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One of the amazing things about big bands in the world of jazz is their ability to survive years after the deaths of their founders. The repertoire of **Duke Ellington, Count Basie, Tommy Dorsey and Charles Mingus** continues to be played by kindred musicians, who, in some cases, weren't even born when the masters died. The surviving members of the **Sun Ra Arkestra**, an experimental ensemble that effectively merged science fiction and outré philosophy with jazz also have continued to explore their leader's vision. **Points on a Space Age** documents his disciples' activities from the spring of 2006 to the same period a year later. **Marshall Allen**, a member of the band since to mid 1950s, has guided the Arkestra since Ra's exchanging of life forms in 1993. The blend of music, religion and philosophy remains unique in the world of jazz.

Reggae, on the other hand, is nothing without its Rastafarian religious foundation. In **One Love: Words & Powah**, the late **Jah Bones** interpreted the Rasta lifestyle through the points of view of **Jah Shepherd, Ras Anum Iyapo** and **Cosmo Ben Imhotep**. Dilettantes and tourists will learn from the three-part compilation that being a Rasta requires a bit more than dreadlocks and a strong pair of lungs. The reggae music helps the philosophy go down easier, though.

Kill the Record Labels is less an exploration of hip-hop music than an indictment of the record labels that want it both ways. On the one hand, company reps provide new music to deejays, whose mixes promote the artists and their material. On the other, the labels want to keep all the proceeds for themselves. When the labels sensed that the discs were diverting attention from their own efforts, they sicced the RIAA on the deejays, as if they were pirates and not an essential part of the star-making process. That the deejays all tend to start out poor and black – or Hispanic – will surprise no one. Neither will the fact that the major artists, once they hit it big, tend to forget the efforts of the deejays who took them to top.

– Gary Dretzka