



ERIC BENTLEY
sings
**THE QUEEN
OF
42nd STREET**
and
other songs by
**JACQUES
PRÉVERT**
and
**JOSEPH
KOSMA**

M
1731.18
K86
E68
1974

MUSIC LP

FOLKWAYS RECORDS FG 8581

SIDE 1

1. After School
2. Childhood
3. Song for the Children in Winter
4. Kids Who Love Each Other
5. Chanson
6. Barbara
7. The Garden
8. Paris at Night
9. Immense et Rouge
10. Cafe au lait
11. Noises in the Night

SIDE 2

1. This Love
2. The Dead Leaves
3. The Lighthouse Keeper Loves Birds
Too Much
4. The War is Over (1945)
5. The Queen of 42nd Street
6. Paris in August
7. The Richest City in the World
8. Buddies in Bad Times

© 1974 FOLKWAYS RECORDS AND SERVICE CORP.
17 W. 60th ST., N.Y.C., U.S.A.

Library of Congress Catalogue Card No. 74-750165

ERIC BENTLEY sings
**THE QUEEN OF
42nd STREET**
and other songs by
JACQUES PRÉVERT
and **JOSEPH KOSMA**

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

Photo of Eric Bentley
by Joel Daven.

FOLKWAYS RECORDS FG 8581

ERIC BENTLEY sings
THE QUEEN OF 42nd STREET and other songs
by JACQUES PRÉVERT and JOSEPH KOSMA.

LIBRARY
UNIVERSITY OF ALBERTA

ERIC BENTLEY SINGS THE QUEEN OF 42ND STREET
and other songs by Jacques Prévert
and Joseph Kosma

M
1731.18
K86
E68
1974

At the piano and organ: James Johnson

Copyright © 1970, 1974 by Eric Bentley (ASCAP)

MUSIC LP

JACQUES PRÉVERT was born in Paris in 1900 and lives today in Antibes, as perhaps the most eminent French poet of our time.

JOSEPH KOSMA (1905-1969), naturalized as a Frenchman in 1949, had lived in Paris since 1933. He was born and raised in Budapest. In addition to his Prévert songs he composed about a hundred film scores, of which the most famous is the one for Children of Paradise (screenplay by Prévert). In its obituary of August 9, 1969, *Le Monde* cited as Kosma's chef-d'oeuvre the opera Les Canuts.

JAMES JOHNSON: At the time James Johnson made this album with Eric Bentley he was rehearsal pianist at the Metropolitan Opera House. He has since accepted the position of Chef de Chant at the Opera du Rhin in Strasbourg, France.

ERIC BENTLEY, author of The Theatre of Commitment and other books, has made half a dozen other albums, chiefly for Folkways. He has also produced a series of over 50 Bertolt Brecht programs for Pacifica Radio.

Popular in the original French throughout Europe, the songs of Prévert and Kosma are here presented for the first time in English.

There are 19 items. First, songs of childhood: "After School," "Childhood," "Song for the Children in Winter," "Kids Who Love Each Other."

Second, love songs: "Chanson," "Barbara," "The Garden," "Paris at Night," "Immense et Rouge," "Café au lait." "This Love" and "The Dead Leaves" are songs on that favorite French theme, love remembered. "Noises in the Night" is, if you will, about love murdered. The word that may be hard to make out in "Barbara" is "Ushant," the name of an island near Brest: younger listeners may need telling that the story of this lyric belongs to the years 1939-1945.

Third, songs with social themes. "The Lighthouse Keeper" is a parable which no student of politics in our time should find obscure. No one who has ever been broke will miss the point of "Paris in August" or "Buddies in Bad Times." The only lyrics in the album which don't stay close to Prévert's French are "The Richest City in the World" and "The Queen of 42nd Street." The French original of the former is rooted so deeply in Paris that it cannot be dug up. What Eric Bentley has done is to write a similar lyric about New York. The French original of "The Queen of 42nd Street" was about a woman; in fact the lyric appears in the published screenplay of Children of Paradise,

though not in the film itself, and was to be sung by the whore-heroine. With Kosma's approval, Eric Bentley adapted it to the New York scene.

All translations are by Eric Bentley.

The songs were recorded in Studios 58, 150 West 58th Street, New York City, by Jerry Bruck (Posthorn Recordings). Mr. Johnson played a Steinway piano and an Allen Electronic Theatre Organ.

Mastering by Sterling Sound.
Cover photograph by Joel Daven.
Project Coordinator: Ed Woodard.

This record was recorded using the Dolby process, in fully compatible stereo. It may be played on any mono or stereo phonograph.

Side One: After School
Childhood
Song for the Children in Winter
Kids Who Love Each Other
Chanson
Barbara
The Garden
Paris at Night
Immense et Rouge
Café au lait
Noises in the Night

Side Two: This Love
The Dead Leaves
The Lighthouse Keeper Loves Birds Too Much
The War is Over (1945)
The Queen of 42nd Street
Paris in August
The Richest City in the World
Buddies in Bad Times

PRÉVERT, KOSMA AND I
by Eric Bentley

The GI's came back from Paris talking about Jacques Prévert in 1945, and that was how I first heard about him. Frank Jones translated some of the poems; and later Lawrence Ferlinghetti; later still, Teo Savory. If I say all these gifted and gallant translators failed to satisfy my hunger for Prévert in English, it is not by way of implying that I can translate him better. Or maybe it is: but only in the sense that he is better translated when sung, and I sing him. But in this translation process, there is a third party to credit: Joseph Kosma.

Do you recall the movie Children of Paradise? You must; it is unforgettable. But nine moviegoers out of ten remember Jean-Louis Barrault, and the tenth remembers Pierre Brasseur, or possibly Arletty as Garance. No one remembers that the screen play is by Jacques Prévert, much less that the score is by Joseph Kosma. Or mostly: it seems there were other composers on the lot. Perhaps there was a squeeze on Kosma, though Prévert has said

he was the only composer that he, the author, worked with on the film. One of their best songs -- Prévert's and Kosma's -- was squeezed out of the film. It is in the published screenplay. (Published in English now, by Simon and Schuster, but not under the names Prévert and Kosma, nor yet those of Barrault, Brasseur, and Arletty. "A film by Marcel Carné," the title page reads.) The song I'm talking about is called, "Et puis apres?" It seemed terribly French still, even in English, when I tried it out in the DMZ Cabaret a couple of years ago. Remote. World of Maurice Chevalier. Toulouse Lautrec, almost. So I re-did the lyric. For us, for New York, for today.

THE QUEEN OF 42nd STREET

I'm made for your delight, so what else can I do?
My hair is far too blond, my eyelids are too blue
My lips are far too red, my teeth are far too new
So what, so what? If that's the way I am?
Some like me that way too!
So what? What's it to you?

This is the way I am. Yes, I'm just made this way
And when I want to laugh, why then, I laugh all day
I dig the guy that digs me, so how am I to blame
If the guy that digs me is not every night the same?
Well, that's the way I am, I'm made this way you see
And what more do you want? What do you want from me?

So what else can I do? I'm made for your delight
My shirt is far too gaudy, my pants are far too tight
The days are past when I would disrobe in the light
So what, so what? If that's the way I am?
Some like me that way too!

So what? What's it to you?

This is the way I am. Yes, I'm just made this way
And when I want to laugh, why then, I laugh all day
I dig the guy that digs me, so how am I to blame
If the guy that digs me is not every night the same?
Well, that's the way I am, I'm made this way, you see
And what more do you want? What do you want from me?

What's it to you what happened? It's ancient history
It's true that I loved someone, it's true that he loved me
Like kids who love each other in all simplicity
Love, love, love, love, what's all this mean to you?
There's nothing I can do!
I'm made for your delight.

This is the way I am. Yes, I'm just made this way
And when I want to laugh, why then, I laugh all day
I dig the guy that digs me, so how am I to blame
If the guy that digs me is not every night the same?
Well, that's the way I am, I'm made this way, you see
And what more do you want? What do you want from me?

Copyright © 1970 by Eric Bentley (ASCAP)

For this album I did all the songs into English, except for a couple you can understand with high school French, and usually I stuck with the original, pretty much word for word. However, one song seemed to depend on the audience's knowing Paris boulevard by boulevard, so I switched to avenues and New York. The thing is still rather old world, closer to old Third Avenue with the El than to the lower East Side of today with its crowds of hippies and theatregoers.

THE RICHEST CITY IN THE WORLD

Third Avenue's not what it was, the El's no longer there
Yet still the derelicts abound and beggars still go bare
In the doorways starving bums try to sleep (it's too cold)
And prostitutes, like antique dolls, still walk the

streets at sixty five years old.
From night to night and from day to day
New York is the richest, but me I live this way
I don't have a job or a roof above my head
I hang around and hang around and then one day
I'm dead
From day to day and from night to night
New York could be such a very different sight
It's a funny city, a funny way of life.

On Second Avenue I saw a tall young Negro man
Devouring garbage that he'd stolen from the garbage man
A Spanish boy red with blood, bleeding there on the street

"The man was here," he said to me, "the man was here,"
and passed out at my feet.

From night to night and from day to day
New York is the richest, but me I live this way
I don't have a job or a roof above my head
I hang around and hang around and then one day
I'm dead
From day to day and from night to night
New York could be such a very different sight
It's a funny city, a funny way of life.

First Avenue last night I saw the youngest little tramp
He lay in an old shoebox underneath the blue street lamp
The infant slept the deepest sleep, what a wonderful sleep
The final sleep of all -- it's the best thing to do on any avenue.

From night to night and from day to day
New York is the richest, but me I live this way
I don't have a job or a roof above my head
I hang around and hang around and then one day
I'm dead
From day to day and from night to night
New York could be such a very different sight
It's a funny city, a funny way of life.

Copyright © 1970 by Eric Bentley (ASCAP)

TWO AMERICAN COMMENTS ON JACQUES PRÉVERT

1.

One of the first things I saw in Paris last January (1945) was a tiny magazine called L'Eternelle Revue. It had a cover design by Picasso and labeled itself as having been edited, in its underground days, by Paul Eluard. This was the first number of its above-ground series, and I don't know if its eternity outlasted the second. But in the evening murk and chill of the Gare St. Lazare it was radiant, and I bought it. It contained some poems by Jacques Prévert of whom I had never heard. They entranced me. They were gay without being silly, sad without making a show of gloom.

Since then I have found out a few things about Jacques Prévert. He has been writing poems and film scenarios for years. His earlier films were surrealist in tendency, and his later ones include two that are known in the States, Quai des Brumes (Port of Shadows) and Le Jour se Lève (Daybreak), and one that will be: Les Enfants du Paradis. His poems have appeared in many magazines, but not in a book yet.

Six months later, in Paris on leave from Germany, I met Jacques Prévert at the Café de Flore. I had just seen Les Enfants du Paradis. It lasts over three hours, and is a richly romantic history of a mime, a tragedian, a murderer and a nobleman who all love the same woman. Prévert asked me what part I liked best, and I replied without hesitating (or thinking): "The pantomimes." These acts - by Jean-Louis Barrault as the mime. Deburau - are of course the only parts of the picture in which Prévert's brilliant dialogue does not figure at all, and my answer, I learned later, greatly amused the friend who had introduced me to Prévert. But he had written the pantomimes too - that is, thought up their stories and gestures - so I was let off easily.

I then told the poet how I had discovered his work and translated "Inventory" on the Western Front, and he seemed very pleased. In his blue polo-shirt and old slouch hat he looks pleased most of the time. He is at the height of his career these days, and my friend said he is the King of the Café de Flore. Everyone who entered it came up and shook his hand.

We talked a little about American writers. He can't stand Saroyan, but likes Steinbeck and Faulkner and considers Caldwell's God's Little Acre the best book of the century. Other phenomena he admires are New York City and Brecht. He is, in fact, more like Brecht than like any living French writer.

-- This was written by Frank Jones when he was serving with the U.S. Army in World War II; later he was to win a National Book Award as translator of Bertolt Brecht's Saint Joan of the Stockyards.

2.

Jacques Prévert, familiar in America for the scenario of The Children of Paradise and the lyrics of "La Vie en Rose," is best known in France as a poet. And here lies the scandal behind "le cas Prévert." For in a day of small and increasingly academic audiences for poetry, Prévert has been able to enfranchise poetry for a large public. He has been called the only "poet of the people" since Villon. He has also been denied the title of poet. But then one may imagine what might take place in critical circles here if Robert Graves or Kenneth Rexroth -- to take names almost at random -- were to become more widely read and better liked than Edgar Guest.

Prévert's poetry is particularly lucid, precise, lyrical, and colloquial -- qualities which suggest the success of his song lyrics. Relying hardly at all on metaphor (is there a less metaphorical poet?), his poetry depends on a simple narrative line and enumerations of objects and gestures in casually odd juxtaposition, heritage of a surrealist past and suggestive of cinema montage.

Prévert is at once cynical and lyrical, harsh and tender. Without believing in Original Sin, he is obsessed by poverty, war, and a myriad other forms of social misery and oppression. Committed to a belief that man's destiny is joy, he is vigorous in denouncing the permanent conspiracy kept going by the "empêcheurs de danser en rond." "Notre Père qui êtes aux cieux," he writes in one of his poems, "restez-y -- Et nous nous resterons sur la terre -- Qui est quelquefois si jolie." He delights in the world and, though a passionate critic, has never become bitter, insisting that he has never written the word "hate." There is much of Prévert's outlook in Breugel, Daumier, and Blake. For Prévert is a romantic, and a romantic, says Alex Comfort, is a man who knows that he "has two enemies, Death, and the obedient who, by conformity to power and irresponsibility, ally themselves with Death."

-- This was written by J.D. Allen when he translated Jacques Prévert's play A United Family for inclusion in Eric Bentley's anthology Let's Get a Divorce! (1958).

Jacques Prévert's works in English translation

At the time this Folkways album is being put together (1974) two of Prévert's screen plays are

in print with Simon and Schuster in their paperback Classic Film Scripts series: Children of Paradise and Le Jour se lève. Also in print is a 71-page booklet of poems under the title Paroles, published in 1958 by City Lights in San Francisco, translator Lawrence Ferlinghetti. And two booklets of under 50 pages each under titles Prévert and Prévert II, published in 1967 by Unicorn Press, Santa Barbara, translator Teo Savory. Perhaps the first group of Prévert poems to appear in English were the ones that Frank Jones translated for the Magazine Briarcliff Quarterly (1945) under the title A Garland of Jacques Prévert. Prévert's one-act play A United Family, translated by J.D. Allen, has been continuously in print since 1958 as published in Eric Bentley's anthology Let's Get a Divorce! by Hill and Wang

PREVERT (Jacques), Homme de lettres. Auteur de films. Né le 4 février 1900, à Neuilly-sur-Seine (Seine). Fils d' André Prévert, Employé de mairie, et de Mme, nee Suzanne Catusse. Mar. en premières noces, le 30 avril 1925, avec Mlle Simone Dienne; en secondes noces, le 4 mars 1947, avec mlle Janine Tricotet. Etudes: Ecole communale à Paris. Carr.: consacrée à la littérature et au cinéma. Oeuvres: "Paroles", "Histoires", "Spectacle", "La Pluie et le beau temps", Adaptateur et Dialoguiste des films: "L'affaire est dans le sac", "Drôle de drame", "Quai des brumes", "Le jour se lève", "Les Enfants du Paradis", "Lumière d'été", "les Visiteurs du soir", "les Portes de la Nuit", "les Amants de Verone", "la Bergère et le Ramoneur", "Notre-Dame de Paris", etc. Dialoguiste du film "les Amours célèbres" (un sketch). Coauteur du film de court métrage "Paris mange son pain". Violons d'Ingres: le dessin et les collages. Adr.: privées, Saint-Paul-de-Vence (A.-M.) et 82, boulevard de Clichy, Paris (18^e).

- From Who's Who in France 1967-8.

THE COMPOSER JOSEPH KOSMA IS DEAD

(from Le Monde, August 9, 1969)

As was reported in our late editions, the composer, Joseph Kosma, died Thursday at the age of sixty-four on his estate "la Côte Sauvage" in La Roche-Guyon (Val d'Oise) of a heart ailment.

A Truly Popular Musician

Joseph Kosma had a rare talent: he was a truly popular composer. Not "popular" the way Gounod or Delmet was, but popular in the rarer sense of trying to capture in his work the soul of the people, something which many musicians attempted to do during the period between the two world wars. Few men succeeded at this task in France or abroad -- Kurt Weill's successes owed much to Brecht, while those of others were characterized by a somewhat dull socialist realism like that of Shostakovich. We realize today that the works of a militant socialism or Guevarism are directed more towards leftwing intellectuals than they are towards the crowd.

Kosma, on the other hand, followed an original path, and one can only regret the fact that circumstances prevented him from pursuing it further. Born in Budapest on October 22, 1905, he studied composition at the Franz-Liszt Conservatory (contrary to a slanderous legend to the effect that he had no elementary knowledge of composition), became assistant orchestra leader at the Budapest Opera, and then obtained a scholarship which took him to Berlin. There he spent his time with avant-garde musicians, and doubtless came under the influence of the Brecht aesthetic.

In 1933 he settled in Paris -- he became a naturalized French citizen in 1949 -- and, leading the difficult life of a foreign composer, gradually forged his style. He

first became a popular musician with the celebrated songs he wrote to words by Prévert, Aragon, Apollinaire, Carco, Desnos, Queneau, Sartre, songs which were sung in the cabarets but were hummed by everyone. One also heard Kosma's music in many films without knowing it was his -- in Enfants du Paradis, Les Portes de la nuit, Les Amants de Vérone, Juliette, and La Clé des songes, the last winning him the music prize at the Cannes Festival of 1951.

One heard his music when watching Roland Petit dancing Rendezvous, Yvette Chauvire in l'Ecuyère, or Jean-Louis Barrault interpreting the pantomime Baptiste.

Less well-known are his oratorios inspired by the war and other events of his time: Les Ponts de Paris and A l'assaut du ciel, Ballade de celui qui chantait dans les supplices. All of this led up to what will undoubtedly always be considered Kosma's chef-d'oeuvre, Les Canuts, first seen in Budapest on April 2, 1959, later becoming a brilliant production of Louis Erlo's at the Opera of Lyons in 1964 (see Le Monde of April 14, 1964). A drama concerning an oppressed working class in revolt, because of its intensely emotional drama and music it got you by the throat more than any historical or political expose, no matter how well documented, could ever do.

A conspiracy of silence surrounded this work, which profoundly shocked the elite of Lyons, and as a result, despite its high artistic quality, it has not been staged anywhere in France since. Nevertheless, the production did impress the labor unions in Lyons -- Louis Erlo gained their respect as a result of it -- and he knows that he can count on them to support this new kind of "popular opera" when he starts up again in Lyons in October. It was only right that it should open with a creation of Joseph Kosma's, les Hussards (taken from a play by P.-A. Bréal), in which one will doubtless rediscover the quivering tenderness, the simple and fraternal accent of a man who, for a long time, was thought of merely as an admirable song-writer.

- Jacques Lonchamp

Le Monde further notes:

Among the condolences received by the Kosma family was a message from the political bureau of the Communist Party of which the composer was a member.

KOSMA (Joseph). Compositeur de musique. Né le 22 octobre 1905, à Budapest (Hongrie). Fils de Bernard Kosma, Professeur, et de Mme, née Zelma Austerlitz. Marié. Etudes: Conservatoire national de musique de Budapest. Dipl. : Bachelier, Diplôme de composition et de chef d'orchestre Carr.: consacrée à la musique (depuis 1925), à Paris (depuis 1933). Oeuvres: musique de nombreuses chansons (poèmes de Jacques Prévert): "les Feuilles mortes", "Les enfants qui s'aiment", "Barbara", "Si tu t'imagines", etc. Musique de plus de cent films parmi lesquels. "la Grande Illusion", "les Enfants du Paradis", "Juliette ou la clé des songes", "la Bergère et la Ramoneur", "Elena et les hommes", "Grand'Rue", "Tamango", "le Déjeuner sur l'herbe", "le Testament du docteur Cordelier", "Crésus", "le Caporal épinglé". Compositeur de la musique de plusieurs ballets dont "le Rendez-vous" (Roland Petit), "Baptiste" (J.-L. Barrault), "le Proscrit" (G. Skibine, opéra de Nice, 1963). Musique de scène: "Histoire de Vasco", "Comment va le monde, M'ssieu? il tourne, M'ssieu". Opéras: "les Canuts" (Staatsoper à Berlin, 1959; opéra de Lyon, 1964), "Un amour électronique" (Théâtre de France, 1962; opéra de Budapest, 1963; opéra de Bâle, 1966). Dist.: Prix du Festival de Cannes, 1951. Adr.: privée, 91, rue Ampère, Paris (17^e).

- From Who's Who in France 1967-8.



ERIC BENTLEY ON FOLKWAYS RECORDS

The following Eric Bentley albums are currently available:

- | | |
|---|--|
| <p style="text-align: center;">NEW RELEASE</p> <p>ERIC BENTLEY SINGS THE QUEEN OF 42ND STREET
and other songs by Prévert and Kosma
<i>Folkways (FG 8581) \$6.98</i></p> | <p>THE EXCEPTION AND THE RULE
the original Off Broadway cast album of the whole play, music by Wolpe
<i>Folkways (FL 9849) \$6.98</i></p> |
| <p>BENTLEY ON BRECHT
music by Weill, Eisler, Wolpe, Dessau
<i>Folkways (FH 5434) \$6.98</i></p> | <p>THE ELEPHANT CALF
cast of the National Company with Logan Ramsey as Polly. Album also includes DEAR OLD DEMOCRACY by Eric Bentley and Arnold Black, Bentley as vocalist
<i>Asch (FL 9831) \$6.98</i></p> |
| <p>BRECHT BEFORE THE UNAMERICAN COMMITTEE
a recording of the actual encounter of Brecht with the notorious Parnell Thomas
<i>Folkways (FD 5531) \$6.98</i></p> | <p>BENTLEY ON BIERMANN
Wolf Biermann's songs sung by Eric Bentley
<i>Folkways (FH 5432) \$6.98</i></p> |
| <p>SONGS OF HANNS EISLER
28 songs, mostly by Brecht, sung by Eric Bentley
<i>Folkways (FH 5433) \$6.98</i></p> | <p>Available from -- Spoken Arts, 310 North Ave., New Rochelle, N.Y.</p> <p>A MAN'S MAN
the original Off Broadway cast album with John Hefferman as Galy Gay
<i>Spoken Arts (SA 870) \$5.95</i></p> |

Wasserfish

