the best of BIKEL

DODI LI
MA GUITARE ET MOI
BERYUZOVIYE KALYECHKE
UNTER A KLEYN BEYMELE
RUE
POLLERITA
HEJ PADA PADA
PIYUS
HULYET KINDERLECH
ONE SUNDAY MORNING
YAMSHCHIK GANI-KA K YARU
MANGWANI MPULELE
KUM AHER DU FILOZOF
KEN YOVDU
PADRUSHKA MILAYA
There is only one thing wrong with Theodore Bikel.

It's his habit of forming.

Fortunately, addicts may take their Bikel doses in a variety of ways—
as an actor, folk singer, a guitarist, a raconteur, a linguist, a dialectician, a writer, a master showman.

Until recently it had been said that Mr. Bikel's sole failing was the inability to dance. Even that was rectified, for he did it in Rodgers & Hammerstein's THE SOUND OF MUSIC. As everyone knows, he co-starred with Mary Martin in that Broadway hit for two years.

Bikelophiles (or Bikelniks, if you prefer) have organized into what Mr. Kruschev would derisively call a "cult of the personality." They flock in happy droves to buy his records, attend his concerts, read his book, hear his radio program, see his plays, motion pictures and television shows.

They then come back for more and more and more.

All this is as it should be.

For, in this era of minute specialization,

should be more greatly admired than the brilliant versatility!

How do you go about selecting the "best of" so unique a man as Theodore Bikel? It's like picking the 15 most beautiful women in the world or the 15 funniest jokes. The choice is bound to cause controversy.

Yet there is an evident need for this LP. Not only does it help round out the collection of current Bikel adherents, it also serves as a perfect introduction for the unfortunate few who have never been exposed to a Bikel performance.

Bikel is the omni-champion of the folksinging art. But even many of Bikel's most ardent admirers do not realize the importance of the man to the folk field. It was not long ago that the great public-at-large suspected something faintly unsavory about all folk songs and the people who sang them. Now, of course, folk songs are an accepted part of the musical scene, and practitioners of the idiom are authentic heroes.

The groundwork for today's gleaming folk music edifice was laid by Theodore Bikel and a few other giants in the field, notably Pete Seeger, The Weavers, and Josh White. It was they who carried the gospel and developed the hard-core following in Enid, Oklahoma, and Brooklyn, New York, which ultimately grew into full-scale mass audiences.

Although Bikel has been in the U.S. only since 1954, his contribution has been singularly important to the development of this popular form of music. His commandings and goings on concert stages from one end of America to the other have made it easier for other folk artists to follow. His Elektra albums have found their way into millions of homes, arousing an interest in the entire folk music field.

His popularization of folksongs from foreign lands helped uncover a new source of folk material. No longer do folk singers have to rely on THE BLUE TAIL FLY and SKIP TO MY LOU, with an occasional jolly south of the border. Since the era of Bikel began, folksongs in any language are no longer in the repertory of most practising folk singers.

This album contains one or two selections from many of Theodore Bikel's twelve Elektra recordings (excluding his latest, THE POETRY AND PROPHECY OF THE OLD TESTAMENT, and the live-performance BRAVO BIKEL). It is an excellent codification of Bikel the artist and human being.

THEODORE BIKEL'S OTHER SUPERB ELEKTRA RECORDINGS

EKL-225 (mono)
EKS-7225 (stereo)

THEODOR E BIKEL'S SINGS SONGS OF ISRAEL

Side One

DIDO (1-Chen) 1:30
Ma Olam (It Moli) (S. Solomon) 1:10
Benedictus Kalleheim (adapted & arranged by T. Bikel, Nina Music BMI) 2:25
Under A Klein Ben Yehah (adapted by T. Bikel, Nina Music BMI) 2:14
Ruf (adapted & arranged by T. Bikel, Nina Music BMI) 1:15
Hey, Pada Pada (adapted & arranged by T. Bikel, Nina Music BMI) 3:12
Pitah (A. Rentman, Nina Music BMI) 2:30

Side Two

Heroly, deri, Kindschee (adapted by T. Bikel, Nina Music BMI) 2:15
One Sunday Morning (adapted & arranged by T. Bikel, Nina Music BMI) 1:45
Yanscher, Gany-ka Yari (adapted by T. Bikel, Nina Music BMI) 1:12
Naskarri, Noodle (adapted & arranged by T. Bikel, Nina Music BMI) 1:12
Kum huer du bugh (adapted by T. Bikel, Nina Music BMI) 2:45
Hey Yovel (adapted by T. Bikel, Nina Music BMI) 2:04
Palamershi kheret (adapted by T. Bikel, Nina Music BMI) 2:04
Theodore Bikel's Elektra performance of "Bravo Bikel" is a live recording at the Majestic Theater, New York City on May 18, 1964.

COMPLETE TEXTS AND TRANSLATIONS ENCLOSED

THEODORE BIKEL
THE BEST OF BIKEŁ

1. DODI LI 2:30
2. MA GUİTAŘE ET MOİ 1:20
3. BERYUZÖVİYE KALYEÇHEKE 2:25
4. UNTER A KLEYN BEYMELE 2:14
   (adapt. by T. BIKEŁ, NİNA MUSİC BMI)
5. RUE 1:31
6. POLLERİTA (featuring Geula GILL) 2:25
7. HEJ PADA PADA 1:15
8. PIYUS 2:30

Selections 3, 5, & 7 adapt. & arr. by T. BIKEŁ, NİNA MUSİC BMI
THE BEST OF BIKEL

1. HULYET, HULYET, KINDERLECH       2:08
2. ONE SUNDAY MORNING               1:45
   (adapt. & arr. by T. Bikel, Nina Music BMI)
3. YAMSHCHIK GANI-KA K YARU         2:20
4. MANGWANI MSUPELE                 1:10
   (adapt. & arr. by T. Bikel, Nina Music BMI)
5. KUM AHER DU FILOZOF              2:45
6. KEN YOVDU                        1:45
7. PADRUSHKA MILAYA                 2:45

Selections 1, 3, 5, & 7 adapt. by
T. Bikel, Nina Music BMI