

STEREO

THE FEENJON

AMERICA'S MOST EXCITING NEAR EAST GROUP

GOES GREEK

PRODUCED & DIRECTED BY MENACHEM DWORMAN

monitor
MUSIC OF THE WORLD



DESIGN: EDWARD BUXBAUM

ANESTOS "GYFTOS" ATHANASIOU • JIMMY LINARDOS • MENACHEM DWORMAN • HEVRON LEVI • JERRY SAPPPIR • TASSOS TSAKALAKIS
 (Bouzoukee/Vocal) (Accordion) (Guitar) (Dumbeg/Vocal) (Guitar/Vocal) (Drums)

THE FEENJON GOES GREEK

by ERWIN FRANKEL

WABC/FM RADIO, NEW YORK

"Rhythm and harmony find their way into the inward places of the soul."—PLATO

With a wry wink at history, one wonders if the great Greek oracles foresaw that the placid pastorals known to Homer would lead to an explosive music resounding from Athens' Plaka to London's Piccadilly Circus to Tokyo's Ginza . . . and to New York's Greenwich Village. Here the classical *Kalamatiano*, ancient *Syrto* and old-style *Zeibehiko* are infused with a new excitement born of the cross-pollination of Hellenic, Mediterranean and Levantine strains. This is the new music of America's favorite Near East ensemble; this is the sound of the *Feenjon*.

Since 1960 the Feenjon Cafe, co-owned by Menachem Dworman and Robert Engelhardt, and located on New York's MacDougal Street, has been a Mecca for Americans seeking Greek-Israeli-Armenian-Turkish-Arabic song and dance. The unique *Feenjon Sound*—at times sensuous, often lilting, always passionate—seduces the listener into hand-clapping, shoulder-weaving, foot-hopping participation. While preserving the tonality, scale and sequence of Anatolian music, the Feenjon interpretation accentuates "the beat" in a driving, free-wheeling manner.

The Feenjon Goes Greek with four of the Feenjon regulars—joined by two special guest artists, who often sit in with the group during late late sets at the Cafe.

MENACHEM DWORMAN is the founder of the Cafe and leader of the group. His self-taught guitar and oud (the fretless Arabic predecessor of lute and guitar used throughout the Near East) are the spark that give the Feenjon performances their warmth and excitement. Manny's exposure to Greek music came when, as a Columbia University undergraduate, his roommate, Bill Bouris (to whom Manny dedicates this LP), took him to "Greek Town." There, in the bouzoukee and belly-dance cabarets along 8th Avenue, he first heard syncopated Greek and Turkish rhythms. "It got to me," says Manny. "The more I became involved with it the more I wanted to give it an emphatic beat; to make it *swing!*" The fulfillment of that desire is a refreshingly alive creation, heard at the Cafe, in Carnegie and Town Hall concerts, at the Central Park Music Festival, and on recordings.

HEVRON LEVI—born in Israel of Yemenite parentage—developed his *dumbeg* (cylindrical Arabic hand drum) talents not in his Near Eastern homeland, but at the Feenjon itself. This paradox resulted from Hevron's enthusiastic table-pounding and spoon-clacking as a nightly customer—which eventually led to an "on-stage" association. Hevron's powerful vocal interpretations reflect his Levantine heritage. Bending notes towards their quarter-tone neighbor . . . feeling a song through notes rather than words . . . his virile voice evokes the mysticism and passion suggested by Anatolian melody.

JIMMY LINARDOS is a Hellenic musical virtuoso who personifies the claim of his homeland (the Greek island of Corfu) as "the musical island." A graduate of conservatories in Corfu and Athens, Jimmy has exchanged the timeless instruments of the Hellenic islands—*santouri*,

laouto, *lyra*—for trombone, trumpet, piano . . . and the glowing accordion presented in this LP. His magnificent solo work is matched by an unparalleled ability to "frame" the total output of his fellow performers.

JERRY SAPPPIR comes to the rhythms of the East by way of Flatbush, USA. The Brooklyn-born singer-guitarist's career began as half of "the Tradewinds," an American folk-song duo. In the early 60's he met the Greek-American vocalist Fleury D'Antonakis who asked him to become her accompanist . . . reorienting his career towards the world of Eastern song. Jerry's own Greek vocals have a cantorial-like "chant"—bonding the songs of a land he has never seen to his own Russian-Jewish background.

ANESTOS "GYFTOS" ATHANASIOU is America's foremost interpreter of the bouzoukee—that long-handled, gourd-shaped, hand-made Anatolian stringed instrument which gives today's Greek sound its stirring musical backdrop. From the waters of the Saronic Gulf to the shores of the Hudson . . . in a Piraeus taverna or the "Port Said" and "Ali Baba" clubs of Manhattan . . . Anestos is known affectionately as *Gyftos*—Gypsy. His sometimes gentle, sometimes fierce bouzoukee—dressed in the spirited new vitality of modern Greece—evokes the ancient legacies of Byzantine tradition. Thus Anestos—sitting in with the Feenjon group—bridges that very old, very new world that is the music of Greece.

TASSOS TSAKALAKIS, featured at New York's "Grecian Cave," is one of a handful of modern Greek drummers. As a guest artist with the Feenjonites he adds another dimension to the musical excitement with his playing of the snare drums, which are being used more and more in Greek bands in Athens as well as "overseas."

One final word: *taxim*. Not unlike the improvisations in American jazz, *taxims* are compositions created in performance. They have been called "the solo of the lonely . . . and the voice of passion." Once Alexander went forth from Macedon—carrying Greek drama, architecture, philosophy across the known world. Twenty centuries later, Hadjidakis, Theodorakis and others went forth from the sound-stages of Athens—carrying a new sound across our known world. One response to this latter invasion is *The Feenjon Goes Greek* . . . a dazzling experience, whose rhythm and harmony will surely find their way into the inward places of your soul.

Side One

1. OSO S'AGAPO (As Much As I Love You) 2:48

Hevron exultantly sings "If you love me as much as I love you, what else could I ask?"

2. KAIMOS (Grief) 4:18

Ine megalos o yialos; Ine makri to kima. "The coast is large and the wave is large; the grief is large and very bitter. The river within me is very bitter; the blood is from your wound. And what is more bitter than the blood is your kiss on my lips." One of a series of *laments* by Theodorakis movingly sung by Jerry.

3. FIGEH (Go Away) 3:00

A rousing Athenian "Hit Parade" favorite sung by Hevron: "You want to leave me and make love to someone else; well, go away!" *Figeh, figeh, figeh.*

4. GYPSY SORROW (Bouzoukee Solo) 3:35

Anestos' own *taxim*—an unwritten composition expressing a Gypsy's pain. This melancholy "fantasy" draws its unhappy melody from the Asian influence in Greek music. Then, like a man relieved of his tears, Anestos explodes into a spirited "Hasapiko-Serviko"—a tempo taken from

the same Rumanian-Balkan "Oro" dance rhythms that led to the Jewish Hora.

5. POU THA VRO YINEKA (Where Will I Find A Woman Like You?) 2:50

Although popular Greek song has dazzling contemporary rhythms, the lyrics often remain melancholy. It is not unusual to find a sad story embraced by a gay melody—like Jerry's hand clapping rendition of "If you leave me I will die . . . like a bird in the cold."

6. HASAPIKO (Instrumental) 3:05

With special *taxims* by Anestos' bouzoukee and Jimmy's accordion, the Feenjon Group presents the most recent—and most popular—of Greek dances: "The Modern Hasapiko." Its "follow the leader" lilting, undulating line—with intricate and precise steps—is credited to the sailors of Piraeus.

Side Two

1. MINEH (Stay) 3:10

Hevron can't make up his mind. A flip of the LP and his cry changes from *Figeh, Figeh* to *Mineh, Mineh*—"Stay, stay . . . you are my breath, my joy, my heart."

2. ZORBA (Feenjon Instrumental Version) 3:55

All the richness of Greek music . . . the glorious moods and tempos of its bouzoukee . . . the tang and zest of its dance . . . the passion and spirit of its melody . . . are captured in Theodorakis' epic film theme of such "inner excitement and stirring rhythms as to match the glorious defiance of Zorba's spirit."

3. MANDOUBALA (A Girl's Name) 3:00

A film-melody from India is given an Athanasiou-Kazadidis arrangement with Latin overtones (a sort of "Anatolian Rumba"); Hevron laments: "Mandoubala, I call your name in pain. With tears in my eyes, I walk the streets looking for my lost love."

4. PSAROPOULA (A Small Fishing Boat) 2:22

Anestos' rich vocal contribution is this folk song from the Isle of Hydra, from whose enchanting shore handsome young fisherman depart. "Bring back lots of sponges and pearls," their sweethearts call out as the small fishing boats sail over the horizon.

5. KOUKLA (Accordion Solo) 2:20

A touch of lighthearted humor is added by this Jimmy Linardos original—a smiling, captivating tune presented by its composer with happy abandon and carefree charm. *Koukla* is Greek for "doll." Jimmy wrote this melody for Roberta—his *koukla* of a wife.

6. YERAKINA (A Girl's Name) 2:00

An old legend is recalled in Jerry's rendition of a traditional folk ballad. Yerakina went to the well for water . . . and fell in! "I will pull you out, Yerakina, but you must promise to be my wife," her boyfriend calls down. "I promise," comes the answer. And Yerakina's bracelets murmur *doum, a-droum, a-droum* as a gilded rope hauls her up.

New York's "international disc jockey," Erwin Frankel is the creator-host of WABC-FM's popular "Music From Around The World" show. His other popular music and talk programs are heard on over 250 stations in more than 50 lands.

Cover Photo: Leonard Heicklen

Recorded at MASTERTONE STUDIOS, New York.

Sid Feldman, recording engineer.

Greek Language Consultant: Artemis Lage

For complete "Music of the World" catalog write: MONITOR RECORDS, 156 Fifth Avenue, New York, N. Y. 10010

Printed in U.S.A.

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STEREO: MFS 482



SIDE ONE

1. OSO S'AGAPO

- I. Oso s'agapo an m'agapas
ti allo thelo
Kseris pos yia sena agapi mou
ego petheno

Refrain

Mazi mou ehis kani martino ti zoi
Yiati me diohnis ke me pligonis
Agapi mou hrise, agapi mou hrise

- II. Oso s'agapo an m'agapas ti allo thelo
Oute ti zoi horis esena then ti thelo.

Refrain

Repeat Stanza I

2. KAIMOS

- I. Ine megalos o yialos
Ine makri to kima
Ine megalos o kaimos
Ine pikro to kima

Chorus

Potami mesa mou pikro
To ema tis pligis sou
Ke apo to ema pio pikro
Sto stoma to fili sou
Ke apo to ema pio pikro
Sto stoma to fili sou

- II. Then kseris ti ine pagonia
Vradia horis fengari
Na min gnorizis yia stigmi
O ponos na se pari

Repeat Chorus

3. FIGEH

- I. Ah! Thelis na m'afisis
Ke allon n'agapis
Figehe, figehe, figehe

Chorus

Eho sinithisi na me troy i thlipsi
Ke an s'agapisa ksegelastika
Ke ti mira mou katarastika, katarastika
Figehe, figehe, figehe

- II. Ah! Pare tin kardia sou
Ke yia panta yia sou
Yia sou, yia sou, yia sou.

Repeat Chorus Twice

5. POU THA VRO YINEKA

- I. Thelis tora na mou figes
Pouneh agapi ke storyi
San ke sena then iparhi
Ke na psakso oli ti yi.
San ke sena then iparhi
Ke na psakso oli ti yi.

Chorus

Pou tha vro yineka na sou miazi
Nahi tosi glika stin kardia
An mou figis tha pethano
San pouli stin pagonia.
An mou figis tha pethano
San pouli stin pagonia.

- II. Seho toso vasanisi
Pou me vlepis san ekthro
Poso thelo yia na alakso
Thos-mou hrono ke kero

Chorus

SIDE TWO

1. MINEH

- I. Thelis na figis makria mou
Then se kratane ta thakria mou
Esena eho esena mono
Ke stin kardia mou eho ton pono

Chorus

Mineh, mineh, mineh konta mou
Mineh, agapi mou, mineh hara mou
Mineh, mineh, mineh konta mou
Mineh, anasa mou, mineh kardia mou.

- II. Pes mou ti thelis ke ti prostazis
Ke tin kardia mou tin komatiazis
Ti thapoyino an stamatisis
Ke toniro mou tha to gremisis.

3. MANDOUBALA

- I. Mandoubala agapi glikia mou
Lahtaro narthis pali konta mou
Apo tote pou sehasa liono
Tonoma sou fonazo me pono
Mandoubala, Mandoubala

Chorus

Me matia klamena stous dromous yirno
Mia hameni agapi zitao na vro
Mia hameni agapi zitao na vro

- II. Na se tho ke as pethano kali mou
Afto mono zitai i psihi mou
Apo tote pou sehasa liono
Tonoma sou fonazo me pono
Mandoubala, Mandoubala.

Chorus

4. PSAROPOULA

- I. Ksekinai mia psaropoula
Ap to yialo, ap to yialo
Ksekinai mia psaropoula
Ap tin Ythra tin mikroula
Ke piyeni yia sfougaria
Olo yialo, olo yialo.

- II. Ehi mesa palikaria
Ap to yialo, ap to yialo
Ehi mesa palikaria
Pou voutane yia sfougaria
Youses ke margaritaria
Ap to yialo, ap to yialo.

- III. Ehi si mia fouska limniou
Ap to yialo, ap to yialo
Ehi threous ke porioties
Eginites ke spetsioties
Poune oli palikaria
Ap to yialo, ap to yialo.

6. YERAKINA

- I. Kinise i Yerakina
Yia nero krio na feri
Droukou doum a-droum a-droum a-droum
Ta vrahliolia tis vrontoun
Ta vrahliolia tis vrontoun
Droukou doum a-droum a-droum a-droum

- II. Ke etrekse me sto pigadi
Ke evgale foni megali

Repeat Refrain Three Times