stage, where the streets between the ornate houses run like sunbeams from the center of the stage. The theater is beautiful, magical.



Source – <http://yourguidetoitaly.com/slowitaly/wp-content/uploads/2012/07/teatro-olimpico-4.jpg>

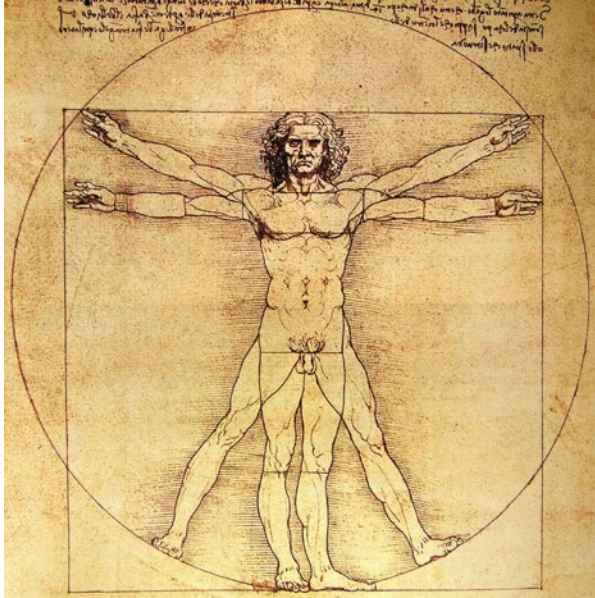


Source – <https://classconnection.s3.amazonaws.com/218/flashcards/860469/png/159.png>

⁴ https://en.wikipedia.org/wiki/Teatro_Olimpico

The Teatro Olimpico (“Olympic Theater”) is a theater in Vicenza, northern Italy, built from 1580 to 1585. The theater was the last design of the Italian Renaissance architect Andrea Palladio and was completed only after his death. Designed by Vincenzo Scamozzi, the trompe-l’œil stage city, whose streets seem to return from a distant horizon, was built in 1585 for the very first performance in the theater, and is the oldest surviving stage set. The entire Roman-style Scaenae frons stage wall is made of wood and stucco with marble imitations.

The theater is based on a circle like an amphitheater. It is roofed with a sky and the stage appears as a piazza with radial streets and is a UNESCO World Heritage Site. If the dancers are allowed to enter these streets they would appear far away as giants and as they get closer they will shrink to human size A sight that plays with proportions, sometimes the size of a giant, sometimes that of a human child. The circle also describes the Renaissance man, his dimensions in relation to the circle and square defined by Leonardo da Vinci.



Source - <https://www.romeprivateguides.com/en/blog/travel-in-italy/leonardo-da-vinci-experience-in-rome.html>

The theater is a wood construction from 1585 designed by Andrea Palladio⁵, built by his pupil Vincenzo Scamozzi⁶. It has splendid acoustics.

The Sun Ra Mythic Dream Arkestra plays acoustically. This means that the sound reaches the listener's ear in original and unamplified quality, as well as the multitrack recording microphones. The peculiarity of the unreinforced sound is its beauty, its vibration in the room, its purity or rather authenticity, genuineness ... That was the main reason for me to choose this performance venue - its incomparable acoustics. And also its balanced architecture.

⁵ https://en.wikipedia.org/wiki/Andrea_Palladio

Andrea Palladio (November 30, 1508 - August 19, 1580) was an Italian architect who worked in the Republic of Venice. Palladio, influenced by Roman and Greek architecture, especially by Vitruvius, is widely considered the most influential individual in the history of architecture. All his buildings are in the Venetian Republic, but his teachings, summarized in the architectural treatise: The Four Books of Architecture, earned him wide recognition. The city of Vicenza and the Palladian Villas in the Veneto are UNESCO World Heritage Sites.

⁶ https://en.wikipedia.org/wiki/Vincenzo_Scamozzi

Vincenzo Scamozzi (September 2, 1548 - August 7, 1616) was an Italian architect and architectural theorist of the late Renaissance and Mannerism, who in the second half of the 16th century worked mainly in the Vicenza region and the Republic of Venice. He was perhaps the most important personality between Andrea Palladio, whose unfinished projects he inherited in 1580 at Palladio's death, and Baldassarre Longhena, the only pupil of Scamozzi.

Palladio's big public project, which Scamozzi inherited early in the construction process, was the Teatro Olimpico in Vicenza, designed by Palladio in the last months of his life.



Procedure

Riccardo Brazale, director of the Vicenza Jazz Festival, invited us to rehearse, perform and film at the Teatro Olimpico from 7 to 12 May 2018. The rehearsals are scheduled for 7 – 8 – 9 May, the dress rehearsal will take place on May 10, and the two performances on May 11 and 12 will open the Vicenza Jazz Festival 2018.

The musicians and dancers fly from USA on May 4, arrive in Venice on May 5 and are taken by bus to Vicenza. On May 6th there will be an introduction to the project, on May 7th the rehearsals will begin, on May 13th the success of the project will be celebrated, the suitcases will be packed and on May 14th everyone leaves.

The Vicenza Music Film Project is characterized by its high artistic standards, its experimental, improvised character and the very special setting. It is the acoustic as well as visual recording of live concerts at the Teatro Olimpico in Vicenza, Italy. This means that there is only one take and nothing can be repeated.

The acoustic recordings are made by the professional and experienced sound engineers of the Teatro Olimpico, who are familiar with the theater's acoustic situation and have long experience in this field. Stephan Grüssi, who recorded many concerts of the UNCOOL festival, will accompany the recordings and also focus on recording the interviews. Andreas Max Pavel, who is currently working on the development of innovative 3D telephony, will be called in as a consultant to extend the new technology to the Arkestra recordings. AMBEO VR MIC from Sennheiser offers a corresponding recording technology. See <https://de-de.sennheiser.com/mikrofon-3d-audio-ambeo-vr-mic>.

The light choreography will be supervised and realized by the light technicians of the theater. They have the best experiences of how the concerts can be illuminated in the theater and highlighted by the color scheme.

The visual recording takes into account the special setting. The Sun Ra Mythic Dream Arkestra fills the stage and is accompanied in some pieces by three acrobatic dancers. The audience sits in the spectator half of the theater, which is based on a semicircle and arranged in ascending steps like an amphitheater. The audience becomes an integral part of the performance, and creates a concert situation that is in no way predictable in terms of content. That is, it is unpredictable what compositions and improvisations are played, as this depends on Sun Ra's and Marshall Allen's concept of the VIBRATION OF THE DAY. The vibrations of the day thus determine the choice of compositions and determine the improvisations at the moment of the performance. It is a concept that eludes an exact reproduction of music, but on the contrary is based on the uniqueness of the musical and artistic expression.

NATURE DOES NOT REPEAT ITSELF - this is how Sun Ra describes an essential aspect of all that is alive, which is similar but never identical. "Nature does not repeat itself" and he adds, "so why should I..." His music appears in infinite variations, on the one hand it depends on the cast, on the other hand on the vibrations of the day and also of the vibes of the audience. The result is a music that is invented and manifested at the moment, that absorbs and integrates the vibrations.

"*The Spirit*" describes this elusive part of the musical reality. The "spirit" – the mind, the feeling, the unconscious, the intuition - determines the action, the music and helps it to its uniqueness and incomparable beauty.



In other words, every concert is unique. And this uniqueness is taken into account by the arrangement of the cameras. In the three days of rehearsals different positions of the cameras in the auditorium will be probed and tested to determine which positions are best suited to capture the entirety of the performance (music and dance) and at the same time adequately portray the soloists and dancers.

There is no need for a mobile camera on stage, as it would inevitably disturb the performance and thus the creative flow of the music. In addition, it would be visible to the public and hinder the unrestricted enjoyment of the performance for the audience. And it would hardly appear avoidable on the recordings of the other cameras and make these recordings useless. It's about the invaluable concept of invisibility of the camera(s) and thus about filming that is in no way distracting, but avoids attracting the audience's attention.

With the decision to use multiple cameras and to position them at fixed locations in the auditorium, the disadvantage of not using a mobile camera is at least largely compensated. The cameras can pan and zoom to the left and right, so they follow the movement of the musicians and dancers and record close-ups and details respectively. There is a centrally positioned camera for the long shot, which covers the entire width and height of the stage and depicts the events in this frame. In addition, five additional cameras in the auditorium will be distributed in such a way that they are directed from different perspectives to the event. They also take advantage of the ability to be placed at the height of the stage and at higher elevations, allowing for a view on the action from higher up, according to Sun Ra's motto "Space is the Place". During the concerts, the cameras remain installed at fixed positions.

It also refrains from a traditional direction with radio, as this makes no sense in this particular live context and would only interfere with the recording situation. During the three days of rehearsals it is possible to define the positioning of the cameras as well as to make an agreement who pays special attention to which musician / dancer so that it can be guaranteed that all the essential elements of the performance are captured at any time. These are: Marshall Allen, music director of the Arkestra, soloists, dancers and the entirety of the Arkestra. The soloists appear alternately and each instrument can appear as a solo instrument in the course of the performance. The dancers are not constantly present, but appear in a selection of the compositions played.

The three days of rehearsals will be used to rehearse the music with the full cast of the Arkestra, to develop the choreography, to make test shots from different camera positions, and to make the final selection for the dress rehearsal and the two public performances. The work of the cameramen is based on the same concept of the Vibration of the Day, which means that there is no well-defined instruction on how to record whether and how long panning and zooming is done. It is left to the intuition of the cameramen how they creatively solve the task of the concert recording. The camera team brings cinematic experience, especially with recordings of live concerts. It can therefore be assumed that the majority of the recordings can be used for the film.

Thus, the post-production will carry great weight. This is expected to take place in Zurich and Poschiavo. First of all, Marshall Allen will select the pieces he wants to include in the film for their musicality. These selected pieces will then be selected from all camera shots. At the cutting desk it will be determined which concrete shots are used and how they are mounted. It is also possible to mount two or more recordings on top of each other and thus to visually match the complexity of the music. The result is an artistic vision of the music that corresponds to Sun Ra and Marshall Allen.



Interviews – Music Magic Message

The focus is on the music. Questions about the meaning of music, its magic and its poetically rhythmic message alternate with music. Between the songs, the comments of the musicians are interwoven, references created, what is heard is deepened.

The music film is built on two strands of different presence: MUSIC and MESSAGE. Interviews with members of the today's Arkestra revolve around the theme of music, providing interpretations and "*Abstract Dreams*"⁷.

The interviews are shot with two cameras from different angles. Fabrizio Gilardino conducts all interviews with the musicians of the Arkestra. Marshall Allen, Michael Ray, Danny Ray Thompson, Knoel Scott, Kash Killion, Vincent Chancey, Tyler Mitchell, Elson Nascimento were all members of the Arkestra during Sun Ra's time on Earth. Tara Middleton, David Hotep, Dave Davis, Cecil Brooks, Nina Bogomas are among the generation introduced to Sun Ra by Marshall Allen. Their résumés can be found at <http://www.sunraarkestra.com/> >>> Band Members.

It makes sense to perform the interviews in Vicenza, as all musicians to be interviewed are available in Vicenza during this time. To create an aesthetic connection with the music film, Andrea Palladio's buildings are likely to be used as background for the interviews. The selection of buildings is done in collaboration with the resident staff of the Teatro Olimpico.

The music film focuses on the topic of MUSIC MAGIC MESSAGE and therefore these are also the contents of the interviews: Sun Ra's music, Marshall's music, the magic of music, their hidden message (see also Sun Ra biography). Parts of the interviews are mounted between the songs, resulting in a rhythmic linguistic structure, comments and reflections.

⁷ I'll wait for you (Strange Worlds in my Mind) <https://www.youtube.com/watch?v=kBFsr52EVqw>



Film team

The film team includes six cameramen who are also present during rehearsals to experience to follow the flow of the music. The positions of the cameras in the theater are carefully selected to cover the activity of the entire Arkestra, including the dancers. Marshall Allen is the center of attention because he is the most outstanding musician of the Arkestra and also its creative leader.

The cameramen are also involved in the interviews. The film team accompanies the interviews and discussions between the Arkestra members and Fabrizio Gilardino, that will take place in different settings in Vicenza - yet to be determined. At least two cameras per interview are needed to produce varied material.

The film team is composed of artists / camera experts who have already worked for the UNCOOL Festivals (1999 - 2012) and / or have also been involved in the filming and production of the film OEDIPUS. The film team consists of Götz Rogge, Stephanie Damm, Mauro Lardi, Flavio Alessi, KA and new to the team is Clelia Thal.

Götz Rogge, who oversees the camera-technical side of the project, has also suggested installing small, barely visible 4K action cameras between the musicians to get additional sharp close-ups of some of the musicians. The idea is still in development. The required action cameras can be rented.



Film material

It takes six Blackmagic URSA Mini Pro cameras and at least 12 SSD recorders to store the data. It is recorded in the raw format of the Ultra HD (4K) because of the significantly better image sharpness than HD.

Blackmagic URSA Mini Pro

<https://www.blackmagicdesign.com/de/products/blackmagicursaminipro>

SSD Recorder

<https://shop.eventag.ch/produkt/blackmagic-design-ursa-mini-pro-ssd-recorder/?v=1ee0bf89c5d1>

The decision that six identical cameras should be rented makes sense. The recorded data is thus compatible. The image section is the same. The exposure can be coordinated. The shots have a very high resolution. Also Canon lenses can be used, two of which are already at hand.

An external power supply for each camera must be placed in the theater. This eliminates the need to change the batteries.

Several small 4K action cameras GoPro Hero6 Black are installed between the musicians to get additional sharp close-ups and motion captures from a different perspective.

GoPro Hero6 Black

<https://www.apple.com/ch-de/shop/product/HLPA2ZM/A/gopro-hero6-black-kamera>



Film post production

The final selection of the music will be developed with Marshall Allen, who has control over the selected and published music. Then the corresponding film shots are spotted and the best shots are selected for montage. It creates the opportunity to playfully deal with the visual material and to produce a visually demanding, multi-layered film. Mauro Lardi and KA will be involved in the editing of the music film.

The length of the film depends on the selected material. A length between 90 and 180 minutes is conceivable.

From the multi-track recordings, a musically balanced soundtrack is created for the film. Mixing and mastering of audio recordings are supervised by Olaf Rupp.

The first edition is 1,000 copies and will be published on uncool edition possibly in the form of a USB stick. The films could also be downloaded directly over the internet. The films are also produced in DCP format, so they can be shown in various cinemas. At the moment we are looking for suitable Film Distribution Agencies, which would distribute the film for Switzerland / Europe / USA / Japan and worldwide.

Post-production will start as early as possible and should be completed by the end of 2018 at the latest. By the spring of 2019, the film should be published, distributed and publicly shown.

The Sun Ra Mythic Dream Arkestra

The Sun Ra Mythic Dream Arkestra includes 22 musicians and 3 dancers - the final cast of the Arkestra will be announced later.

The fantastic sparkling costumes for the Arkestra are designed by ISA MEHNERT and produced in her studio in Berlin. In 2012 and 2014, Isa Mehnert designed very imaginative costumes for the UNCOOL performances in Poschiavo and for the centennial Sun Ra tour. The theme of the costumes for the movie is the sun. Unusual and dazzling costumes can be expected again.

Rehearsals before the performances are necessary. Rehearsals and performances take place at the Teatro Olimpico. Three days for the rehearsals, one dress rehearsal and two performances are scheduled from 7 to 12 May 2018.

The SUN RA MYTHIC DREAM ARKESTRA under the direction of MARSHALL ALLEN includes musicians who have long been members of the Sun Ra Arkestra and also members who joined the Arkestra under Marshall Allen. The following musicians are expected to participate in the project.



Costume Atelier Isa Mehnert Berlin, 2012

MARSHALL ALLEN alto saxophone, flute, clarinet, Electric Valve Instrument, kora
TARA MIDDLETON vocals, violin
JAMES STEWART tenor saxophone, flute
KNOEL SCOTT alto saxophone, vocals, percussion
N.N. tenor saxophone
N.N. clarinet
DANNY RAY THOMPSON baritone saxophone, flute, conga und bongo drums
MICHAEL RAY trumpet, vocals
CECIL BROOKS trumpet
VINCENT CHANCEY French horn
CRAIG HARRIS trombone
DAVE DAVIS trombone
NINA BOGOMAS harp
KASH KILLION violoncello, sarangi, bolong
N.N. violin
N.N. viola
FARID BARON piano
DAVID HOTEPE guitar
TYLER MITCHELL double bass
N. N. drums
RON McBEE percussion
ELSON NASCIMENTO surdo drum, percussion
N.N. dance
N.N. dance
N.N. dance



Publications

Here are some publications about Sun Ra and his Omniverse. There are biographical contributions, discographies, as well as interviews and publications of his poetic and philosophical texts.

John F. Szwed: *Space Is The Place – The Lives and Times of Sun Ra*, Pantheon Books, New York, 1997, ISBN 0-679-43589-1 (biography)

Hartmut Geerken, Bernhard Hefe: *Omniverse Sun Ra*, Waitawhile, D-82211 Wartaweil, 1994, private print (diskography with reproductions in color of LP-Cover)

Robert Campbell, Chris Trent: *The Earthly Recordings of Sun Ra*, 2nd edition, Cadence Jazz Books, Northwood, NY, 2000, ISBN 1-881993-35-3 (detailed discography)

Hartmut Geerken (Hrsg.): *Sun Ra, The Immeasurable Equation*, Books on Demand, Norderstedt, 2005, ISBN 3-8334-2659-4 (Sun Ra's lyric)

Sun Ra. Interviews & Essays, edited by John Sinclair. Headpress, London 2010, ISBN 978-1-900486-72-9

And here is a part of Sun Ra's discography at Allmusic.

<https://www.allmusic.com/artist/sun-ra-mn0000924232/discography>

Sun Ra And His Arkestra – *In The Orbit Of Ra* (2014) FULL ALBUM

https://www.youtube.com/watch?v=xVaJWIVHg_c

There is also a Sun Ra Convention, founded by some of the authors quoted above, whose members meet regularly to discuss new releases. Sun Ra's music is reissued with several recordings per year. There is also plenty of sound material that has never been released. On the Internet you will find countless videos from the beginnings of the Sun Ra Arkestra to performances under Marshall Allen's direction as well as numerous interviews.



Collaboration

CONCEPT / PROJECT / ORGANIZATION / PRODUCTION	KA – Cornelia C. Mueller, uncool edition
MUSIC	SUN RA ARKESTRA under the direction of MARSHALL ALLEN
INTERVIEWS	Fabrizio Gilardino
COSTUMES	Isa Mehnert
CAMERA	Götz Rogge Stephanie Damm KA Mauro Lardi Flavio Alessi Clelia Thal
SOUND RECORDINGS	Technicians of the Teatro Olimpico Stephan Grüssi
CUT / MONTAGE	Mauro Lardi KA
SOUND MIXING / MASTERING	Olaf Rupp
FUND RAISING	Felix Bertschinger Cornelia C. Mueller

Summery / Finale

The music film focuses on the COSMO MUSIC, which is narrated by *The Sun Ra Mythic Dream Arkestra under the direction of Marshall Allen*, and on interviews revolving around the topic MUSIC – MAGIC – MESSAGE.

It is a Swiss film, which is supported by the Culture Association la ciaf in Poschiavo. The filming of the Sun Ra Mythic Dream Arkestra takes place in the beautiful, acoustically perfect Teatro Olimpico during the Vicenza Jazz Festival 2018. The interview recordings of the musicians are also planned in Vicenza. Cut and mounting of the film is expected to take place in Zurich and Poschiavo.

This music film project is based in many ways on improvisation, on the concept of *Vibration of the Day*. This means that both the music and the film recordings elude a detailed previous description. They arise at the moment and creatively use the possibilities of an individual view on the performances.

The music film also uses the recordings of the different cameras at the same time and thus becomes a mystical, sparkling representation of the music itself. There are three filmed concerts (dress rehearsal and two performances) at the Teatro Olimpico and thus enough footage for the composition of an extraordinary film.

The music film project needs financial support to be realized.

Please generously support Marshall Allen's dream and this great music movie project.

Cornelia Mueller, Associazione Cultura la ciaf, Poschiavo Swiss Alps

