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MOTHER GOOSE OF MONTPARNASSE

SELECTIONS FROM THE WRITINGS OF

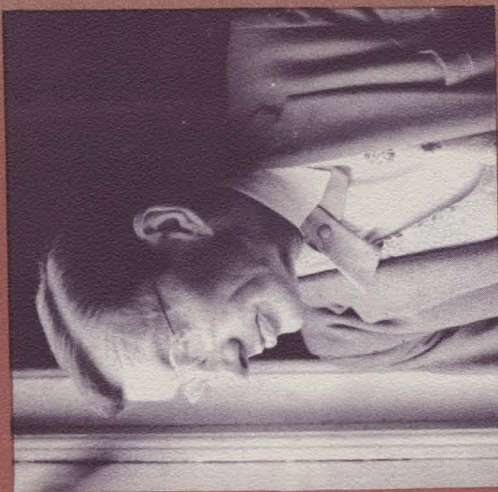
GERTRUDE STEIN

READ BY ADDISON M. METCALF

Arranged and Directed by Martin Donegan / Produced by Scotti D'Arcy / Poet's Theatre Series No. 8



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ADDISON M. METCALF
THE KING OF STEIN COLLECTORS.
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MOTHER GOOSE OF MONTPARNASSE

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DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE Poet's Theatre Series No. 8

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MOTHER GOOSE OF MONTPARNASSE

Selections From The Writings Of Gertrude Stein

READ BY ADDISON M. METCALF

ARRANGED AND DIRECTED BY MARTIN DONEGAN

PRODUCER / SCOTT D'ARCY / POET'S THEATRE No. 8

SIDE 13 - INTROLUSION

SIDE 2 - THE MIDDLE HALF

In a departure from his usual theatre element of actor-director Martin Donegan invades the field of letters with his Irish sense of humour. His explanation of this phenomenon is "Donegan Metcalf-therefore Stein". Initial interest in Miss Stein's writing was aroused by Mr. Metcalf, one of the foremost collectors of Stein memorabilia. The thought of recording words that had been written to be read was not especially appealing unless some result could be achieved on 'record' that would add to the 'printed' word. Perhaps the proper selections could be found and arranged in such a way as to serve as an introduction to potential readers of Stein. This might be sufficient reason to record.

The labyrinth was entered. In the research that followed a discovery was made -- this discovery was used as a 'key' in traveling through the maze. The discovery? -- Miss Stein's humour. With this 'key' the enigma of Stein was broached. Some of her secrets were yielded up. Some of the richest produce of this yield was presented on this album. Now -- not only a mere 'introduction to' but also 'an explanation of' Stein for those who use the 'key' when listening to it.

We are confident that the listener's experience of this album will move him to plow the fertile field of Miss Stein's other writings and reap his own harvest. A harvest that will transform Miss Stein from a "writer's writer" to a "reader's writer".

We invite you to enter the world of "Mother Goose of Montparnasse" -- "It shows shine."

Addison Metcalf

ADDISON METCALF



Mr. Metcalf has had long and varied experience in theatre as a producer, writer director, actor and consultant. He has been associated with such noteworthy productions as "Dear Brutus," "The Little Foxes," "Born Yesterday," "Wisteria Trees," etc. His solo production was "An Evening Of Gertrude Stein." He was the Stein consultant for the off-Broadway revival of Miss Stein's "Yes Is For A Very Young Man." Currently Mr. Metcalf is associated with "Shakespeare For Students Productions."

Addison M. Metcalf is considered one of the finest collectors of Gertrude Stein in the country. Mr. Metcalf's Steiniana Collection rests in the Library of Scripps College, Claremont, California. He has also made notable contributions to the theatre libraries of Yale and Princeton Universities. Mr. Metcalf has worked on several anthologies dealing with the sections on Stein. He acted as consultant to Elizabeth Sprigge when she was writing her biography of Miss Stein. Mr. Metcalf is the advisor to Poet's Theatre for their Gertrude Stein Record Series released through Folkways Records. "The Mother Goose Of Montparnasse" FL 9746 - Folkways Records presents Mr. Metcalf reading several of his favorite selections from Stein.

MARTIN DONEGAN



Martin Donegan's acting scope has been demonstrated by his playing of such roles as Michael Cassio in "Othello", the deposed King in "Richard II" and in the contemporary play "The Story of Two Afternoons" in which he portrays Scott Fitzgerald.

He has directed numbers of plays and readings. These include Shakespeare's "Hamlet", "Richard III", "Othello" and "Macbeth".

SIDE 13, BAND 1 SONNETS AND PORTRAITS

SONNETS THAT PLEASE

I please the ribbon the leather and all. I please the Christian world. I please the window the door and the bird. I please the Hindoos a third. And Elsie Janis.
I follow the sonnets that please with ease.
If we must part let us go together.
I miss a trick. I sit up quick, quickly.
Eddying.
How often do I mention that I am not interested. She is so loyal so easily moved so quickly roman catholic so entrancing. And how plainly we speak. How caressingly. All nature eats every day.
I am persuaded still. He was deceived by the color. And now for Sunday.
A Sunday is measured by sawing.
Upright stands and swinging. We never sing.

Why not.
Because voices are so useful to me.
The sound of them. No the color of vegetables. Vegetables are flat and have no color.
Flowers are irregular and have a variety of color. And rubbish. Rubbish lies in heaps when it is not a birthday.
How sweetly birthdays bear their fruit, And trees, trees the leaves of trees are transparent, because they have been eaten.
I can make a description.
I am excessively sleepy.
Every day will be Sunday by and by.
And now, and now we dream of ribbons and skies.
We will win prizes.
We will announce pleasures.
We will resume dresses.
How pleasantly we stutter.

A MESSAGE FROM GERTRUDE STEIN

I always wanted to be historical, from almost a baby on, I felt that way about it, and Carl was one of the earliest ones that made me be certain that I was going to be. When I was around fourteen I used to love to say to myself those awful lines of George Eliot, May I be one of those immortal something or other, I haven't the poem here and although I knew then how it went I do not now, and then later when they used to ask me when I was going back to America, not until I am a lion, I said, I was not completely certain that I was going to be but now here I am, thank you all. How terribly exciting each one of these were, first there was the doing of them, the intense feeling that they made sense, then the doubt and then each time over again the intense feeling that they did make sense.

I am going to read what I have written to read, because in a general way it is easier even if it is not better and in a general way it is better even if it is not easier to read what has been written than to say what I do not been written. Any way that is one way to feel about it.

To begin with, I seem always to be doing the talking when I am anywhere but in spite of that I do listen. I always listen. I always have listened. I always have listened to the way everybody has to tell what they have to say. In other words I always have listened in my way of listening until they have told me and told me until I really know it, that is know what they are.

I always as I admit seem to be talking but talking can be a way of listening that is if one has the profound need of hearing and seeing what every one is telling.

And I began very early in life to talk all the time and all the listen all the time. At least that is the way I feel about it.

I cannot remember not talking all the time and all the same feeling that while I was talking while I was seeing that I was not only hearing but seeing while I was talking and that at the same time the relation between myself knowing I was talking and those to whom I was talking and incidentally to whom I was listening were coming to tell me and tell me in their way everything that made them.

Those of you who have read *The Making of Americans* I think will very certainly understand.

SIDE 2, BAND 2

EXPLANATION

No one is ahead of his time, it is only that the particular variety of creating his time is the one that his contemporaries who also are creating their own time refuse to accept. And they refuse to accept it for a very simple reason and that is that they do not have to accept it for any reason. They themselves that is everybody in their entering the modern composition and they do enter it, if they do not enter it they are not so to speak in it they are out of it and so they do enter it; but in as you may say the non-competitive efforts where if you are not in it nothing is lost except nothing at all except what is not had, there are naturally all the refusals, and the things refused are only important if unexpectedly somebody happens to need them. In the case of the arts it is very definite. Those who are creating the modern composition authentically are naturally only of importance when they are dead because by that time the modern composition having become past is classified and the description of it is classical. That is the reason why the creator of the new composition in the arts is an outlaw until he is a classic, there is hardly a moment in between and it is really too bad very much too bad naturally for the creator but also very much too bad for the enjoyer, they all really would enjoy the created so much better just after it has been made than when it is already a classic, but it is perfectly simple that there is no reason why the contemporaries should see, because it would not make any difference as they lead their lives in the new composition anyway, and as every one is naturally indolent why naturally they don't see. For this reason as in quoting Lord Grey it is quite certain that nations not actively threatened are at least several generations behind themselves militarily so aesthetically they are more than several generations behind themselves and it is very much too bad, it is so very much more exciting and satisfactory for everybody if one can have contemporaries, if all one's contemporaries could be one's contemporaries.

There is almost not an interval.

For a very long time everybody refuses and then almost without a pause almost everybody accepts. In the history of the refused in the arts and literature the rapidity of the change is always startling. Now the only difficulty with the volte-face concerning the arts is this. When the acceptance comes, by that acceptance the thing created becomes a classic. It is a natural phenomena a rather extraordinary natural phenomena that a thing accepted becomes a classic. And what is the characteristic quality of a classic. The characteristic quality of a classic is that it is beautiful. Now of course it is perfectly true that a more or less first rate work

of art is beautiful but the trouble is that when that first rate work of art becomes a classic because it is accepted the only thing that is important from then on to the majority of the acceptors the enormous majority, the most intelligent majority of the acceptors is that it is so wonderfully beautiful. Of course it is wonderfully beautiful, only when it is still a thing irritating annoying stimulating then all quality of beauty is denied to it.

Of course it is beautiful but first all beauty in it is denied and then all the beauty of it is accepted. If every one were not so indolent they would realise that beauty is beauty even when it is irritating and stimulating not only when it is accepted and classic. Of course it is extremely difficult nothing more so than to remember back to its not being beautiful once it has become beautiful.

SIDE 2, BAND 3

BEGINNING HAPPENING

There is singularly nothing that makes a difference a difference in beginning and in the middle and in ending except that each generation has something different at which they are all looking. By this I mean so simply that anybody knows it that composition is the difference which makes each and all of them then different from other generations and this is what makes everything different otherwise they are all alike and everybody knows it because everybody says it.

It is very likely that nearly every one has been very nearly certain that something that is interesting is interesting them. Can they and do they. It is very interesting that nothing inside in them, that is when you consider the very long history of how every one ever acted or has felt, it is very interesting that nothing inside in them in all of them makes it connectedly different. By this I mean this. The only thing that is different from one time to another is what is seen and what is seen depends upon how everybody is doing everything. This makes the thing we are looking at very different and this makes what those who describe it make of it, it makes a composition, it confuses, it shows, it is, it looks, it likes it as it is, and this makes what is seen as it is seen. Nothing changes from generation to generation except the thing seen and that makes a composition. Lord Grey remarked that when the generals before the war talked about the war they talked about it as a nineteenth century war although to be fought with twentieth century weapons. That is because war is a thing that decides how it is to be when it is to be done. It is prepared and to that degree it is like all academies it is not a thing made by being made it is a thing prepared. Writing and painting and all that, is like that, for those who occupy themselves with it and don't make it as it is made. Now the few who make it as it is made, and it is to be remarked that the most decided of them usually are prepared just as the world around them is preparing, do it in this way and so I if you do not mind I will tell you how it happens. Naturally one does not know how it happened until it is well over beginning happening.

SIDE 2, BAND 4

GRADUAL MAKING

And I want to tell you about the gradual way of making *The Making of Americans*. I made it gradually and it took me almost three years to make it, but that is not what I mean by gradual. What I mean by gradual is the way the preparation was made inside of me. Although as I tell it it will sound historical, it really is not historical as I still very much remember it. I do remember it. That is I can remember it. And if you can remember, it may be history but it is not historical.

Then at the same time is the question of time. The assembling of a thing to make a whole thing and each one of these whole things is one of a series, but beside this there is the important thing and the very American thing that everybody knows who is an American just how many seconds minutes or hours it is going to take to do a whole thing. It is singularly a sense for combination within a conception of the existence of a given space of time that makes the American thing the American thing, and the sense of this space of time must be within the whole thing as well as in the completed whole thing.

I felt this thing, I am an American and I felt this thing, and I made a continuous effort to create this thing in every paragraph that I made in *The Making of Americans*. And that is why after all this book is an American book an essentially American book, because this thing is an essentially American thing this sense of a space of time and what is to be done within this space of time not in any way excepting in the way that it is inevitable that there is this space of time and anybody who is an American feels what is inside this space of time and so well they do what they do within this space of time, and so ultimately it is a thing contained within. I wonder if I at all convey to you what I mean by this thing. I will try to tell it in every way I can as I have in all the writing that I have ever done. I am always trying to tell this thing that a space of time is a natural thing for an American to always have inside them as something in which they are continuously moving. Think of anything, of cowboys, of

movies, of detective stories, of anybody who goes anywhere or stays at home and is an American and you will realize that it is something strictly American to conceive a space that is filled with moving, a space of time that is filled always filled with moving and my first real effort to express this thing which is an American thing began in writing *The Making of Americans*.

SIDE 2, BAND 5

EPILOGUE

EPILOGUE

Write about us they all said a little sadly, and write about them I will. They all said good-bye Gerty as the train pulled out and then they said, well we will see you in America, and then they said we will stop on our way back, and then they said we will see you in California and then one said, you got to get to New York first.

It is pretty wonderful and pretty awful to have been intimate and friendly and proud of two American armies in France apart only by twenty-seven years. It is wonderful and if I could live twenty-seven more years could I see them here again. No I do not think so, maybe in other places but not here.

In the beginning when the Americans were here we had officers and their companion drivers. They were companion drivers, companions and drivers drivers and companions. The French revolution said, liberty brotherhood and equality, well they said it and we are it.

I think of the Americans of the last war, they had their language but they were not yet in possession of it, and the children of the depression as that generation called itself it was beginning to possess its language but it was still struggling but now the job is done, the G.I. Joes have this language that is theirs, they do not have to worry about it, they dominate their language and in dominating their language which is now all theirs they have ceased to be adolescents and have become men.

When I was in America in '34 they asked me if I did not find Americans changed. I said no what could they change to, just to become more American. No I said I could have gone to school with any of them.

But all the same yes that is what they have changed to they have become more American all American, and the G.I. Joes show it and know it, God bless them.

SIDE 2, BAND 6

QUESTION

"My little sentences
.....it show shine"

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