

Popular Entertainments

by Philip Corner



1967

A Great Bear Pamphlet

Popular Entertainment No. 1

(any of them, done by
itself will be "Pop Ent.
No. 1". Otherwise, with
several together:
"Popular Entertainments"

A variety of individual entertainers, together
each representing a different popular or (especially) folk style

country music
hillbilly fiddler
cocktail sax
—— or piano
—— or combo "sweet music"
city folk guitar
singing strings
ragtime
Turkish oboe (zurna)
Japanese tunes on shamisen
Korean hour-glass drumming (chango)
pan pipes
sansa (African thumb piano)
domra Arab drum; dance drums

..... to be authentic — perhaps of not excessively intense expression
perhaps because it wants a kind of generality, an essence of a
style to reveal its nature through this grouping rather than
a particularly strong example would focus attention on its
self only.

: there may be included an element from the borderline of
the Western traditions :

melodramatic or coloratura from
the old opera gypsy or the like in
"concert" adaptations
B'way musical shows, sentiment-
tal "hits"
clarinet obligatos, mili-
tary march
cantorial, devotional

(These are to be a minor part of the ensemble, the overall
effect of which is not to be satirical. — These last few
somewhat hollow and pretentious things tend to that, but
in such fine company they should pick up another quality.)

; also nice little things like nursing
tunes on a toy piano. Or children's
songs.

I would like to hear it as the presence of "all". The
spontaneous and beautiful basic music manifestations of
a whole world and history conceptually for us at this
present one time. And to think that out of this
fantastic turned-on sound, would come more aware
possibility to listen afterward to the pleasure of any
single of the ones.

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starting: casually

(a light ensemble texture, of strumming and introductory chords, snatches—tryings out gradual introduction of all the players and in space, either from wings of stage or entrances and also around the hall, easy movement toward a central place during this time, enough individual attention to the overall effect that everyone at some point may play out a piece of his selection and it stand out for a moment clearly heard,

Then, moving into full presentation

Disperse through space, among spectators, around even here, being ins and outs of activity, and ups and downs of levels of it. Let this come out of the feeling of the performers, who having lived through this a number of times get a clear sense of ensemble and relations.

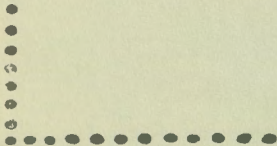
***This note not to exclude that players, appropriately supported by the mass texture, will not want to give out with full and imaginative moments.**

It comes to refocus. To climax. Together and close, on center stage. And out with continuous performing, growing.

***That note not to need inhibiting at this point. Players go off at individual chores. Keeping up their art to their place of exit, especially the later ones—That it not be a petering out at all. But joyous and alive to the last time.**



[Actually, all that is not-necessary to be specific when it is good enough. The essence of it... The possibilities. Sometimes the players like to make it themselves, all how it goes. That can be nice (nicer)]



or room full of loops might be with it



The loop-full room : might be with some other thing playing, for a song & dance


One player who is soon joined by another . . . and another another, joining harmonizing increase the participators. everyone wanting to join in.

another one
another music. playing and joined in

and others——increasing clusters of independent singers and players, their popular musics, beats and harmonies floating together

how marvelous (how marvelous for worldly images. The universe of varieties!) of varieties

with dancers (if) to the beats.....steps of each particular style spread out the space. Try to interpenetrate, the groups pass through each other, sharing the space and being coherent



There is so much dynamic around
If there must be the Energy Solo
make it far away. Like if you can
only see it all and the hearing is off.
Even twice removed seen in a mirror
—a celluloid and reduced further.

as a place for slower solo (be it the
incongruous classic-soul be it a one
of the mode and with it but on the
border of feeling and questionable)
The space is spotted upon, as she
enters it. Take it while the din is
mounting! Only late in time will the
permission be to be listenable. But
that does come about....
Ending optional.

DANCING MUSIC,

Beat-beat on tape—continuous and long, make it up of
many selections (rock 'n roll) fragments joined together—
sometimes sharp splice, sometimes dissolved into
each other, occasionally even overlapped But—always
the same tempo never lose a beat. Choose wild
driving ones, played (must be) from speakers surrounding
engulfing the area, overpowering loud and bass
brought-up so the sheer pulse drowns everything.

(visual amplifying and multiplying relatively
optional)

10,000 teen-age girls* twisting frugging jerking
swimming rocking monkeying grinding dogging rolling

out! door-side
arena music

variety in lengthy performance—
moments, glimpses—
concentrations in space
pauses of some resting
pauses of some resting
spotlite on a solo, moving

sound: directions of special
sounding

only
occasional

*will the boys in time move in join on?

! The Africans doing our new dances. Our new
dances doing in traditional Tropic costume.

Women in Topless. spirit unity of civilization
advanced to the a primitive physical
clothing enlightenment /

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