



ERIN DICKINS  
*Vignettes*



# Vignettes

## THE MUSICIANS

The thing we musicians never talk about is what happens when we make music. We fall in love...

At least I do! So as I recorded “Vignettes,” one song and one musician at a time, I fell in love over and over again...not, “Oh, God I want to marry you” love, but “Oh, God please never stop playing that” love.

It’s the price of admission, and I’m happy to pony-up.

Many of my collaborators on “Vignettes” have been lifelong friends, some are more recent friends,

and I am truly honored to have worked with each one.

MIXED & MASTERED by Wes “Wesinator” Maebc.





## Erin Girl For Rhythm – with Paul Jost

Recorded at Giant Steps Recording, Sicklerville, NJ

Engineered by Vic Stevens

Drums, Vocal Bass, Harmonica: Paul Jost

Vocals: Erin Dickins

Symphony Sid Vocals: Erin Dickins, Paul Jost

Arrangement: Drew Zaremba, Erin Dickins, Paul Jost

Paul Jost is a remarkable recording artist, both as a soloist and with The Jost Project. I met him on a gig a couple of years ago and determined to never lose touch with him again. He was playing drums for me that night. Killin' it...making me a better singer with each exquisite groove. And then he sang and I was done. He's the consummate musician with the greatest heart. And a gentleman, to boot. Blessed to know you, Paul.

# Erin Girl For Rhythm/Symphony Sid

Nat King Cole/ Lester Young (WATERFORD MUSIC / HAL LEONARD)

Here's something that I'd like to bring to you.  
Wrapped all in cellophane, designed for you...

Tell you what it's all about,  
It is without a doubt,  
Swing in the latest style,  
Service with a smile.

If you want to swing and shout,  
Get your kicks and get about,  
I'm an Erin girl for rhythm, send me.  
Just get hip and follow through.  
I'll deliver straight to you.  
I'm an Erin girl for rhythm, send me.

You can always find me down at Smokey Joe's  
That's the place where every gal and gator goes.  
If you want variety, take a tip and call for me  
I'm an Erin girl for rhythm, send me.

Rinse and Repeat.

## I'll Be Your Baby Tonight – with Danny Levin

Recorded at Wire Recording and Tequila Mockingbird, Austin

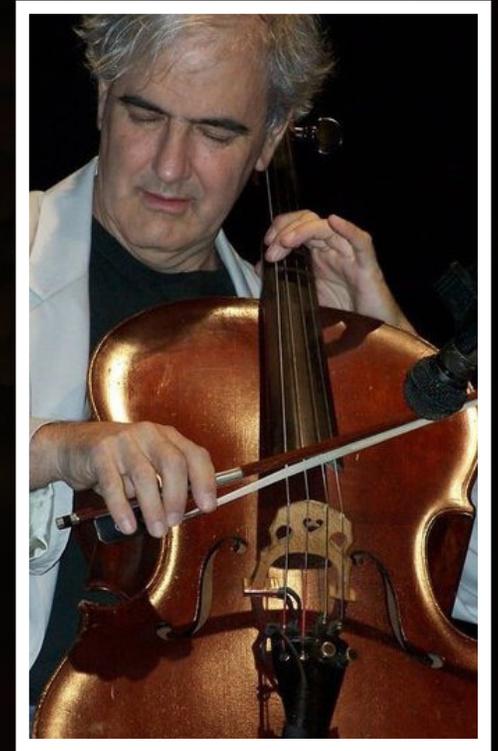
Engineered by Stuart Sullivan

Piano, Violin, Cello, Keyboards: Danny Levin

Vocals: Erin Dickins

Arrangement: Danny Levin

Vocal Arrangement: Erin Dickins



Danny Levin is extraordinary on piano, cello, fiddle, and I'd bet pretty much any instrument he picks up. We met on a gig in Austin and he was tearing it up on piano... cold, with no rehearsal. He was completely inside my head in four bars and I melted into his playing. So tuned in; sensitive and funky at the same time. What a gift you are, Danny. Thank you for your kind, thoughtful guidance on Vignettes.

# I'll Be Your Baby Tonight

Bob Dylan | (DWARF MUSIC)

Close your eyes, close the door.  
You don't have to worry anymore.  
I'll be your baby tonight.

Shut the light, shut the shade.  
You don't have to be afraid.  
I'll be yours....

Well, that mockingbird's gonna sail away,  
We're gonna forget it.  
That big, fat moon is gonna shine like a spoon,  
And we're gonna let it.

Kick your shoes off, do not fear.  
Bring that bottle over here.  
I'll be your baby tonight.

Rinse and Repeat.



## Jackie – with Bruce Hamada

Recorded at Island Sound, Honolulu

Engineered by Milan Bertosa

Bass: Bruce Hamada

Vocals: Erin Dickins

Then there's Bruce Hamada – he's a legend in the Hawaii jazz scene. We also met gigging... ages ago when I lived in Honolulu. Bruce used to torture me with humor on the bandstand and make me laugh until I couldn't keep it together to sing. And then he'd play something so delicious that I'd be snapped back into the groove. A dear and loyal friend, a beautiful, tasteful and smokin' bassist. And maybe funnier than anybody. Wish we lived closer.

# Jackie

Annie Ross, Wardell Gray | (PRESTIGE MUSIC)

ANNIE: I sat, one night,  
Right in the middle of my glass of Coca Cola.

I thought how, I'd now,  
Get to some biscuits and a slice of gorgonzola.

I then felt a twitch  
Which seemed to come from something under my ear.

I wondered if I  
Was high or if it was a mere hallucination.

I turned 'round and found  
Something I thought was merely my imagination.

On my blouse, a mouse  
Sat there, an' this is what I started to hear.

JACKIE: If you wanna hear the story of a mouse in all his glory  
Then I'll tell you all about the time I was giffin' with the band.

An' all the cats thought I was really the end,  
They all used to stand around 'n hear the sound  
That was comin' from a crazy little creature  
Standin' on the bandstand, that was me.

I sure dug Prez, I thought that he was real cool.  
An' when Mister President was swingin' I would feel so high  
I thought that I'd fly out the window, crazy!  
He really wasn't when he'd open up with "Mr. Lester Leaps,"  
well I'd leap right with him.

I dug Diz, I dug Bird, I dug Miles and Wardell,  
Can you imagine what kind of a band it was?

We'd feel right just swingin' all night.

Everyone would gather around.

They would even give it a hand when I would get up on the  
stand an' take my little horn out.

My name is Jackie, in case you were wondering.  
I was quite popular in the idiom of things to come  
An' I was renowned as the mouse with the sound  
that was cute, but the boot, was the loot,  
Which was really nothin' but the lowest.

Well, we thought that things were cool like that, and then  
they fell flat,  
When the agent came and told us we would have to change  
our style.

They wouldn't pay a mouse scale, no where.  
I decided that I couldn't take the sacrifice I'd have to make,  
So I just climbed into my hole and dug the scene from  
there.

ANNIE: I sat, one night,  
Right in the middle of a rum and Coca Cola,  
I thought I'd now  
Get to some biscuits and a slice of gorgonzola.

I then felt a twitch  
Which seemed to come from something under my ear.

I wondered if I  
Was high or if it was a mere hallucination.

I turned 'round and found  
Something I thought was merely my imagination.

On my blouse, a mouse  
Sat there.....WHAT?

# O Grande Amor – with David Friedman

Recorded at Hit Factory Criteria, Miami

Engineered by Vadim Chislov

Assistant Engineer: Sam Allison

Vibraphone: David Friedman

Vocal: Erin Dickins

Portuguese Coach: Sandy Tsukiyama



David Friedman was my neighbor when I lived in Tribeca in New York in the 1970's. He was then, and is still, the most highly regarded vibraphonist on the planet - and for very good reason. He was part of the vibrant studio scene in New York back when we were young and skinny. He hid my motorcycle in his loft, coached Meryl Streep's accent for Sophie's Choice and turned the world on like a lightbulb with his melodies and inside grooves. He dared to me sing Portuguese for this record - just cause - and I adore him. He is one in a million.

## O Grande Amor – *A story of love and loss.*

Antonio Carlos Jobim, V. Demoraes | (CORCOVADO MUSIC CORPORATION / VM ENTERPRISES, INC.)

Haja o que houver,  
Há sempre um homem, para uma mulher.

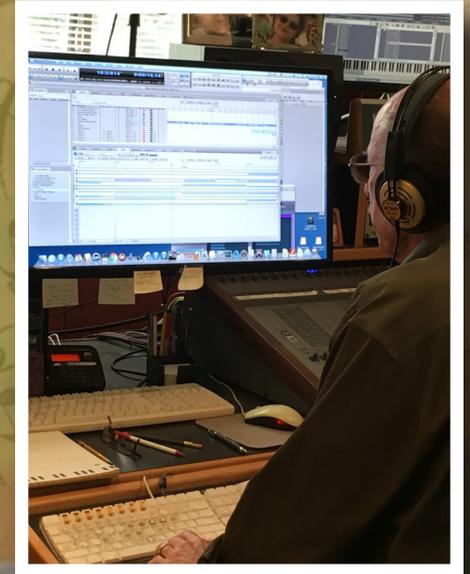
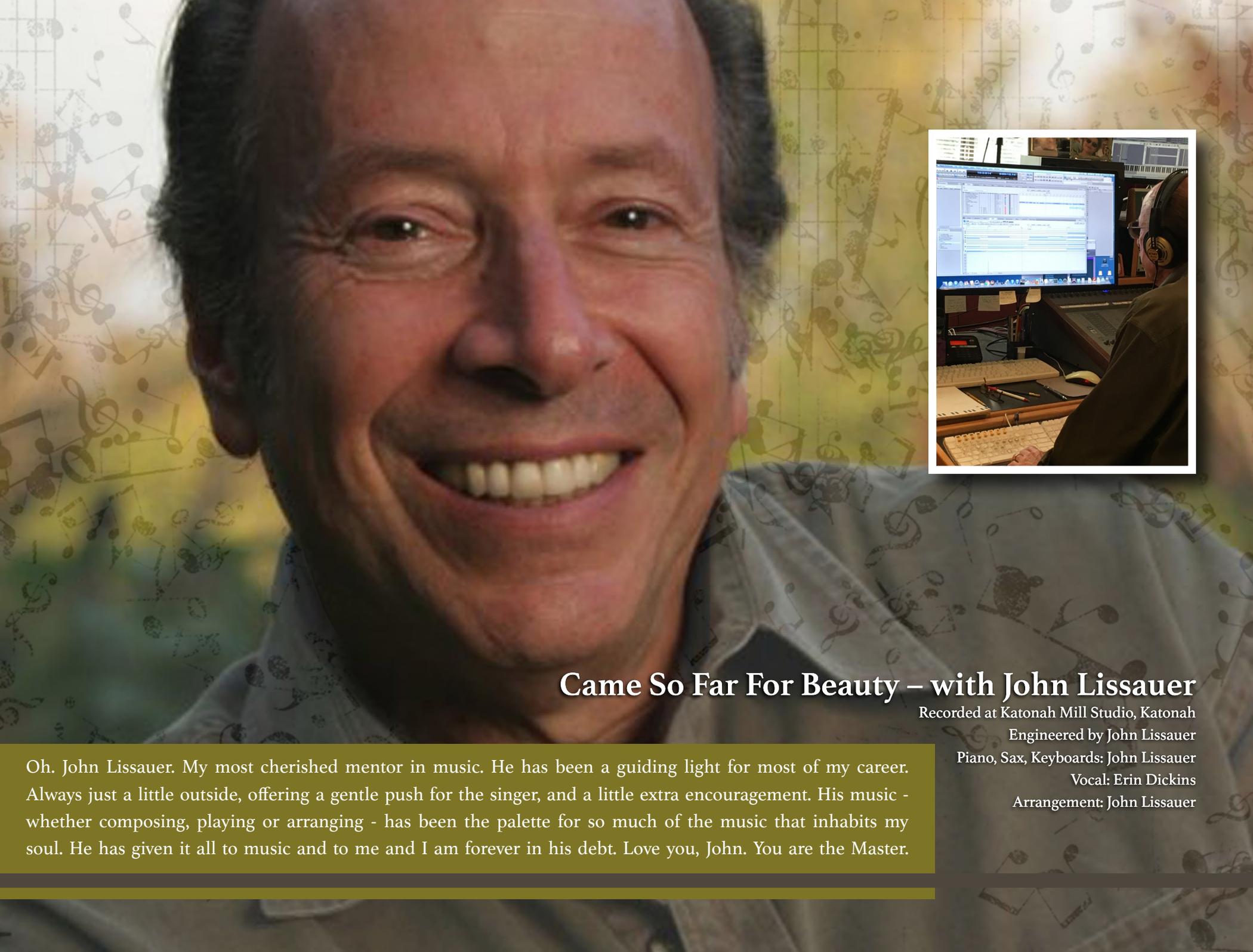
E há de sempre haver para esquecer,  
Um falso amor, e uma vontade de morrer.

Seja como for há de vencer o grande amor.  
Que há de ser no coração,  
Como perdão, pra quem chorou.

Haja o que houver,  
Há sempre um homem, para uma mulher.

E há de sempre haver para esquecer,  
Um falso amor, e uma vontade de morrer.

Seja como for há de vencer o grande amor.  
Que há de ser no coração,  
Como perdão, pra quem chorou.



## Came So Far For Beauty – with John Lissauer

Recorded at Katonah Mill Studio, Katonah

Engineered by John Lissauer

Piano, Sax, Keyboards: John Lissauer

Vocal: Erin Dickins

Arrangement: John Lissauer

Oh. John Lissauer. My most cherished mentor in music. He has been a guiding light for most of my career. Always just a little outside, offering a gentle push for the singer, and a little extra encouragement. His music - whether composing, playing or arranging - has been the palette for so much of the music that inhabits my soul. He has given it all to music and to me and I am forever in his debt. Love you, John. You are the Master.

# Came So Far For Beauty

Leonard Cohen, John Lissauer (SONY/ATV SONGS / RELENTLESS MUSIC)

I came so far for beauty,  
I left so much behind...  
My patience and my family,  
My masterpiece unsigned.

I thought I'd be rewarded  
For such a lonely choice.  
And surely he would answer  
To such a very hopeless voice.

I practiced all my sainthood.  
I gave to one and all.  
But the rumors of my virtue  
They moved him, not at all.

I changed my style to silver.  
I changed my clothes to black.  
And where I would surrender,  
Now I would attack.

I stormed the old casino  
For the money and for the flesh.  
And I myself decided  
What was rotten and what was fresh.

And men to do my bidding,  
And broken bones to teach,  
The value of my pardon,  
The shadow of my reach.

But no, I could not touch him  
With such a heavy hand.  
His star beyond my order  
His nakedness unmanned.

I came so far for beauty,  
I left so much undone.  
My patience and my family,  
My masterpiece unsung.

# Which Way Steinway – with A.J. Croce

Recorded at DOWNTOWN BATTERIE and COMPASS SOUND, NASHVILLE

Engineered by Tony Morra and Gordon Hammond

Piano, Bass, Guitar: A.J. Croce

Vocals: Erin Dickins



So, I met A.J. Croce when he was a toddler. The Manhattan Transfer was playing the Main Point in Bryn Mawr, PA and hanging out with our dear friends, Jim and Ingrid Croce. We would jam all day, gig all night and jam a little more. A.J. came by his brilliance honestly. I wish his father Jim was here today to savor every note, every song. It was a great joy and honor to come full circle with the Croce's. A.J. you are astounding. And every bit the sweet, kind soul we have known from the start. Thank you for being here. (Check out the insert - a young A.J. in Hawaii with mom Ingrid and Rob Mounsey!)

# Which Way Steinway

A.J. Croce | (CROCE PUBLISHING)

The other day when we spoke  
On the telephone,  
You said that you were leaving town.  
One thing I must know  
Darling which way will you go?  
'Cause I'm going to pack my things and go along!

**CHORUS:** If it's South-way, I'll bring my whiskey,  
North-way wear a heavy coat.  
West-way I'll bring my cowboy hat.  
East-way learn the Harlem shuffle.  
Freeway drive it straight ahead.  
Steinway I'll call my band to play.

I've been waiting for a reason,  
Anything to leave this town.  
I don't have my roots buried in the ground,  
No need to stick around.  
Where are you going babe? This I must know,  
If I'm going to pack my things and go along!

Chorus

After hours of thought I've changed my mind,  
I'm happy where I stand.  
I packed my bags and there's no room  
For a Steinway or my band.  
One thing I must know, Darling, which way will you go?  
'Cause I've got advice for you to take along!

Chorus

A photograph of a man with grey hair and glasses, wearing a dark jacket, sitting at a black grand piano. He is looking down at a sheet of music on the piano. The piano is on a black metal stand. On top of the stand, there are two gold trophies and a blue cloth. The background shows a window with a view of the outdoors.

## A Bicyclette – with Rob Mounsey

Recorded at Shelter Island Sound, New York

Engineered by Richard Alderson

Piano: Rob Mounsey

Vocals: Erin Dickins

Rob Mounsey. Sorry, but for me he is the most amazing pianist on this planet. He makes my soul dance. He's so good, I used to be afraid to sing for him. His touch, his tastiness, his feel... just magical. Rob and I go back to the New York studio days and it has been a treat to witness his most remarkable career. You're beautiful, man. Inside and out. You make me strive... and smile.

## A Bicyclette — *A beautiful story about little Paulette, and the four boys who loved her.*

Francis Albert Lai, Pierre Elie Barouh | (UNIVERSAL MUSIC PUBLISHING GROUP)

Quand on partait de bon matin,  
Quand on partait sur les chemins,  
A bicyclette...

Nous étions quelques bons copains,  
Y avait Fernand y avait Firmin,  
Y avait Francis et Sébastien,  
Et puis Paulette

On était tous amoureux d'elle,  
On se sentait pousser des aile  
A bicyclette.

Sur les petits chemins de terre  
On a souvent vécu l'enfer,  
Pour ne pas mettre pied à terre,  
Devant Paulette.

Faut dire qu'elle y mettait du cœur,  
C'était la fille du facteur,  
A bicyclette.

Et depuis qu'elle avait huit ans,  
Elle avait fait en le suivant,  
Tous les chemins environnants,  
A bicyclette.

Quand on approchait la rivière  
On déposait dans les fougères,  
Nos bicyclettes.

Puis on se roulait dans les champs  
Faisant naître un bouquet changeant,  
De sauterelles, de papillons,  
Et de rainettes.

Quand le soleil à l'horizon,  
Profilait sur tous les buissons,  
Nos silhouettes.

On revenait fourbus contents,  
Le cœur un peu vague pourtant,  
De n'être pas seul un instant  
Avec Paulette.

Prendre furtivement sa main,  
Oublier un peu les copains,  
La bicyclette.

On se disait c'est pour demain,  
J'oserai, j'oserai demain,  
Quand on ira sur les chemins  
A bicyclette.



## Wonderful World – with Elliott Randall

Recorded at ELZ Studios, London

Engineered by Elliott Randall

Electric Guitar: Elliott Randall

Acoustic Guitar: Steve Donnelly

Bass: “Level” Neville Malcolm

Drums: Andy Treacey

Vocals: Erin Dickins

I have been Elliott Randall’s groupie from way back in the Steely Dan days and I’ve always wanted to record with him. He is the epitome of a rock star. He just soars. We were on a lot of sessions together back in the day and he was completely magnetic and joyful. Elz can fill a room with dreams and grins in a second. We are “Still Reelin” with you, kid! Thank you for reminding us why we are all here.

# Wonderful World

Sam Cooke, Lou Adler, Herb Alpert | (ABKCO MUSIC, INC.)

Don't know much about history,  
Don't know much biology.  
Don't know much about science books,  
Don't know much about the French I took.  
But I do know that I love you,  
And I know that if you love me, too,  
What a wonderful world this would be.

Don't know much about geography,  
Don't know much trigonometry.  
Don't know much about algebra,  
Don't know what a slide rule is for.  
But I do know one and one is two,  
And if this one could be with you,  
What a wonderful world this would be.

Now, I don't claim to be an "A" student,  
But I'm tryin' to be.  
'Cause maybe by being an "A" student, baby,  
I could win your love for me.

Rinse and Repeat.

# Black Trombone – with Drew Zaremba

And The Zaremba Jazz Fellowship

Recorded at Greenburg Studios, Denton, TX

Engineered by Jake Greenburg

Arrangement: Drew Zaremba

Vocal: Erin Dickins

Piano: Drew Zaremba

Guitar: Tony Camponovo

Bass: Jake Greenburg

Drums: Connor Kent

Trumpet: Daniel Matthews

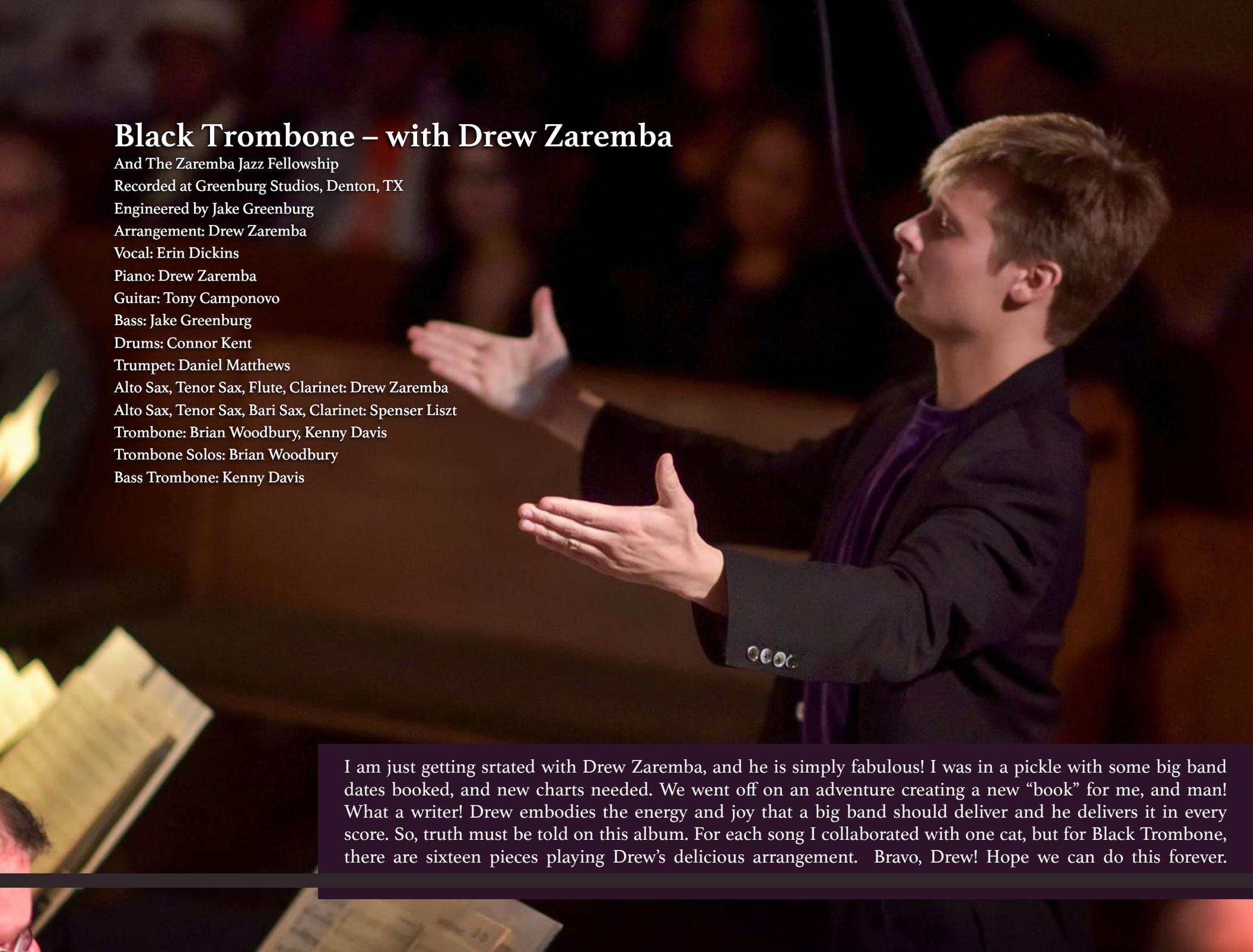
Alto Sax, Tenor Sax, Flute, Clarinet: Drew Zaremba

Alto Sax, Tenor Sax, Bari Sax, Clarinet: Spenser Liszt

Trombone: Brian Woodbury, Kenny Davis

Trombone Solos: Brian Woodbury

Bass Trombone: Kenny Davis



I am just getting started with Drew Zaremba, and he is simply fabulous! I was in a pickle with some big band dates booked, and new charts needed. We went off on an adventure creating a new “book” for me, and man! What a writer! Drew embodies the energy and joy that a big band should deliver and he delivers it in every score. So, truth must be told on this album. For each song I collaborated with one cat, but for Black Trombone, there are sixteen pieces playing Drew’s delicious arrangement. Bravo, Drew! Hope we can do this forever.

## **Black Trombone** - *A story about a trombone. And sex.*

Serge Gainsbourg | (BOURNE CO.)

**Black trombone, monotone.**  
Le trombone, c'est joli.  
Tourbillonne, gramophone,  
Et bâillonne mon ennui.

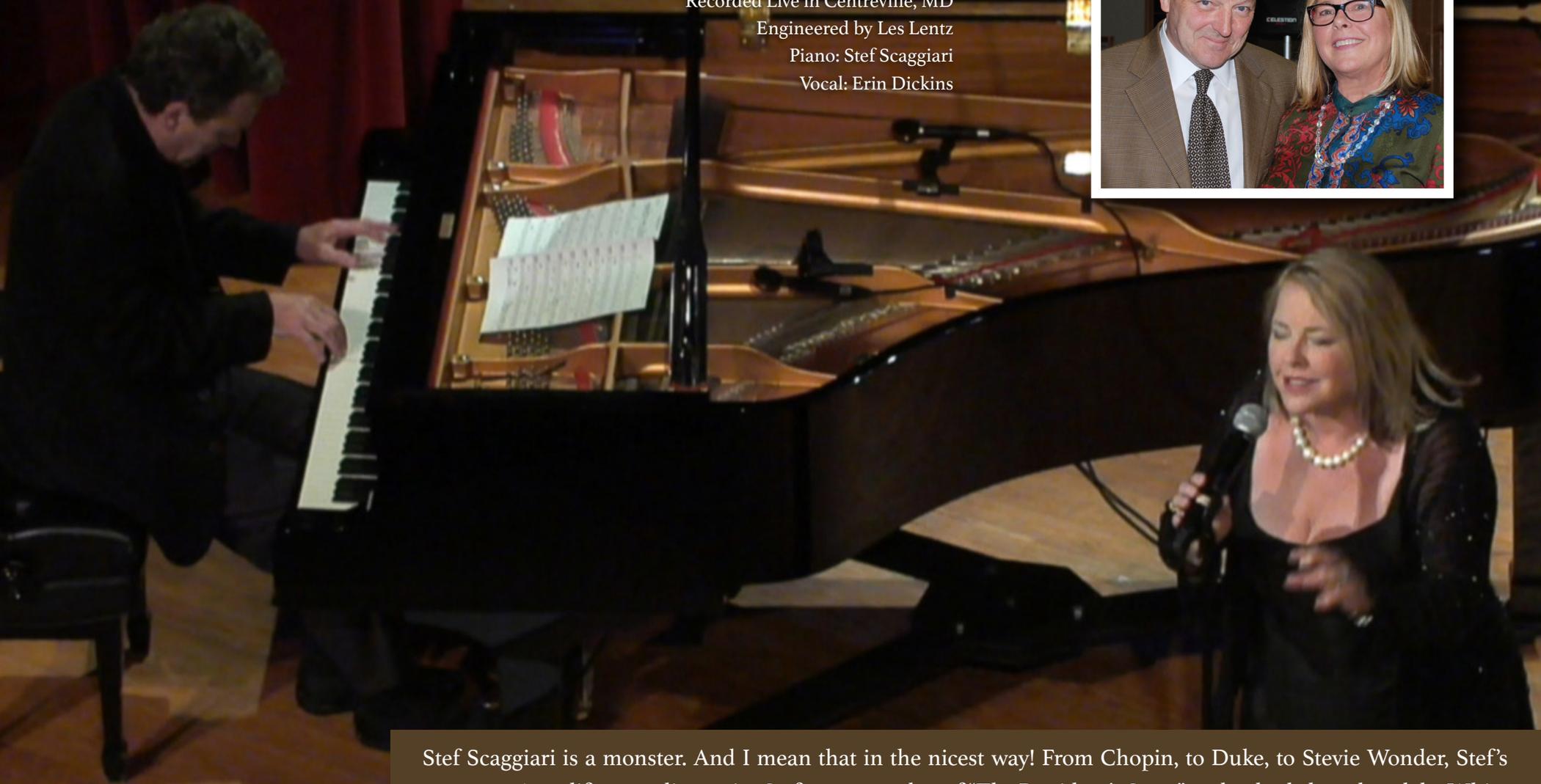
**Black trombone, monotone.**  
Autochtone de la nuit.  
Dieu pardonne, la mignonne  
Qui fredonne dans mon lit.

**Black trombone, monotone.**  
Elle se donne a demi.  
Nue, frissonne, déraisonne,  
M'empoisonne, m'envahit.

**Black trombone, monotone.**  
C'est l'automne de ma vie.  
Plus personne ne m'étonne.  
J'abandonne, C'est fini.

# We'll Be Together Again – with Stef Scaggiari

Recorded Live in Centreville, MD  
Engineered by Les Lentz  
Piano: Stef Scaggiari  
Vocal: Erin Dickins



Stef Scaggiari is a monster. And I mean that in the nicest way! From Chopin, to Duke, to Stevie Wonder, Stef's got game. A prolific recording artist, Stef was a member of "The President's Own," and nobody has played the White House more often or better. We met about 15 years ago and he's been my favorite go-to-guy for gigging ever since. And we've become dear friends. He's a joy to play and hang with...I'm a lucky girl. Thanks for the beautiful music, Stef!



# We'll Be Together Again

Frankie Laine, Carl Fischer | (CARES MUSIC COMPANY/TERRY FISCHER MUSIC CO.)

No tears, no fears.  
Remember there's always tomorrow.  
So what if we have to part?  
We'll be together again.

Your kiss, your smile,  
Are memories I'll treasure forever.  
Try thinking with your heart.  
We'll be together again.

Times when I know you'll be lonesome,  
Times when I know you'll be sad.  
Don't let temptation surround you,  
Don't let the blues make you bad.

Someday, someday...  
We both have a lifetime before us.  
And parting is not good bye.  
We'll be together again.

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- [1] Erin Girl For Rhythm/ Symphony Sid – Nat King Cole/ Lester Young | 3:55  
(WATERFORD MUSIC / HAL LEONARD)
- [2] I'll Be Your Baby Tonight – Bob Dylan | 3:27  
(DWARF MUSIC)
- [3] Jackie – Annie Ross, Wardell Gray | 3:22  
(PRESTIGE MUSIC)
- [4] O Grande Amor – Antonio Carlos Jobim, V. Demoraes | 5:57  
(CORCOVADO MUSIC CORPORATION / VM ENTERPRISES, INC.)
- [5] Came So Far For Beauty – Leonard Cohen, John Lissauer | 3:50  
(SONY/ATV SONGS / RELENTLESS MUSIC)
- [6] Which Way Steinway – A.J. Croce | 3:40  
(CROCE PUBLISHING)
- [7] A Bicyclette – Francis Albert Lai, Pierre Elie Barouh | 4:41  
(UNIVERSAL MUSIC PUBLISHING GROUP)
- [8] Wonderful World – Sam Cooke, Lou Adler, Herb Alpert | 4:08  
(ABKCO MUSIC, INC.)
- [9] Black Trombone – Serge Gainsbourg | 5:12  
(BOURNE CO.)
- [10] We'll Be Together Again – Frankie Laine, Carl Fischer | 6:18  
(CARES MUSIC COMPANY/TERRY FISCHER MUSIC CO.)

*Sizzle & Swing*™ LLC  
ERIN DICKINS



PRODUCED by Erin Dickins and recorded all over the planet.

MIXED & MASTERED by Wes "Wesonator" Maebe at Sonic Cuisine, London, UK

ADDITIONAL ENGINEERING & EDITING: Robert Fowler, SSR Recording

ARTWORK: Gemma Shanfield Boyer

PHOTOGRAPHY: Cecile Davis

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