

Jack Kerouac & David Amram
Pull My Daisy...and Other Jazz Classics
David Amram Quartet

Pull My Daisy

- 1 **Pull My Daisy (6:37)**
(Music: Amram; Words: Ginsberg & Kerouac, BMI)
- 2 **Lover Man (8:29)**
(Davis, Ramirez, Sherman, MCA Music, ASCAP)
- 3 **Take the "A" Train (8:12)**
(Strayhorn, Tempo Music, Inc., ASCAP)
- 4 **Saint Thomas (6:05)**
(Rollins, Prestige Music, ASCAP)
- 5 **Summertime (6:08)**
(G. & I. Gershwin, Heyward, Chappell & Co., ASCAP)
- 6 **Gracias, Amigos (7:57)**
(Amram, New Chamber Music, BMI)

- 7 **Tennessee Waltz (6:05)**
(King, Stewart, Acuff Rose Music, BMI)
- 8 **Red River Valley (5:12)**
(traditional, arr. Amram, New Chamber Music, BMI)
- 9 **Blue Monk (8:41)**
(Thelonious Monk, Thelonious Music, BMI)

David Amram: piano, vocals, congas, flutes, french horn,
cowbell, pennywhistles, claves & percussion

Victor Venegas: bass

Akira Tana: drums

Vic Juris: guitar (1988)

Paquito de Rivera: alto saxophone,
clarinet, bells and congas (1989)

Music arranged by David Amram

Total Time: 63:57

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When Jack Kerouac and I did the first-ever jazz/poetry readings in New York City in 1957, the excitement of that collaboration led to the documentary film **PULL MY DAISY** two years later. Jack improvised the entire narration in two takes on the spot, just as I improvised the lyrics on the recording, after singing the poem. We always took turns making up words and music on the spot.

We never dreamed that some day the legacy of Charlie Parker, Dizzy Gillespie, Thelonious Monk and many painters, writers, poets, actors, and composers – and the good feeling we had for one another – would become part of the mainstream of American life, and be appreciated around the world.

We were part of a tiny group who mutually supported one another. We were steeped in the treasures of European Classical tradition, but drawn together by the heart beat and energy of Jazz, Latin, and what we now call “World Music.”

PULL MY DAISY has been described as “The Anthem of the Beat Generation.” To Jack and me it was a point departure, to encourage future generations to express themselves, to take a chance, and to dare to dream.

This recording honors the classics we used to play that are still with us, in addition to two pieces of my own. Jazz is increasingly galvanized force, embracing spontaneity, celebrating music, life and the community we share. All the performances on this recording were done “live.”

There is something about a live performance that can never be equaled in a studio, especially when the music-making is spontaneous, and the audience is part of the composition. This recording was taken from performances at Musikfest in Bethlehem, Pennsylvania during the summer of 1988 and 1989. It showcases the brilliance and creativity of young guitarist Vic Juris; master bassist Victor Venegas; virtuoso drummer Akio Tana; and Pasquito de Rivera, my old friend and collaborator since our historic concert in Havana, Cuba in 1977 with Dizzy Gillespie, Stan Getz and Earl Hines.

PULL MY DAISY was written, with lyrics by Jack Kerouac, Neal Cassady and Allen Ginsberg, in 1959. After two first choruses, I improvised all the lyrics on the spot during this concert. This was done all the time, especially during the 50's when I played with or backed up Jack, Lord Buckley, Dizzy and count-

less others. Jack loved and respected jazz as a growing, classic art form. He was a true friend who shared his success and gave encouragement to the army of scuffling artists during his hey-day, after *On The Road* made him a world-renowned author. He would be happy to know that his books, and the music he championed are now part of the world culture.

LOVER MAN is a standard that gives Paquito a showcase for his extraordinary imagination and daring. All of us in the band and in the audience were happy it was recorded, so we can hear it again.

TAKE THE "A" TRAIN, Billy Strayhorn's theme song for the Duke Ellington Orchestra, was an anthem for many of us who played in New York City during the early 50's. The Subway known as the "A" train was a link of spiritual and musical communication as well as physical transportation between uptown Harlem, where the creation of modern jazz took place, and the downtown Greenwich Village, where the music was further expanded. All of us who lived uptown or downtown used the Train as our way of sharing ideas and experiences.

SAINT THOMAS is one of Sonny Rollins's most popular compositions. I met Sonny in 1955 when I played french horn with Charlie Mingus's first jazz workshop at the Café Bohemia, with Mal Waldron, George Barrow, Jackie McLean and Willie Jones (I recorded my first session as a sideman in New York with Mingus, Max Roach and Jackie). Sonny had just come back from Chicago, and we played a concert at Sarah Lawrence College; he has been a friend and inspiration ever since. Paquito's clarinet and my pennywhistle, congas and bells celebrate the flavor of the West Indies in this performance.

SUMMERTIME is Gershwin's timeless music from his opera *Porgy and Bess*. This version features Vic Juris in the art of ballad improvising.

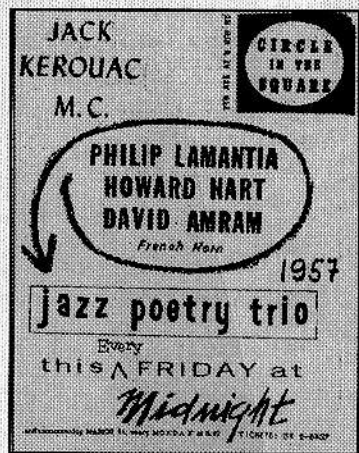
GRACIAS, AMIGOS was written as a musical "thank you" to Machito, Mario Bauza, Candido, Tito Puente, Paquito de Rivera, and the literally hundreds of other musicians who have shared the treasures of their Latin-American culture with me.

THE TENNESSEE WALTZ was a popular song in the

South when I was stationed in Ft. Breckenridge, Kentucky with the 101st Airborne in 1952. Some of us back then used to play it for dances, and I decided to extend the chords and add a tribute to Tchaikowsky's *Waltz of the Flowers* after visiting Bucksnort, White Pine, Bulls Gap, Nashville and Knoxville, my five favorite Tennessee towns.

RED RIVER VALEY is one of the great melodies that remind us of our rural heritage and the natural beauty and order of things that the American Indian peoples preserved for 50,000 years before our arrival. The theme and variations, played on an Irish double D whistle, acknowledge the enduring presence and culture of the American Indian that, like jazz, keeps us in tune with a higher level of reality. It is also a tribute to American family farmers, for whom I performed at Farm Aid III, IV and VI, with Willie Nelson and others.

BLUE MONK is a jazz classic and one of Thelonious Monk's musical treasures. I met Monk at the same time as Sonny, and was encouraged by him to pursue symphonic compositions as well as playing jazz french horn. Dizzy and I played BLUE MONK in the tribute to Thelonious at Constitution Hall in Washington



DC, for the Thelonious Monk Foundation. That concert was broadcast on National Public Radio and on Public Broadcasting System and recorded on laser disk. I have orchestrated some of Monk's compositions and performed them as conductor-soloist with over thirty symphony orchestras.

- David Amram

The Boston Globe has described DAVID AMRAM as "the Renaissance man of American music." He has composed over one hundred orchestral and chamber works, and written two operas. Early in his career he wrote numerous scores for the theater and for films such as the *Manchurian Candidate*, *Splendor in the Grass* and Jack Kerouac's film *Pull My Daisy* in which the composer has also appeared. Most recently he has composed the music for the Broadway production of *On the Waterfront*, Budd Schulberg's adaptation of his 1954 Academy Award-winning film.

Since being chosen as the New York Philharmonic's first composer-in-residence, Amram has become one of the most acclaimed composers of his generation. His works appear on numerous record labels, and he is guest conductor each year of seventeen symphony orchestras, combining folk, jazz, Latin and native American musics with the European classics.

-Bob Stern

Recorded at Musikfest, Bethlehem, Pennsylvania,
August 22, 1988 and August 21, 1989.

The producer offers special thanks to all the staff and volunteers of Musikfest who were so helpful in making the original recording possible.

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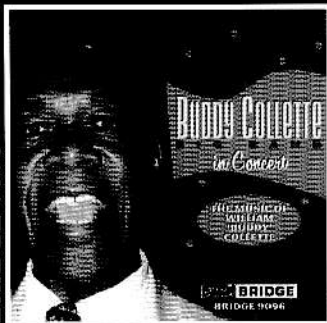
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