

*Selby*

# 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")

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television broadcast. (Manufactured in the United States of America.)

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, sentimen-  
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.

**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,

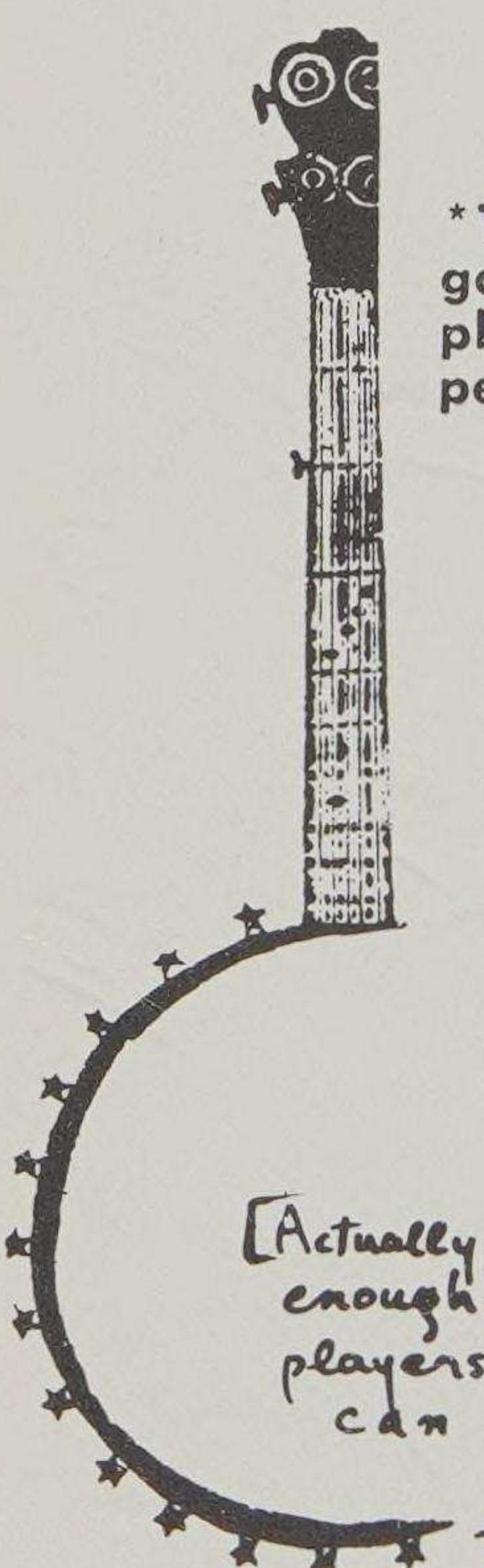
**Then, moving into full presentation**

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.

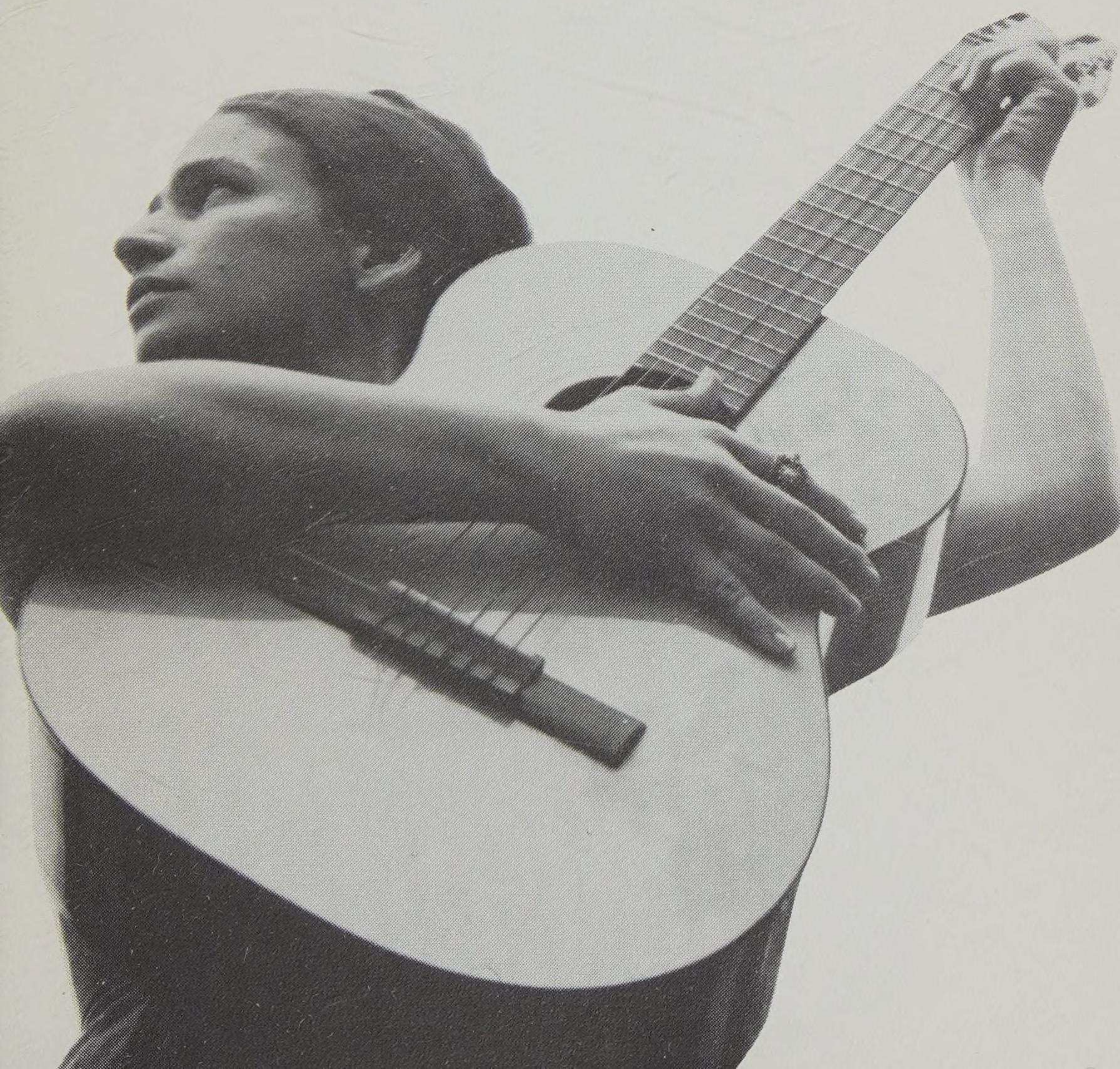
\* This note not to exclude that players, appropriately supported by the mass texture, will not want to give out with full and imaginative moments.

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) ]



## Especially for indoor scene

very loud beat, beat music

**sources of sound.**

A one source of sound concentrate in a space  
one other source of sound concentrate in a space  
and ...

(date of composition 1966) when this will if be done again know the source pop sound. You may keep it fast in that (good as history). If to be kept up at contemporary keep then it up the level of rolling-stones!

My choice for the sound **sounds**. One essence of this music the Beat driving pulses; loud to put its physicality with- inside you . amplifying intimate within Body. Electronic power the other essence, the loud ness-unbelievable quantity volume of sound! humanized) new immediates electronic music coming from speakers. and, or liveband amplify instruments

Fill. filling the space. very very loud to high volume that keeps it pure at perfect fidelity sound. Yet points of concentration; speakers close to some heads that sound for them preferred. Prefer them in clusters. Build relation of that density to the total sound of whole room, so it goes together. And preferred source in the mind still belongs! with and not just listen to. (probably complicate things. Maybe 2 tracks necessary in it. How many? Yet not-too-much for each that its own clearness be blurred) The whole make of these sharp accumulations; the beat the body part wanting pulse miraculously preserved in this complex, this sound-image of a super-sense. This music sound beyond any each one (\*)

The nature favors solids to be prolonged elements individual but sustained in a time. A solid wash of sound, breakings and lower to soundings (momentary).

And the live and seen amplified groupplayers, stage and lit (entrance) throwing it back at the mass-discs. Or each other when there are more of them, groups, bands. Their songs kept going kept up, high. Abrupt changes, internal sharp edges, repetitive riffs beat into; starting not always as at beginnings. Clean and strong end.

(\*) you'd have been glad the beats of all could that keep Beating peoples feet and tap time.

144  
152  
982-3255

# PULSES

-program notes -

BENJAMIN



SWING OUT WITH  
*The Sonnix*  
4

EDDIE  
ERNEST

POPULAR ENTERTAINMENTS by Phillip Corner

CALL INSTRUMENTAL AND

Featuring THE SONIX (Arnold Heredia, Benjamin Montez,  
Ernest Gonzalez, Eddie Casals)

- Cyrelle Forman - voice and arab drum
- Max Neuhous - bells
- Kathy Mac Donald - voice and guitar
- Malcolm Goldstein - violin
- Mike Sahl - banjo
- Jackson Mac Low - fife and tabor
- Susan Hartung and Victor Lewis - voice and guitar
- John Gibson - clarinet
- Vincent Wright - saxophone
- Philip Lofford - trumpet
- Henry Flynt - violin
- Lee John Herbert Mac Dowell - toy piano and whistle
- (Terry Riley - piano)
- Meredith Monk - voice
- Steve Reich - melodica
- Takehisa Kosugi - shamisen and hichiriki
- Charlotte Morman - cello

- Mike Kientec
- Deborah Lee
- Die
- Takehisa Kosugi
- Steve Reich
- Jackson Mac Low
- Mike Sahl
- Susan Hartung
- Malcolm Goldstein
- Phillip Corner
- Cyrelle Forman

Popular Entertainments

Monday - January 30  
ANGRY ARTS NEW MUSIC  
Community Church,

35 St. & Park Ave.  
8 PM

records collection of (so, stylistic)

lively dance style; and sentimental  
a possible here to be slightly amusing,  
satirical.  
(all the rest here is respect and ecstasy)

old-fashioned  
and the possibly  
contrasted beat-up  
sound (how appropriate)  
scratch-records  
against newness of  
hi-fi (follow the  
modern section)

yet something good-natured  
nostalgic & evoking

WHEREVER  
EXHIBITED

performer with the pile a number of phonograph machines

- put on records - fast
- take some off - slower
- put more on. change particular playing... change timing of doing it.
- sometime a few on - unchanging a while or one, even (not on alone, for long)
- sometimes all ..... change the all-on more slowly change them very fast

choose your way; one performer (performance)

have If 2 or more: - player records machine

distribution of the space

Add record players

Add additions

and/or start one record (preferred) continuous others tried singly, shortly, against over it

changing volumes, specifics presented (moments) bring in machines, but sparse, on and off, listening to every little thing....

Set up and wait for concordances (Lili Marlene in German and English, etc.) Add to density and build rapidly of changing to towards ending as ending, diminishing—volume. But a total, a blur, a complex

(... changing to something—else)

**Perhaps Possibly Energy-solos**  
imagined rather as frenzied dancing  
than music soloing. Background-  
Underfoot Sound may be records. Re-  
quires the livebody visions of several  
source-like say: latin-American folks,  
Africa tribal, the best of Hullabaloo,  
what we hear of voodoo, revival  
meeting peaks, whirling dervishes,  
more of what free people will find  
to do with themselves, (could be film  
as well as live-giving possibility of  
direct superposition, and giving each  
image definite segments of screen.  
Otherwise same conditions as live  
individuals)

Staging considerations (when possi-  
ble, use them together at times in one  
performance): in places around the  
spectators—may be changing in  
course; localized in front of viewers,  
all in view but each on a particular  
front-back axis moving, all in a small  
circular space, which center may  
move in and around each other,  
touchings not to disturbance. This  
may be before but better if able  
among aisle-between in the audi-  
torium. There may be times of a  
prominence for one especial (or two!)  
but such be changing and fleet, not  
in pattern nor egotistical. Music—  
all the musics playing—going, all  
that time. And maybe like with  
headphones for the listeners—  
turning up and off whichever of  
sounds. Or sub phones for dancers  
... only they hear—others see on.


**background material (opt)**

several radios. Tape make up of comedian routine, audiences, Muzak,  
other background entertaining materials!

Keep it down... in back.

roars of lions, dogs! (cats) Burlesque Show

counterpoints of whole complexes:  
an outside system against this (these)  
room(s), adjacent buildings, etc.  
Other styles (each in counterpoint as  
appropriate: marching Bands——  
Amsterdam draai Orgels——and the  
like——



automatic circle counterpoint——  
——imagine to content.

**Interludes short preludes, etc.**  
**2 or more tracks of steam calliope**  
**mixed marches (like Sousa) forward &**  
**back and together**

**and might be with room full of loops**

**or room full of loops might be with it**



**The loop-full room : might be with some other things 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

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 dinner  
mounting! Only late in time will the  
permission be to be listenable. But  
that does come about....  
Ending optional.

HIGHEST  
AWARDS  
WHEREVER  
EXHIBIT

**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 amplificating 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

## A checklist of Great Bear Pamphlets

**Bengt af Klintberg, The Cursive Scandinavian Salve.** Short, lyric Happenings by the brilliant Swedish anthropologist/poet. \$0.80

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