

**sound. at the Kings Road Park Pavilion**  
**Saturday, July 24, 2010**  
**Scott Benzel**

***Inversions I-IV for String Quartet***

*Inversion I after Dennis Wilson*

*Inversion II after John Williams and Steven Spielberg*

*Inversion III after Charles Mingus, William Stevenson, and Marvin Gaye*

*Inversion IV after John Phillips, Michelle Phillips, and George Antheil*

***Music from the Trip (1967) in the style of a Schoenberg-Gershwin tennis match observed in passing by Dr. Oscar Janiger***

*Flash Bam Pow*

*M23*

*Flne Jung Thing*

*Fewg*

*A Little Head*

*Peter's Trip*

***Blak Bloc for String Quartet and Guitar Feedback***

*Movement I*

*Movement II*

Written and Arranged by Scott Benzel

Co-Orchestrated by Jessica Catron

*Inversions I-IV* Additional Orchestration by Devin McNulty

Played by: Natalie Fender Brejcha: viola; Jessica Catron: cello; Jeremy Drake: guitar, bass; Laura Geier: violin; Orin Hildestad: violin; Matt Mayhall: drums, percussion; Clif Taylor: guitar

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***Notes on Music from the Trip (1967) in the style of a Schoenberg-Gershwin tennis match observed in passing by Dr. Oscar Janiger***

In the 1967 film *The Trip*, Peter Fonda's protagonist, on his first acid trip, runs aimlessly beneath the signs of the Sunset Strip rock clubs in a series of seconds-long flash cuts. The musical score by the Electric Flag reflects the film's theme of square early-60's Hollywood (Fonda plays a commercial director) interrupted and forever altered by the ascendent acid scene. The mostly straightforward rock songs are intermittently overtaken by dissonance, tape manipulation, and other effects pioneered by the musical avant-garde in Europe and America which came to signify the altered sensory experiences occasioned by hallucinogens within psychedelic culture.

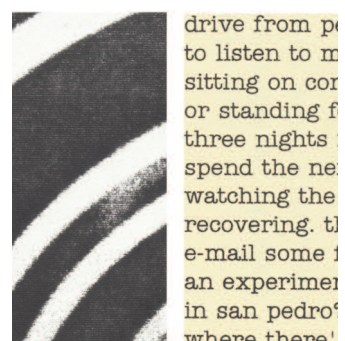
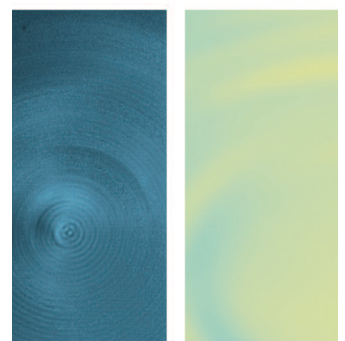
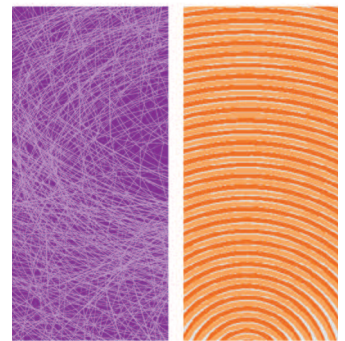
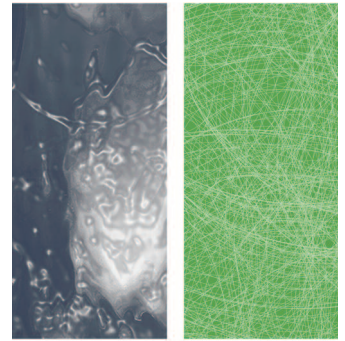
Decades earlier, Schoenberg and Gershwin played tennis regularly not far from the locus of Fonda's run. In the matches, the two giants – one of European modernism, innovator of dissonance and twelve-tone serial music; the other, of American popular and serious music incorporating jazz – seemed to observers to be playing out the differences between approaches and cultures. During this period, Schoenberg wrote an Oscar presentation speech suggesting that Hollywood incorporate more serious music into its film scores and developed a notation system for tennis modeled on the musical score. Gershwin meanwhile wrote film scores and was posthumously nominated for an Oscar.

During the 1950's and early '60's, Dr. Oscar Janiger's mid-Wilshire psychiatric clinic specialized in administering LSD to subjects including Cary Grant, James Coburn, Aldous Huxley, Anais Nin, and the screenwriter of *The Trip*, Jack Nicholson. Elements of *The Trip* appear to have been directly informed by Janiger's practice – Bruce Dern's "babysitter" psychiatrist, the carefully appointed 'experience house' – while other elements, including Dennis Hopper's dealer/commune leader, came from the nascent street acid culture.

Another of Janiger's high-profile subjects, conductor Andre Previn, had performed the work of both Schoenberg and Gershwin on numerous occasions. After an LSD session with Janiger, Previn reported that he "was moved to tears almost immediately" while listening to recordings of classical and modern music.

Fonda's trek from the safety of the "experience house" and its classical music via hi-fi to the disorienting reality of the Strip and its chaotic live music scene follows a trajectory similar to the passing of the classical avant-garde into psychedelia, effects intact...

– Scott Benzel



drive from p  
to listen to m  
sitting on cor  
or standing f  
three nights  
spend the ne  
watching the  
recovering. tl  
e-mail some f  
an experimen  
in san pedro'  
where there!

**sound.**

10th Anniversary 1999 - 2009

The Society for the Activation of  
Social Space through Art and Sound

*Scott Benzel wishes to thank the Players for their outstanding contribution, Cindy Bernard, Jessica Catron, Jeremy Drake, SASSAS, The Durfee Foundation, Wally Gagel, Joel Habbeshaw, Kathryn Andrews, Devin McNulty, Clif Taylor, Marcia Benzel, Stephen Prina, and Mike Kelley.*

**Scott Benzel** is an artist and composer living and working in Los Angeles. His visual and sound-based artwork has been shown at The Museum of Contemporary Art, Los Angeles (in collaboration with Sam Durant and Tom Recchion), Performa 09, New York (in collaboration with Mike Kelley), Blum and Poe, Los Angeles, The Santa Monica Museum of Art, Santa Monica, CA, The Western Front, Vancouver, BC, and Art Basel: Statements (in collaboration with Andrea Bowers). He has collaborated with Mike Kelley on the soundtracks to Kelley's installations *Day is Done* at Gagosian, New York, *Profondeurs Vertes* at the Louvre, Paris, and Kelley's and Michael Smith's *A Voyage of Growth and Discovery* at the Sculpture Center, New York. *A Voyage of Growth and Discovery* is currently installed at the Farley Building in Eagle Rock and works by Benzel can also be seen and heard in summer group shows at Blum and Poe and Pepin Moore Gallery.

**Natalie Fender Brejcha** is a violist, artist, and proud mama living in Los Angeles. She received her BM in Viola Performance from the University of Missouri - Kansas City and her MFA from CalArts. Natalie has performed, recorded and worked with a very wide variety of musicians such as James Tenney, John Zorn, Mario Davidovsky, Brian Ferneyhough, Mark Appelbaum, Eleni Mandell, Ensemble Sospeso, and Inauthentica. In addition to performing as a violist, Natalie is an artist who works with textiles to create large modular origami pieces as well as the occasional doll for one of her two young daughters.

**Jessica Catron** is a cellist/vocalist/composer/educator living in LA. Her musical adventures include touring, performing, and/or recording with artists including Harold Budd, Carla Bozulich, Nels Cline, Cloud Eye Control, Devotchka, The Eels, Mike Kelley, Eleni Mandell, Dave Matthews, Sheila Nicholls, Pauline Oliveros, Linda Ronstadt, Susan Silton, Spiritualized, James Tenney, Scott Weiland, Emily Wells, Wilco, and Voco. Jessica also works as a teaching artist for the wonderful Harmony Project/Youth Orchestra Los Angeles (YOLA), under maestro Gustavo Dudamel, serving hundreds of at-risk youth in Los Angeles.

When **Jeremy Drake** is not thinking about composting, urban farming or ways to subvert the current paradigm of habitual wasting, he performs with Missincinatti, The Living Sisters, and in various occasional, temporary and transient musical endeavors sometimes involving textural improvisation, finger-style ragtime guitar, female whistlers and, rarely, lost psych-pop heroes from the 60's.

**Laura Geier** recently received her second master's degree from California Institute of the Arts with an emphasis in Rom (gypsy) & Balkan music, studying improvisation under world-renowned guitarist Miroslav Tadic. Geier is a violin-teaching artist for YOLA, Youth Orchestra LA through Harmony Project, a non-profit organization in the Los Angeles area that gives music instruction & mentorship to at-risk youth. She is a current J. William Fulbright Award Recipient to Bulgaria for 2010-11 (beginning in August) where she will study Bulgarian folk music at the Academy of Music, Dance, and Fine Arts in Plovdiv, Bulgaria.

**Orin Hildestad** is violinist living and working in Los Angeles.

Drummer and composer **Matt Mayhall** earned bachelor of music and master of music degrees in percussion from the University of Nevada, Reno. He also holds an MFA in Jazz Studies from California Institute of the Arts. Mayhall has worked with guitarist Anthony Wilson, avant-garde multi-instrumentalist Vinny Golia, visual/performance artist Mike Kelley, and is a member of saxophonist Peter Epstein's Idee Fixe band. He is a member of the band Spain, which has toured internationally and is currently at work on its fourth studio album. He has also performed, toured, and/or recorded with Patrick Park, Miranda Lee Richards, Lenka, Big In Japan, Honey Honey, and Spring Summer.

**Clif Taylor** is a Musician/Artist and Director of the documentary film *FUZZ: THE SOUND THAT REVOLUTIONIZED THE WORLD*. He currently resides in Tucson, Arizona. He has worked with The Jon Spencer Blues Explosion, The Friends of Dean Martin, and Angie Bowie. His film scores include Glenn O'Brien's *TV Party* and *Porn Star Pets*. Clif Taylor is a Capricorn.

**sound.** 2010 produced by Cindy Bernard  
in collaboration with Gregory Lenczycki, Jorge Martin,  
Renee Petropoulos, Joe Potts, Board of Directors;  
Danny Gromfin, Board of Advisors  
Stage Manager: Cindy Bernard Sound Engineer: Jorge Martin Recording Engineer: Jake Viator  
Video Recording: Veronica Acosta, Cassie Brooksbank, Doug Henry

## Upcoming **sound.** concerts

**sound.** at the Kings Road Park Pavilion  
Saturday, August 28, 2010  
*Wadada Leo Smith*

**sound.** at the Eagle Rock Music Festival  
Saturday, October 2, 2010  
*SASSAS meets Scratch*

### **soundShoppe**

**Special Guest Scott Benzel**

a monthly unstructured sound workshop/noise jam  
for experimental musicians and sound artists  
Sunday, July 25, 2010, 1pm  
Center for the Arts, Eagle Rock

### **The Society for the Activation of Social Space through Art and Sound (SASSAS)**

is a 501(c)(3) charitable organization that series as a catalyst for the creation, presentation and recognition of experimental art and sound practices in the Greater Los Angeles area.

Programs include the sound. concert series, soundShoppe,  
and our online archives at [www.youtube.com/sassasdotorg](http://www.youtube.com/sassasdotorg) and [www.sassas.org/concerts](http://www.sassas.org/concerts)

SASSAS is supported in part through grants from the Department of Cultural Affairs, City of Los Angeles,  
the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission,  
the West Hollywood Arts and Cultural Affairs Commission,  
and the generous contributions of our members.

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Mike Kelley, Abby Sher

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