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THE ELEPHANT CALF

A Musical Extravaganza by Bertolt Brecht

Adapted by Eric Bentley Music by Arnold Black

With the original cast of the Isaiah Sheffer production

Also Eric Bentley sings DEAR OLD DEMOCRACY

Four "small comments on large themes" by Eric Bentley

Set to music by Arnold Black

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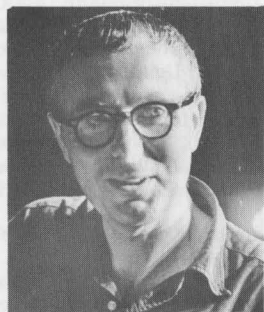
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THE ELEPHANT CALF or The Provability of Every Contention



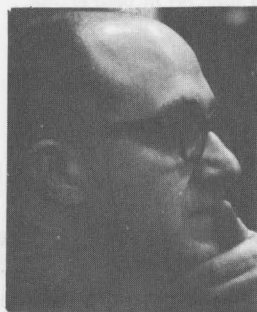
Bertolt Brecht



Eric Bentley



Isaiah Sheffer



Arnold Black



James Antonio

A musical extravaganza by Bertolt Brecht.
 Adapted by Eric Bentley. Music by Arnold
 Black. With the original cast of the Isaiah
 Sheffer production as directed by Mr. Sheffer;
 musical direction by Mr. Black.

Bertolt Brecht wrote The Elephant Calf in the
 mid Twenties. For it he used characters from his
 own play A Man's a Man. The first production in
 the United States was in fact an offshoot of the New
 York production of A Man's a Man (1962-3) and took
 place at Theatre for Ideas, 112 West 21st Street,
 New York City, under the direction of Maurice
 Edwards. The Isaiah Sheffer production, here re-
 corded, toured the length and breadth of the United
 States in the spring of 1967. As anyone might note
 who compared this recording with the text of the play
 as published by Grove Press, some changes were
 made for the 1967 version. Two new songs by
 Eric Bentley and Arnold Black were added, "The
 Supernational Anthem" and "Song for an Army
 Chaplain." Here are the lyrics:

THE SUPERNATIONAL ANTHEM

(to be sung by a super national trio: an Englishman,
 a German, and an American)

TRIO:

My land, whichever land Thou art

ENGLISHMAN:

English

GERMAN:

German

AMERICAN:

American

TRIO:

Thou alone hast a human heart
 Thou alone art a home for man.

Though our cause be unjust
 In God is our trust (who else?)
 And this be our motto:
 We'll conquer or bust.

ENGLISHMAN:

O England

GERMAN:

Deutschland

AMERICAN:

Or U.S.

TRIO:

To Thee we turn in our distress
 And ask Thee to defeat today

AMERICAN:

England

ENGLISHMAN:

Deutschland

GERMAN:

Or U. S. A.

TRIO:

Though our cause be unjust
 In God is our trust
 And this is our motto:
 We'll conquer or bust.

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SONG FOR AN ARMY CHAPLAIN

Philosophers have undertook, sir,
 On war and peace to have their say
 But there are points they overlook, sir,
 Which I will make to end our play.

You've heard, no doubt, this proposition:
 A human being is his acts.
 Permit me then an expedition
 Into the field of human facts.

Man's prime activity is Eating.



Hilda Brawner



Beeson Carroll



Logan Ramsey



Frank Groseclose

Drinking is also his domain.
And the result of both--excreting--
Allows him to begin again.

Man's second habit--known as Loving--
Produces pleasurable pain
And the result of it--called Offspring--
Allows him to begin again.

Man's tertiary trick is Sleeping:
It's a result of One and Two.
Its elder brother--known as Dying--
Marks his definitive adieu.

Such are the things men do in peacetime.
Now I am willing to attest
They do the same damn things in wartime
Often with compound interest.

War can't go on uninterrupted:
It goes its warlike way and then
It needs by peace to be corrupted
Before it can take off again.

Does war, my lads, stop you from drinking?
Does it not give you grub to chew?
To my old-fashioned way of thinking
That is as much as peace can do.

And that which at the mouth goes in, sir,
Must come out at the other door.
War does not stigmatize as sin, sir,
The simple pleasures of the poor.
And even in the thick of slaughter
A soldier feels the amorous itch
And many a buxom farmer's daughter
Has lost her virtue in a ditch.

How often when a war was raging
Hot lust has seen the light of day
And men like beasts have gone rampaging:
For love will always find a way.

Nothing more practical in wartime
Than sensual whims to gratify
And after all 'twas said aforetime:
Be fruitful, lads, and multiply!

If you ignore this high injunction
How can the war go on, my friend?
Perform your biologic function
And then the war need never end.

Somehow you find your bread and brandy
And finding women is a snap
And when you find a gutter handy
You catch a twenty-minute nap.

As for the sleep that lasts forever
Though it will come in any case
In war more Christian souls than ever
Reach their eternal resting place.

So: war to peace is quite conducive:
It needs its intervals of peace.
And it is therefore all-inclusive.
War, I repeat, need never cease.

War is an ocean, peace its islands!
Remember this! Take it to heart!
War is a country, peace its highlands:
The whole is greater than the part.

Hail, war, thou art the great provider,
Our father, mother, and our bride!
Peace by itself is just a rider
Without a horse on which to ride.

Peacemakers shall the earth inherit:
We bless those men of simple worth.
Warmakers have still greater merit:
They have inherited the earth.

I'll tell you, my good sir, what peace is:
The hole when all the cheese is gone.
And what is war? This is my thesis:
It's what the world is founded on.

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The full text of the play will be found in the
Grove Press paperback Baal, A Man's a Man,
and The Elephant Calf (BC-60). Here is a
synopsis:-

The setting is, or pretends to be, British
India of perhaps a generation ago. Four
British soldiers are presenting an entertainment.
One of them, Polly Baker, acts as master of
ceremonies and introduces the others to the
audience. Their names are Jeraiah Jip, Jesse
Mahoney, and Uriah Shelley.

Polly Baker announces a play with a part for
each of these four soldiers. Jeraiah Jip will play
the part of an Elephant Calf. Jesse Mahoney will
play the Elephant Mother. Uriah Shelley will play
the Moon, and Polly himself will play a Banana
Tree.

The action of Polly Baker's play is based on a
single situation in a courtroom. The prosecutor
will prove that the defendant has committed mur-
der, even though the alleged victim is still alive
and even acts as a witness in the trial.

It is the Elephant Calf -- name of Pal Jacky --
who is accused of the murder, and it is his
mother he is supposed to have murdered. The
Banana Tree -- Polly Baker himself -- is the
prosecutor.

The little play being somewhat odd, it is not
surprising that the performers are nervous and
interrupt the action with whispered discussions
among themselves as well as with songs and reci-
tations.

But the play does get done, and the Calf is proved
guilty. For "Mister Brecht can prove any god-
damned thing you like to mention." He can even
prove that war is as good as peace; on which topic
the little extravaganza ends.

VOICES IN THE ORDER THEY ARE HEARD:-

Polly Baker	Logan Ramsey
Uriah Shelley	James Antonio
Jeraiah Jip	Beeson Carroll
Jesse Mahoney	Frank Groseclose
Woman's voice	Hilda Brawner
Voices "off"	Willard Bond
	Isaiah Sheffer

Piano: Mr. Groseclose
Percussion: Mr. Bond
Trumpet: J. Wellington Wells

ERIC BENTLEY SINGS "DEAR OLD DEMOCRACY",
four "small comments on large themes" by Eric
Bentley, set to music by Arnold Black.

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DEAR OLD DEMOCRACY

In your monogamous and silent bed
You brood upon what's missing from your life.
Your nerves are cracking. If we only had
That for the lack of which our life is strife!

So to alluring thoughts you will
surrender.

You think of charming this, attractive
that.

One always wants them rather tall
and slender

And what one's got is rather short
and fat.

(C'est la vie.)

She must be tall and blond -- just to begin.

Then she must walk upon ball-bearing hips.
If she should lose a pound she'd be too thin.
Oh, to caress that hair! To kiss those lips!
So to alluring thoughts you will
surrender.
You think of charming this,
attractive that.
One always wants them rather tall
and slender
And what one's got is rather short
and fat.
(C'est la vie.)

A nice light-colored pipe, now that's my style!
I buy a dark one, 'cause it all they've got.
Each day at dawn I'd like to run a mile.
However, I invariably do not.
Dear old democracy is a thing of
splendor.
From it we hoped for this, we hoped
for that.
One always wants them rather tall and
slender
And what one's got is rather short and
fat.
(C'est la vie.)

At the piano: Arnold Black
Clavietta: Ruth Black

THE OMNISCIENT

I know flies in the milk
A clear sky from a hazy.
I know a dress by the silk.
I know busy from lazy.
I know the fruit by the tree.
All I don't know is me.

I know horses and mules.
I know Mary's and Janey's.
I know overfed fools
And more dangerous zanies.
I know the slave from the free.
All I don't know is me.

I know IT IS from IT SEEMS.
I know Hegel and Plato.
I know Freudian dreams.
I know Marx and Pareto.
I know the verb To Be.
All I don't know is me.

I know both time and place
And the seas that bound us.
And I know outer space,
Other worlds that surround us.
I begin to know infinity.
All I don't know is me.

Piano: Arnold Black
Clarinet: Jerome Clegg
Clavietta: Ruth Black

THE UNCOMMITTED

As a loyal son of P. S. Twenty One
I studied the great tradition.
I would never sneer at Paul Revere
Or scoff at heroic ambition.
It was only that I did not wish to die
Leastways not prematurely
And when heroes commend a heroic end
I answer them slowly but surely:
Take a look at the Hudson River
As it sweeps from Poughkeepsie to
the sea!
Could I swim against that current?
Never.
Who'd make a stab at it? Not me.
Why should I join you in your
derring-do?
I'm so happy sitting here admiring you.

Columbus he did sail the sea.
Lindbergh flew about it.
Some fellow soon will set foot on the moon
And more than likely love it.
Now much as I love the old moon above
And I would not be without it
I'd rather not race into outer space:
I can read in the paper about it.
Take a look at the Hudson River
Take a look at the Hudson River
As it sweeps from Poughkeepsie to
the sea!
Could I swim against that current?
Never.
Who'd make a stab at it? Not me.
Why should I gad about with Colonel
Glenn
When I can see it all on Channel Ten?

Piano: Ruth Black Percussion: Arnold Black

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THE HEROIC

I 'ave spent a lot o' time
Out in India's tropic clime
A-watching 'eroes act as 'eroes will
But of all the 'ero crew
The biggest 'ero that I knew
Was a sergeant o' the line called: Little Bill.
For though they talk of quiet
An' a vegetable diet
An' a nice and cosy place to rear a daughter
When it comes to real pleasure
An' the proper use of leisure
There's nuthin' like a bit o' proper slaughter.
Oh, it's Bill, Bill, Bill,
An' it's kill, kill, kill,
Just to watch the bugger at it was a
thrill.
'E would take them Orientals
An' 'e'd melt 'em down for lentils
Would that son of a bloody 'ero,
Little Bill!

When the sweatin' troop train lay
In a sidin' all the day
An' the 'eat would make your bloody eyebrows
crawl
Bill would sit and take the sun
While 'e oiled 'is tommy gun
An' you'd think 'e meant no bloody 'arm at all.
But then you'd see 'is eyes
An' you'd note to your surprise
It wasn't just 'is body that was 'ot.
As the tropic sun grew dimmer
Billy's 'eart came to a simmer
An' 'e'd go to it like some 'Ottentot.
Oh, it's Bill, Bill, Bill,
And it's kill, kill, kill,
Just to see 'im boilin' over was a
thrill.
I leave it to you to figger
What that man could do to a nigger
That son of a bloody 'ero, Little Bill!

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THE HEROIC (continued)

Shall I e'er forget the battle
When we 'eard ol' Bill's death rattle?
'E was wounded. Oh, the blood it flowed like mad.
'E was chokin' 'ard with thirst
An' the bloke that spied 'im first
Was the one an' only friend 'e ever 'ad.
An' that friend picked up 'is 'ead
An' 'e plugged 'im where 'e bled
An' 'e give 'im rum to drink before 'is end

An' 'e carried 'im away
 An' 'e laid 'im on some 'ay.
 "'Ave ye any last request?" says this 'ere friend.
 Bill's brave eyes were full of fun
 When 'e said: "I'll oil me gun
 Just once more, for soon I shall be dead."
 When 'e took the gun in 'and
 'E let fly to beat the band
 Till 'is good and faithful friend was full o' lead.

For with Bill, Bill, Bill,
 It was kill, kill, kill,
 Aye, even when the foeman was a friend.
 For from Genghis Khan to Nero
 When you're born a bloody 'ero
 You remain a bloody 'ero to the end.

Prepared piano: Ruth Black

All four of these songs are variations on classical texts. "Dear Old Democracy" is based on "Ideal und Wirklichkeit" by Kurt Tucholsky; "The Omniscient" on "Ballade des menus propos" by Francois Villon. In "The Heroic", Rudyard Kipling's "Gunga Din" is made use of. "The Uncommitted" was suggested by the character of Widow Begbick in Brecht's Man's a Man and by the title, though not the content, of a song she sings: "The Song of the Flow of Things."

CREDITS

BERTOLT BRECHT (1898-1956) needs no introduction to Folkways listeners. Folkways has already issued the following Brecht albums: BENTLEY ON BRECHT music by Weill, Eisler, Wolpe, Dessau. Folkways (FH 5434). BRECHT BEFORE THE UNAMERICAN COMMITTEE a recording of the actual encounter of Brecht with the notorious Parnell Thomas. Folkways (FD 5531). SONGS OF HANNS EISLER. 28 songs, mostly by Brecht, sung by Eric Bentley. Folkways (FH 5433). THE EXCEPTION AND THE RULE. The original Off Broadway cast album of the whole play, music by Stefan Wolpe. Folkways (FL 9849). Oak Publications, an affiliate of Folkways, has issued THE BRECHT-EISLER SONG BOOK, while the play A MAN'S A MAN is available on disc with Spoken Arts Records.

ERIC BENTLEY is in scarcely less need of introduction, since his hand was prominent in all the works just mentioned. Add to Mr. Bentley's credits as given in our other albums and in the BRECHT-EISLER SONG BOOK, which he edited, that he is the General Editor of the Works of Brecht as published by Grove Press, and that he won the Georg Jean Nathan Prize for the best theatre criticism of 1966. For Pacifica Radio he has tape-recorded nearly 50 hours of Brechtiana in the course of putting together his popular series, "Bentley on Brecht." A TV film about Eric Bentley and his work was broadcast in N. E. T. 's Creative Person Series.

ISAIAH SHEFFER was translator, director, and performer in the 1964 season's THE THEATRE OF PERETZ. In 1961 he staged the American premiere of Michel de Ghelderode's BARABBAS. He was writer and director of the award-winning documentary film THE LAST CHAPTER and of NBC-TV's series THE ROAD TO THE WHITE HOUSE. He is drama critic for Pacifica Radio Station, WBAI in New York and a member of the faculty of Columbia University's new Theatre Arts Division.

ARNOLD BLACK is a violinist for outstanding chamber and symphonic organizations in New York. He has written and directed the music for Broadway and off-Broadway productions, notable among which were THE GIRL ON THE VIA FLAMINIA and ULYSSES IN NIGHTTOWN.

LOGAN RAMSEY has just completed a role in the forthcoming Universal film BANNING with Robert Wagner. Last season on Broadway he won critical praise for his performance in THE GREAT INDOORS with Geraldine Page and Curt Jurgens. His other Broadway appearances include the Actors Studio production of MARATHON '33 with Julie Harris, Tennessee Williams' SWEET BIRD OF YOUTH and IN THE SUMMER HOUSE with Judith Anderson. He is the winner of a Clarence Derwent Award for Best Supporting Actor. He was co-starred in the United Artists prize-winning film THE HOODLUM PRIEST. No stranger to Brecht, Mr. Ramsey toured in the National Company of BRECHT ON BRECHT, was featured in the Phoenix Theatre Production of THE GOOD WOMAN OF SETZUAN and appeared in GALILEO at Philadelphia's Theatre of the Living Arts. TV viewers have seen Mr. Ramsey on the Hallmark Theatre, Ben Casey, The Defenders, Naked City, and many other shows.

BEESON CARROLL has appeared in The New York Shakespeare Festival production of CORIOLANUS, as well as at New York's Theatre Genesis, Cafe La Mama, and the Eugene O'Neill Memorial Theatre in a number of roles. His film credits include the recent MR. BUDWING with James Garner and a French film MOI, J'AI VU PARIS. His television appearances have included programs like Hawk, The Reporter, and Man Against Crime.

JAMES ANTONIO played several roles in the American premiere of Brecht's first play, BAAL. He has appeared in The New York Shakespeare Festival's productions of CORIOLANUS and OTHELLO, playing Roderigo to the Moor of James Earl Jones. He made his New York debut in Lonny Chapman's THE BUFFALO SKINNER in 1958. His television appearances include roles on Iron Horse, Naked City, The Secret Storm, Another World, and Edge of Night. He co-produced the American premiere of Michel de Ghelderode's BARABBAS and he is the author of a play, NINETEEN CHINESE BABIES.

FRANK GROSECLOSE made his New York debut in Moliere's THE MISANTHROPE directed by Stephen Porter in 1956. He was also in Paul Shyre's production of O'Casey's COOK-A-DOODLE DANDY and in Chekhov's THE THREE SISTERS produced by David Ross. He has appeared at Theatre Genesis and has been a member of The New York Shakespeare Festival Company for the past three years, most recently appearing as The Dauphin in HENRY V.

WILLARD BOND is an accomplished actor, musician and set designer for several children's theatre productions. He has appeared in productions at The Greenwich Mews Theatre, The American Savoyards, and The Actors Studio in New York. He is also a well known ceramic mural artist whose works include the facade of New York's Eugene O'Neill Theatre.

HILDA BRAWNER was featured, along with her husband James Antonio, in the New York production of Brecht's BAAL at the Martinique Theatre. Miss Brawner played the leading role in the American premiere of Harold Pinter's THE LOVER at The Cherry Lane Theatre. She travelled to London in the Actors Studio Theatre production of Chekhov's THREE SISTERS. She has appeared in comic and dramatic roles on most major television programs.

RUTH BLACK (piano, clavietta) is a church organist and piano teacher.

J. WELLINGTON WELLS (trumpet) and JEROME CLEGG (clarinet) are prize-winning graduates of the Royal Academy of Music and Theatre.