

DL 75018

STEREO



Assisted by
Inhabitants
of the
World-at-large
and
Assorted Vibrations
Still in Orbit



(one PLUS 1=II?)



A
Twelve Tone
Collage
Catalyzed
by
Milt Gabler
from
Two Ideas
by
John Benson Brooks

AVANT SLANT (one PLUS I = II?)

A Twelve Tone Collage

THE JOHN BENSON BROOKS TRIO

assisted by inhabitants of the world at large, and assorted vibrations still in orbit.

Catalyzed by MILT GABLER from two ideas by John Benson Brooks special material by Milt Gabler An Original Music Corporation Production

THE MUSICIANS:

The John Benson Brooks Trio: John Benson Brooks, piano; Don Heckman, alto sax; Howard Hart, snare drum and cymbal.

THE ACTORS:

JOYCE TODD, HERB HARTIG, ERNIE STONE, JACK GIBSON

Side One CONTENTS

- The King Must Go (segments) (J. B. Brooks) ASCAP
JOHN BENSON BROOKS TRIO
The Gods On High (Milt Gabler, J. B. Brooks) ASCAP
JUDY SCOTT
Pie in the Sky (Milt Gabler, J. B. Brooks) ASCAP
THE RITES
No Man Is An Island (excerpt) (John Donne) 1624
El Bluebirdo (John Benson Brooks) ASCAP
JOHN BENSON BROOKS QUARTET
"Autobiography" (excerpts) (Lawrence Ferlinghetti)
A Bird Can Be (Milt Gabler)
- Cherries Are Ripe (segments) (J. B. Brooks) ASCAP
JOHN BENSON BROOKS TRIO
What's a Square? (Milt Gabler, J. B. Brooks) ASCAP
JUDY SCOTT
Slapstix (Jack Shaindlin) BMI
JACK SHAINDLIN—Piano Solo
"Autobiography" (excerpt) Lawrence Ferlinghetti
True Blue Heart (Jack Shaindlin) BMI
JACK SHAINDLIN—Piano Solo
Little Boxes (excerpt) Malvina Reynolds ASCAP
THE TARRIERS
But, Where Are You? (Milt Gabler, J. B. Brooks) ASCAP
JUDY SCOTT

Side Two

- Ornette (segments) (John Benson Brooks) ASCAP
JOHN BENSON BROOKS TRIO
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"The Magical Underwear Panty (with Detachable Garters)" (excerpt) (Seymour Krim) 1941
"Give Me Your Tired" (excerpt) (Emma Lazarus) 1887
Love Is Psychedelic (Milt Gabler, J. B. Brooks) ASCAP
JUDY SCOTT
"The People, Yes" (excerpt) (Carl Sandburg) 1936
The Life I Used To Live (Lightning Hopkins) BMI
LIGHTNING HOPKINS
When I First Came To Town (p.d.)
CORINNE
Mend Them Fences (Robert Graves, J. B. Brooks) ASCAP
JOHN BENSON BROOKS
But, Where Am I? (Milt Gabler, J. B. Brooks) ASCAP
JUDY SCOTT
- Satan Takes (segments) (John Benson Brooks) ASCAP
JOHN BENSON BROOKS TRIO
Pie in the Sky (Milt Gabler, J. B. Brooks) ASCAP
THE RITES
"America the Beautiful" (excerpt) (Catherine Lee Bates) 1893
We Shall Overcome (fragment) BMI
(Zilphia Horton—Frank Hamilton—Guy Carawan—Pete Seeger)
"The Tree of Liberty" (excerpt) (Thomas Jefferson) 1787
"Black Dada Nihilism" (excerpt) (LeRoi Jones)

ACKNOWLEDGEMENTS

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To Jack Shaindlin for his piano solo portions from "50 Years of Movie Music", and
To the Tarriers for "Little Boxes" (words and music by Malvina Reynolds) © Copyright 1962, Schroeder Music Co. (ASCAP), used by permission
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"The Life I Used To Live" by Lightning Hopkins by permission of BELL RECORDS, INC.

THE TECHNICIANS

Engineers: Rudy May, Emil Korsen, Joseph Curran, George Chandler.
Editing Supervision: Milt Gabler

AVANT SLANT is a collage-in-sound, in which fragments of poetry, pop tunes, radio broadcasts, and Feiffer-like babble intermingle to form an aural history of "Right Now." It is *also* a twelve-tone jazz concert, an electronic poem composed in several media, and the first example of what may be a radically new art form. It resulted from a unique collaboration between a creative artist and a technical wizard.

The artist is John Benson Brooks, composer, arranger, pianist, and philosopher—a distinctly *original* man, who manages to enlarge everyone who comes in contact with him. The wizard and catalyst is Milt Gabler, without whom the library of recorded music in America would be woefully, even irreparably smaller, as his biography makes all too clear.

The record had its beginning a few years ago when Brooks played two tapes for Gabler. The first was a performance by the John Benson Brooks Trio, recorded on June 2, 1962, at the International Jazz Festival held at Howard University in Washington, D.C. Since 1959, Brooks had been working with Don Heckman and Howard Hart on the problems of improvising jazz in the twelve-tone serial and chance idioms, and this tape constituted the Trio's public debut, and (as it turned out) its final performance as well. The second tape was a curious mélange of air-shots, record-excerpts, sound-effects, and one-liners that Brooks had put together, more or less experimentally, under the generic title, *D.J.-ology*.

On first listening, the two tapes seemed to have little relation to one another, but it soon became evident to Gabler that a connection *did* exist. The same sensibility had shaped them both, and each described, from a different angle, a similar vision of the world. Gabler suggested that they might be intermixed to form a large, many-levelled work, and after months of collaboration in studio and workshop this record has emerged.

AVANT SLANT is not a mere documentary in sound, a sort of "Sounds Of Our Times" narrative, but a full-fledged creation of its own, in which music reverberates against words, and words reverberate against music, with a single, controlling intelligence as the point where they converge. The four self-contained jazz improvisations of the Trio are here as originally recorded, except that they have been broken up to form the context in which the other material is arranged, providing a comment on it, an elucidation, and an overall artistic structure. All by themselves, *The Twelves* (as Brooks calls these works) are intensely fascinating, and twelve-tone *aficionados* will want to tape them in sequence off this record so that they can hear the original twenty-minute concert as it was presented in Washington.

For others, AVANT SLANT offers a compact anthology of John Benson Brooks and Milt Gabler songs—mordant, insinuating, wryly humorous *lieder* of our time that take on new relevance, and new poignance, now that they are placed in the context of the contemporary, non-musical sounds out of which popular music has always come. One of them, by the way, has lyrics by world-famed poet Robert Graves, whose collaboration on an American pop-song is an event by anybody's standards.

For everyone, this record will be a new *kind* of listening experience, one that gets richer each time around, as its themes surface and fade and re-surface via the ironic juxtapositions and violent wrenches of context that Gabler's interpolations and creative editing have made possible. Here are the ghost-voices of such contemporary oracles as LBJ, ex-Governor Wallace, and perhaps Dean Martin, and Everett Dirksen—not to mention a host of other, more tentative voices that might very well be yours or mine. Here are echoes of the identity-crises, war, space-fantasies, racism and anxiety that haunt all our lives today. And here, as well, is that black humor which is so often our last defense against the confusion and sheer *noise* of a technological civilization that seems increasingly to measure its nerves in decibels. And woven through it all, the surge and eddy of this challenging music provides that coherence which art alone can shape out of the chaos of modern experience—a kind of non-verbal Chorus that is particularly eloquent in a word-buffed time.

Hear it *now*.

JOHN CLELLON HOLMES
Author: "The Horn",
"Nothing More To Declare",
and others.

Decca Stereo Records Can Be Safely Played On Today's Monaural Phonographs To The Maximum Sound Capabilities Of Your Equipment, Yet Will Reveal Full Stereo Listening Quality When Played On Stereo Phonographs.

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BIOGRAPHICAL INFORMATION

HOWARD HART, Drums (snare and cymbal only on this LP). Born in Ohio. His poetry has appeared in the *Saturday Review of Literature* and other magazines; he was for a while poetry editor of *Exodus*, a literary quarterly, and has published a book of poems, *The Sky of Orange Whispers*. He has also written for the theatre; *Deep Evil*, *Revenge On Little Orphan Annie*, and *Noontide*, a translation and adaptation of Claudel's, *Partage de Midi*, appeared off-Broadway, and was highly praised. Hart studied drums with Kenny Clarke and composition with Charles Mills.

DON HECKMAN, Alto Sax. Born in Florida and educated at Florida State University where he received a B.A. in music theory, Don Heckman has also studied composition with Dohnanyi and John Cage; also with Lee Konitz. He has also written jazz articles and criticism for *Down Beat*, *Metronome*, *American Record Guide* and conducted his own jazz record show on WBAI. More recently, he has written scores for a number of TV films and off-Broadway shows and, at present, has an Improvisational Workshop with Ed Summerlin.

JOHN BENSON BROOKS, Piano. Born in Houlton, Maine, John Brooks studied at the New England Conservatory of Music with George Cohen, Josef Schillinger, and later, after a stint as arranger for big bands and successful songwriter, with John Cage. He arranged for Les Brown, Tommy Dorsey, and Randy Brooks, among other bands, from 1943-1947. Some of his best-known songs are "You Came A Long Way From St. Louis," "Where Flamingos Fly," "Over The Weekend" and "Just As Though You Were Here," and he's had two LP's, *Folk-Jazz USA* and *Alabama Concerto*. His electronic composition, "Bird Meets Cage," was performed over WBAI in January 1961.

MILT GABLER, Artists and Repertoire, song-writer member of A.S.C.A.P. since 1947, and Decca Records executive since 1941. He has produced recordings by many of the most important performers in the world. A jazz recording pioneer (having founded the famous Commodore label in 1938), he was the subject of a two-part profile in the *New Yorker* magazine in March 1946. He has continued his work at Decca and is currently engaged in re-issuing the classic jazz recordings from the Decca library in its "Jazz Heritage Series."

JUDY SCOTT, Singer. Born in Durango, Colorado, she was discovered at 17 by Ralph Flanagan when he heard her sing the lead in a summer stock performance of *South Pacific*. She toured with the Flanagan band for a year, then joined the Jerry Lewis troupe playing the Sands Hotel in Las Vegas, Chez Paree in Chicago and Fountainbleu in Miami Beach, as well as taking part in Jerry Lewis' TV spectacular. Other TV appearances include the Ed Sullivan, Jack Paar, Merv Griffin and Johnny Carson Shows; and she has taken her own night club act to most of the major clubs in the U.S. from the hungry i in San Francisco to the Copacabana in New York.



Printed in U.S.A.

STEREOPHONIC

AVANT SLANT

(one Plus 1=11?)

A Twelve Tone Collage

THE JOHN BENSON BROOKS TRIO

DECCA

DL 75018

SIDE 1

7-11443

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC. NEW YORK, U.S.A.

1. (a) THE KING MUST GO (b) THE GODS ON HIGH
(c) PIE IN THE SKY (d) EL BLUEBIRDO (e) A BIRD CAN BE
2. (a) CHERRIES ARE RIPE (b) WHAT'S A SQUARE?
(c) SLAPSTIX* (d) TRUE BLUE HEART*
(e) LITTLE BOXES (f) BUT, WHERE ARE YOU?

All Selections ASCAP Except
2(c), 2(d) BMI*

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PRODUCTION

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SIDE 2

7-11443

REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS • A DIVISION OF MCA INC. NEW YORK, U.S.A.

1. (a) ORNETTE (b) LOVE IS PSYCHEDELIC (c) THE LIFE
I USED TO LIVE* (d) WHEN I FIRST CAME TO TOWN
(e) MEND THEM FENCES (f) BUT, WHERE AM I?
2. (a) SATAN TAKES (b) PIE IN THE SKY
(c) WE SHALL OVERCOME*

All Selections ASCAP Except
1(c), 2(c) BMI*

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PRODUCTION