

# LOST IN ROMANCE

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*Lyn Stanley*

- 1) CHANGE PARTNERS - 4:45
- 2) WATCH WHAT HAPPENS - 4:00
- 3) FEVER - 4:08
- 4) THAT OLD BLACK MAGIC - 4:00
- 5) THE NEARNESS OF YOU - 5:18
- 6) YOU GO TO MY HEAD - 5:00
- 7) I JUST WANT TO MAKE LOVE TO YOU - 3:48
- 8) MY FOOLISH HEART - 4:26
- 9) WHAT AM I GONNA DO WITH A BAD BOY LIKE YOU? - 3:36
- 10) LOSING MY MIND - 4:47
- 11) ONE FOR MY BABY - 4:07
- 12) SUGAR ON THE FLOOR - 4:29
- 13) TOO CLOSE FOR COMFORT - 2:40
- 14) SOMETHING - 3:54
- 15) THE LAST DANCE - 3:09

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PRODUCED BY STEVE RAWLINS  
EXECUTIVE PRODUCER - LYN STANLEY

*Featuring:*

TAMIR HENDELMAN, MIKE LANG, LLEW MATTHEWS  
JEFF HAMILTON, BERNIE DRESEL, PAUL KREIBICH  
TREY HENRY, JIM DEJULIO, KEVIN AXT  
BOB SHEPPARD, GILBERT CASTELLANOS,  
BOB MCCHESENEY AND THOM ROTELLA



UNITY • HARMONY • ARTISTRY



*Lyn Stanley*



# Lovely

"As is true throughout this album, she consistently hits the center of each note, sounds *lovely* in every register, and has a slightly swinging style that is difficult to resist."

Scott Yanow  
LA JAZZ CRITIC



"Lost in Romance" will also be re-timed and presented in a CD to the ballroom dance world for competitions, practice and social dancing (competitive timing normally limits the length of the songs to under TWO-THREE minutes, hence the re-timing). The new title for this version will be "Jazz in the Ballroom - Lost In Romance" and will list the dances that can be done with the specific songs on the album. It will be marketed around the world to ballroom dancers.

*Verbal descriptions, of course, can only suggest the fullness of any musical experience. So my final suggestion is that you put down the album cover, place the disc in your CD player, and allow Lyn's memorable performances speak for themselves.*

# LOST IN ROMANCE

THOUGHTS FROM *Don Heckman*  
THE INTERNATIONAL REVIEW OF MUSIC

*When Lyn Stanley asked me to write liner notes for her debut recording, *Lost In Romance*, I did what I usually do - asked to hear the tracks from the album before I could make a decision.*

My initial hesitancy was based on the usual factors. The first was simply that she was a new singer, whom I'd never heard before. And the second was that the arena of jazz female singing is virtually overflowing with albums from new - and not so new - artists. Would this one offer something worthy, on both counts?

The answers came quickly after Lyn sent me a test disc with all the songs. I hadn't heard more than three or four tracks before I picked up the phone, called her back, and whole-heartedly agreed to write the notes.

*What did I hear that triggered such a quick response?*

It was, in three words: **MUSICALITY, BELIEVABILITY AND STORY TELLING.** These are the **QUALITIES THAT HAVE APPEALED TO ME THE MOST, IN ALL THE MANY SINGERS I've heard over the past few decades.** And **LYN POSSESSES THEM ALL.**





Add to that an **ADDITIONAL QUALITY THAT LIFTS HER INTO THE RARIFIED AIR OF POTENTIALLY SIGNIFICANT NEW TALENTS:** she is an **AMATEUR BALLROOM DANCER** with professional skills, **WINNING** national championships in Open Gold competitions.

When we talked about the album, both Lyn and I expressed an affection for Fred Astaire and Gene Kelly's way with a song. And when I listened to her tracks, I heard the same appealing characteristics. Like Astaire and Kelly, she brings all the story-telling aspects of dance to her song interpretations. **HER RHYTHM TUNES BRISTLE WITH THE SORT OF MUSICAL ARTICULATION THAT MAKES THE BODY WANT TO MOVE. AND HER BALLAD SINGING VIVIDLY REVEALS THE EMOTIONAL TALES RESIDING IN THE HEART OF EVERY SONG.**

**HEARING THE SONGS IN SEQUENCE FURTHER REVEALED THE OVERALL RICHNESS OF THE CONCEPT SHE HAS BROUGHT TO THE ALBUM. LET'S TAKE A LOOK AT IT.**

## *Lost In Romance*

One couldn't have chosen a better title. It's the perfect brief description of the elusive feelings -- many for better, but some for worse -- that everyone experiences on that challenging pathway to find the perfect companion.

The songs Lyn has chosen for this mesmerizing program unfold like the pages in a novel, illuminating the colorful ups and downs of romance as it finds its way through the complexities, demands and pleasures of love.

## *Something*

The penultimate musical chapter in *Lost In Romance* turns to George Harrison's 1969 hit (the second most covered Beatles song after "Yesterday"). Recalling the feelings of the opening chapters of *Lost In Romance*, **LYN SINGS IT WITH PRECISELY THE RIGHT SOUPCON OF TENDER MEMORIES.**

## *The Last Dance*

And finally, the last chapter reminds us of that opening song -- "Change Partners," -- as Lyn's lyrically emotive reading takes the romantic narrative to its touching conclusion.





## *Too Close For Comfort*

The story moves into its final stages with Lyn's rhythmic, but thoughtful rendering of the emotional uncertainties of a song from *Mr. Wonderful*, the 1956 Broadway musical starring Sammy Davis, Jr. Bassist Kevin Axt and pianist Llew Matthews add the right seasoning of upbeat backing.

And there is more to the story, clearly framed by the songs that open and close the program, starting with "Change Partners" and ending with "The Last Dance." Both, of course, reflect Lyn's far-reaching career as a dancer; and both serve as potent metaphors for the steps progressing from the opening chapters of a relationship to its final denouement.

LET'S TAKE A LOOK AT EACH OF THE SONG/  
CHAPTERS, BEGINNING WITH AN OPENING  
QUARTET OF TUNES LEADING UP TO THE DEEPEST  
STAGES OF ROMANCE, AND BEYOND.



## *Change Partners*

Beginning the story of this long dance of love, Lyn's lyrically embracing, optimistic rendering of Irving Berlin's "Change Partners" (originally written for the 1938 Fred Astaire film, *Carefree*) is superbly supported by the SILKEN TONES of Gilbert Castellanos' warm flugelhorn.

# *silken*



## *Watch What Happens*

Michel Legrand's gorgeous theme, with English language lyrics by Norman Gimbel, traces to the French film, *The Umbrellas of Cherbourg*. Lyn's soaring vocal, intimately relating her story, is paralleled by Tamir Hendelman's EMPATHETIC PIANO work.



## *Fever*

is best known from the captivating hit version by Peggy Lee. But Lyn's version takes her own original tack, juxtaposing her sensual message against the rhythmic groove of Jim DeJulio's bass lines.



## *Sugar On The Floor*

The change of mood continues with a Pauline Matthews song associated with Etta James. In Lyn's capable interpretation, the original blues feeling is transformed into another touching episode, enhanced by Thom Rotella's EXPRESSIVE GUITAR.

# Floats

## *Losing My Mind*

Yet another new chapter in the story traces to Stephen Sondheim's hit song from the 1971 musical, *Follies*. Lyn's vocal floats the lyrics over a bossa nova rhythm, further brightened by Mike Lang's IMAGINATIVE PIANO LINES.

## *One For My Baby*

The relationship begins to darken, urged on by Lyn's poignant story telling. Lang's atmospheric piano lays down the ideal late-night setting for the Johnny Mercer/Harold Arlen classic.

## *That Old Black Magic*

The mood becomes more upbeat here, as Lyn takes the tale – a classic by Johnny Mercer and Harold Arlen – on a briskly swinging romp through her emotionally effervescent feelings. Saxophonist Bob Sheppard adds some riff-driven counterpoint.

# magic

## *The Nearness Of You*

with its lovely Hoagy Carmichael melody and Ned Washington lyrics

*- a virtual love letter  
from the heart -*

is also interpreted as an intimate musical encounter between Lyn's WHISPER-IN-YOUR-EAR VOCAL and another solo from Sheppard's warm saxophone sounds.



# You Go To My Head

The deeply felt ballads – close to torch songs – continue with the J. Fred Coots-Haven Gillespie classic. Here, as in the other slow dance numbers in the program, LYN'S WARM, HONEYED SOUND is the perfect vehicle for the song's memorable melody. Bob McChesney's EQUALLY LUSH SOUND adds a final romantic touch.

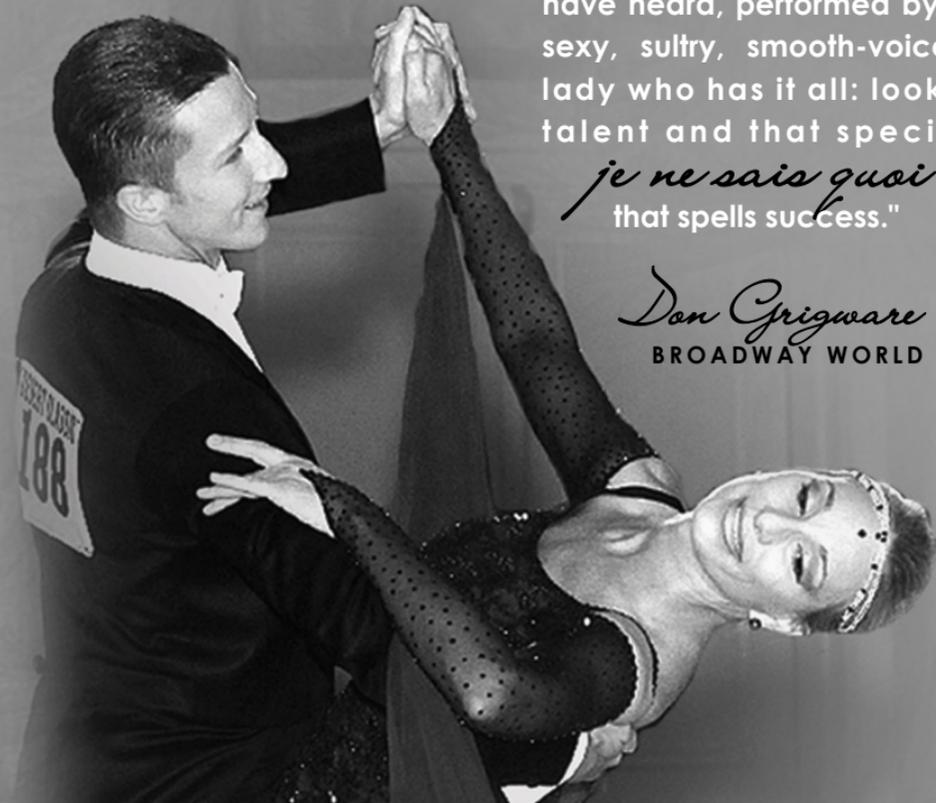


"Champion ballroom dancer turned singer Lyn Stanley['s]... first album entitled *Lost in Romance*... I cannot think of a better way to describe it than to state joyfully that it's one of the most sincerely beautiful tributes to the great jazz age of music I

have heard, performed by a sexy, sultry, smooth-voiced lady who has it all: looks, talent and that special

*je ne sais quoi*  
that spells success."

*Don Grigware*  
BROADWAY WORLD



## My Foolish Heart

Another torch song chapter returns, this time via the Victor Young-Ned Washington film song (for the 1949 film of the same title). Like the other ballads in the story, it is sung by Lyn with the GRIPPING MUSICAL INTIMACY OF A LOVER.

## What Am I Gonna Do With A Bad Boy Like You?



The story lightens with this whimsical new tune by Ruth Gibson and Pat Rizzo. Lyn makes the most of the change of mood with a HAPPILY ROCKING INTERPRETATION, again countered by the equally light-hearted trombone of McChesney.



## I Just Want To Make Love To You

The story adds a new chapter with Willie Dixon's 1954 blues. And for Lyn it provides an irrepressible *rhythmic groove*, setting the stage for her to show off her blues-area skills with plenty of panache.

# Love



"Lyn Stanley's *Lost In Romance* is her recording debut but, as it is IMMEDIATELY apparent, she is far from a novice. Blessed with a beautiful voice that is both youthful and mature, she believes in the words she sings, pays full attention to the lyrics and melodies, and proves to be a SUPERIOR SINGER."

*beautiful*

*Scott Yanow*  
LA JAZZ CRITIC