

ASIS CRAZY WORLD

From This Very Moment On feat. Kokayi (5:30)

Better Than Anything (4:39)

Children's Games (2:05)

PrAllude (1:59)

Double Rainbow (5:46)

A House Is Not a Home (7:10)

The Moon's a Harsh Mistress (4:20)

Tiny Dancer (4:32)

As Falls Westphal (2:59)

From This Very Moment On (Reprise) (3:45)

Crazy World feat. Gil Goldstein (5:10)

Produced by James McKinney

Executive Producers: Bonnie Carter, Adam Lavelle, Jim Learned, Marston Allen & Brian McElroy

Recording Engineer: Cyrille Taillandier, Mixed by Scott Jacoby at Eusonia Studios, NYC

Assistant Mix Engineer: Ryan Accardi, Mastering: Robb Robinson

Recorded at the Westphal College of Media Arts & Design, Drexel University, Philadelphia, PA.

We are grateful and energized by all those who contributed to make this record happen - including the Drexel students who participated and assisted in producing the sessions: Cody Whitling, Maggie Mae Cove, Sophia Porris, Matinicus Neveu and Infiniti Jacob.

© 2026 Nite Nite the Elephant Productions

ASIS
AI & STACEY
SCHULMAN

CRAZY WORLD

WITH
CORCORAN HOLT
JEFF "TAIN" WATTS
GIL GOLDSTEIN
KOKAYI
DANTE POPE

Crazy World

Lead Vocal: Stacey Schulman
Guitars: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts

1. From This Very Moment On feat. Kokayi (9:07)

Composer(s): Cole Porter /
Stacey Schulman / Kokayi
Publishers: Warner Chappell,
Nite Nite the Elephant, PHO13, Noom Wen
Arrangement: James McKinney

Lead Vocal: Stacey Schulman
Freestyle: Kokayi
Guitar: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts
Vocalese: Dante Pope
Beatbox: Christylez Bacon

2. Better Than Anything (4:39)

Composer(s): David Wheat and
Bill Loughborough
Publishers: Figs. D Music Inc. o/b/o
Sanga Music and Figs. D Music Inc.
Updated Lyrics: Stacey Schulman
Arrangement: Al & Stacey Schulman

Lead Vocal: Stacey Schulman
Guitar: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts

3. Children's Games (2:05)

Composer(s): Antonio Carlos Jobim
Publisher: Sony/ATV Harmony and
Sony/ATV Melody
Arrangement: Stacey Schulman
Instrumental Articulation: Suno AI

4. PrAilude (1:59)

Composer(s): Stacey Schulman
Publisher: Nite Nite the Elephant
Arrangement: Stacey Schulman
Vocal & Instrumental Articulation: Suno AI

5. Double Rainbow (5:46)

Composer(s): Antonio Carlos Jobim,
Eugene John Lees
Publisher: Sony/ATV Harmony and
Sony/ATV Melody
Arrangement: Al Schulman,
Stacey Schulman, James McKinney

Lead Vocal: Stacey Schulman
Guitar: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts

6. A House is Not a Home (7:10)

Composer(s): Burt Bacharach and
Hal David
Publishers: Sony/ATV Harmony
Arrangement: Al Schulman,
Stacey Schulman, James McKinney
Lead Vocal: Stacey Schulman
Guitar: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts
Background Vocals: Dante Pope

7. The Moon's a Harsh Mistress (4:20)

Composer: Jimmy L Webb
Publishing: Universal Polygram
International Publishing Inc.
Arrangement: Al Schulman, Stacey Schulman

Lead Vocal: Stacey Schulman
Guitar: Al Schulman
Bass: Corcoran Holt

8. Tiny Dancer (4:32)

Composer(s): Elton John and Bernie Taupin
Publishing: Universal - Songs of Polygram
International Inc.
Arrangement: Al Schulman

Lead Vocal: Stacey Schulman
Guitar: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts

9. As Falls Westphal (2:59)

Composer(s): Corcoran Holt,
Jeff "Tain" Watts
Publishing: Tainish Chamber Music,
Holthouse Music Publishing
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts

10. From This Very Moment On (Reprise) (3:45)

Composer(s): Cole Porter, Stacey Schulman
Publishers: Warner Chappell, Nite
Nite the Elephant
Arrangement: Stacey Schulman

Lead Vocal: Stacey Schulman

Guitar: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts

11. Crazy World feat. Gil Goldstein (5:10)

Composer(s): Leslie Bricusse and
Henry Mancini
Publishers: EMI Catalog Partnership
o/b/o EMI Affiliated Catalogue Inc. and
EMI Variety Catalog Inc.
Arrangement: Al & Stacey Schulman

String Arrangement: James McKinney
Lead Vocal: Stacey Schulman
Guitar: Al Schulman
Bass: Corcoran Holt
Drums: Jeff "Tain" Watts
Accordion: Gil Goldstein
Violin: Mary Loftus, Blake Epsy
Viola: David Yang, Dr. Shannon Merlino
Cello: Branson Yeast, Ezgi Yargici

String Session Engineer: Ryan Moys,
assisted by Brendan Monohan

Producer: James McKinney
Executive Producers: Bonnie Carter,
Adam Lavelle, Jim Learned, Marston
Allen & Brian McElroy

Recording Engineer: Cyrille Taillandier
Mixed by Scott Jacoby at Eusonia Studios, NYC
Assistant Mix Engineer: Ryan Accardi
Mastering: Robb Robinson

Recorded at the Westphal College of Media Arts
& Design, Drexel University, Philadelphia, PA"

I've had the privilege of knowing **As Is** not just as listeners often do — through recordings — but through time. I first encountered their music in its earlier chapters and supported it on air at WPFW, and later at WBGO, watching their sound sharpen, stretch, and gain confidence with each release. What stands out most is not polish for its own sake, but growth, and a steady expansion of musical language, emotional reach, and artistic courage. **Crazy World** feels like the natural next chapter in that evolution.

Rather than centering **As Is** as a duo in the narrow sense, this album presents them as the nucleus of a larger, more ambitious musical vision. With a formidable rhythm section anchoring every track — Corcoran Holt on bass and Jeff "Tain" Watts on drums, with collaborators including Kokayi, Dante Pope, Gil Goldstein, and a Philadelphia-based string ensemble drawn from the city's vibrant classical and chamber music community, the music pushes beyond intimacy into scale. This is **As Is** stepping fully into the present tense: expansive, unafraid, and responsive to the moment we're living in. The album's title mirrors the times themselves: political uncertainty, cultural upheaval, technological anxiety, and the remarkable resilience that persists despite it all.

Every selection here carries an emotional charge that feels distinctly human. That humanity is central to **"From This Very Moment On,"** originally written as a romantic encounter but reframed here as pointed social commentary. Stacey Schulman delivers the lyric with clarity and purpose, while Al Schulman's guitar grounds the performance with

steady resolve. Kokayi's presence adds urgency, pushing the song into contemporary relevance. It's a piece that dares to ask listeners to confront truth directly—something increasingly difficult in an era where communication is often reduced to screens, texts, and distance.

That emotional openness flows into **"Better Than Anything,"** which retains its playfulness while absorbing modern references without irony. By invoking today's jazz artists alongside digital conveniences, the song gently questions what actually sustains us. Beneath the joy and lift of Corcoran's bass line and Al's buoyant improvisation is an insistence that love, not efficiency or innovation, remains irreplaceable.

The album's most disruptive statement arrives with **"Children's Games"** and **"PrAilude,"** works born from both curiosity and unease. Created using AI as a tool rather than a crutch, the pieces confront the growing threat artists feel from artificial perfection. Stacey wrote the melodies and lyrics to PrAilude while on a beach in Puerto Rico, singing parts into her phone as the idea took shape — a deeply human origin for a composition questioning the synthetic. AI here lacks the very things that define lived experience: authenticity, imperfection, risk. That tension is intentional, and **"PrAilude"** is designed to unsettle, especially when placed beside what follows.

"Double Rainbow" answers that unease with breath and beauty. Drawing from Jobim's melody, the track feels organic, imperfect, alive. Its sense of space and wonder is no accident. It represents the world AI cannot replicate, the physical and emotional texture that anchors us. The contrast

between these two pieces is one of the album's most powerful statements.

As Is continues to reinterpret familiar material with intention rather than novelty. **"A House Is Not a Home"** filters Bacharach and David through Northern Soul and Philadelphia Soul traditions, opening with a subtle nod to Barry White before layering emotional complexity through rhythmic restraint. Stacey's scatting quotes Sting's "Fragile," reinforcing how easily love and stability, can fracture. The arrangement doesn't soften the song's message; it sharpens it.

Vulnerability deepens on **"The Moon Is a Harsh Mistress,"** where the trio format strips away excess. Space becomes part of the performance, allowing the ache and exposure of the lyric to land fully. It's the kind of raw emotion that many younger listeners prefer to avoid, but **As Is** leans into it without compromise.

Their reimagining of **"Tiny Dancer"** further reflects artistic maturity. Rather than amplifying the song toward a crescendo, the arrangement pulls back into a pianissimo, choosing restraint over spectacle. The result is intimacy and a quiet confidence that comes from knowing when not to push.

A moment of pure musical instinct arrives with **"As Falls Westphal,"** named for the Drexel University Westphal School of Media Arts & Design, where the album was recorded under the guidance of producer and faculty member James McKinney. Fueled by a high-energy learning environment, faculty producing and engineering alongside student assistants, the track captures spontaneity and trust. Tain and Corcoran con-

verse freely, creating space for reflection before forward motion resumes.

That momentum returns in the uptempo reprise of **"From This Very Moment On,"** reframing the album's opening statement with renewed urgency. And finally, the title track **"Crazy World,"** originally sung by Julie Andrews in Victor/Victoria, delivers a quiet reckoning. Gil Goldstein's accordion and arrangement, paired with strings, creates a cinematic close that is not despairing but grounded. It acknowledges chaos without surrendering to it.

In the end, **Crazy World** functions as both warning and reassurance. It asks us to consider what the future of music and society might look like if authenticity gives way to artificial ease. Yet it also offers hope through remembrance: of connection, of shared experience, of the power that emerges when artists and listeners meet honestly. Having watched **As Is** grow into this moment, it's clear this album isn't simply a reflection of the times, but a deliberate response to them. We are stronger and better, together.

Keanna Faircloth
Jazz Writer & Broadcaster
WBGO • WPFW • NPR





Original Lyrics

From This Very Moment On

Cole Porter / Stacey Schulman / Kokayi

From this moment on
We can see clear
Only truth can fight fear
From this moment on
From this happy day
No more blue songs
Only we can do it songs
From this moment on

For we got the fire we need so much
We got the love, the strength the touch
We got the goals within our sights
Got the sweet dreams to brighten
dark nights

From this moment on
No more tears babe
We'll be singin' cheers babe
Every care is gone
From this very moment on

KOKAYI – RAP / FREESTYLE

We, We
From this point here
from this moment on, moment on
From this moment on
From this point here
we can choose to be blind
as justice but trust this
should all be a light clear
that the hate that hate produced
leaves trees and roots that bear fruit
canned or fresh

the seeds stay for years
the stains are the tracks of the tears
the marks on the backs
the shattered glass
of ceilings past
it's all such fear
but I swear

from this place in time
as the red hats insist
on the glory days when the wage
and the early ways
and the entry ways
were not made the same
when hoses sprayed
and the Hit Parade
played segregated vinyl
even though we all swayed to the same old tune
voices crooned
but the choice is who
are we gonna be
when we see atrocities in the streets?
who matters?
be better?
whose borders?

3 letters
no hordes of immigrants are on their way
cuz they been here
i swear if you only look at in the mirror
right there
right there, right here, right there
and I swear, I swear, I swear
From this point on
From this point on
From, from this place here
Can we hold the truth,

true to be the facts
to be self-evident that
the gaps of the haves
and the less haves is a chasm
in which trouble brews
and then we'd like food and the water
coltan cobalt
all land
oils in cans
that finance
the root for the wars
we interfere in on
cuz those that hold the shares
that really don't want, that really
don't want, that really don't want
really really don't want more
and that more is what we sacrifice the morals for
that we justify the un-livening
of humans for
so we can eat on futons in Vuitton, Givenchy
Laurent, Dior, the allure to afford
1st class, fois gras
A5, wagyu
Only drag you back to the depths of
What is next
What is next
What is next

From this moment on
We need to participate in LOVE
From this moment on
We need to participate in
From this moment on
We need to care a little bit more
From this moment on
From this here, this here
This, this

I say, From This Moment on
We need to love more

From this moment on
We need to wake up
And we need to definitely say it more
I Say, Say it a little more
Say it a little more
Say it a little more
Say it a little more
Say it a little more
Say it a little more

From this moment on
(every care is gone)
From this moment on
(every care is gone)
We need more love.

(FADE OUT RADIO EDIT)

From this moment on
We need more LOVE

Momentary lapse in judgment
The change gonna come
When you understand
When a man got a thing in his hand

Flags, flags
Those things aren't really livin'
It really doesn't matter
Forget about it

From this moment on
They're gonna get it to the break of dawn
Daylight

We gotta get us some more
From this moment on
Those LIES

I say from this moment on
(TRUTH)
We need more TRUTH
We need more love
We need more like honesty
But, honestly, who we gonna get that from?
I just wanna know

(got the love, got the strength, got the touch)

We got it
You got it?

From this moment on...

Better Than Anything

David Wheat and Bill Loughborough
Updated Lyrics: Stacey Schulman

Better than sailing at midnight
Better than diving for pearls
Better than skiing in Aspen
Better than feeding the squirrels
Better than finding a horseshoe
Better than losing your head
Better than anything thought of
Better than anything said
Better than singing right out loud
Or being spotted in the crowd
Better than anything except
being in love

Better than 4 sets of Dizzy
Better than Count Basie's Band
Better than Rollins and Coltrane
And being on this stand
Better than Cecile and Samara
And McBride's latest news

Better than Bill Evans ballads
And Joe Williams blues
Better than hearing Lady Day
Or checking in at Monterey
Better than anything except
being in love

*Better than Insta and TikTok
ML and AI
Better than Apple and Google
And drones in the sky
Better than binging on Netflix
Or gaming on Twitch
Better than Harry and Meghan
Or Pedro's next pitch
Better than movies late at night
And eating ice cream with delight
Better than anything except being
in love*

Elephants dancing
And clowns on parade
Better than peanuts and popcorn
and fresh lemonade
Better than rides on the Midway
And seals blowing horns
Better than men shot from canons
And fresh ears of corn
Better than balancing on wire or
watching tigers leap through fire
Better than anything except
being in love

Better than hearing Lady Day or
checking in at Monterey
Better than anything except being in love
Better than singing right out loud or
being spotted in a crowd

Better than anything except
being in ... love

PrAilude

Stacey Schulman

Earth Protectors

Birds out winging, sweetly singing
Drifting silently home...

Citizen Choir

Here we come a wassailing
The leaves are brown, there is no green
The harvest gone to drought and fire
And naught to feed the living things

Soldier / Big Tech Choir

Here we come to take your land
Your rights to live at our command
Your seas and shores will bear the shame
Of plunderers and acid rain

[vocal interlude]

Community Choir (Soldier Choir)
[Earth Protectors]

Everyone needs (everything and)
Everyone needs (everything and)
Something (Plunderers and...)
Something [silently home]

Community Choir (Soldier Choir)
[Earth Protectors]

Everyone needs (everyone needs)
Everyone needs (living and)
Something (Plunderers and...)
Something [silently home]

All choirs

Here we come to take your land

Here we come to take your jobs
Here we come to take your land
Here we come to make your art

Here we come
To take your land
To take your jobs
To make your art
To break your art
Here we come
Here we come
Oh here we come

Earth Protectors

Living and breathing and
dancing and singing and
dreaming and loving and
simply believing ...

A Note from the Artists

This album grew from a desire to make something honest in a time when the world felt uncertain. These songs reflect the questions we were asking about love, justice, art, technology, and the ways we hold on to one another when things feel unsteady. Making music with each other, and with this extraordinary group of collaborators, was a reminder that creativity is still a profoundly human act.

We're grateful to every musician who poured their spirit into this record, to the students and engineers who helped bring it to life, and to everyone who listens with an open heart. In the end, Crazy World is about resilience — the power of will, the beauty of connection, and the hope that keeps us moving forward. Thank you for being part of that with us.

Al & Stacey Schulman

Producer's Notes

Producing gives a rare vantage point. You witness artists transform in real time, sometimes subtly, sometimes profoundly. I had the honor of producing As Is's previous album, Here's To Life, as well as several singles, and now this album. I have seen their artistic evolution. Sitting with Al and Stacey as they talked through their visions, their songs, and their emotional intentions was deeply personal. Some ideas we shaped together. Some they handed to me with trust, asking me to help translate feeling into form.

Producing this album for ASIS is a highlight of my journey. Al and Stacey placed their trust in me completely. They shared their hearts, their stories, their creative vulnerability. That trust allowed something rare to happen. Trust is the engine of this work. It is what allows music to move beyond performance into something lived and felt. Jazz does not need producers to exist. But history is filled with moments when artists trusted facilitators to help their visions reach their fullest expression. Frank Sinatra and Quincy Jones. John Coltrane and Rudy Van Gelder. Barbra Streisand and Phil Ramone. These were not transactions. They were relationships built on listening, respect, and shared intent. What we created here lives in that same spirit. A creative symbiosis, shaped by care, reverence, and sound.

James McKinney

Crazy World Collage Art: Jennifer Tornopsky

Crazy world Collage is Jennifer Tornopsky's visual interpretation of the album's voice reflecting a collective experience of uncertainty in fast changing geo-political and technological times. Building on the broad strokes of worldwide events, climate change, AI replacing human labor and creativity, images were digitally collected, deconstructed and reimagined as unique yet familiar characters and stories. Each window frame provides a portal depicting a variety of themes such as virtual interconnectivity, loneliness, love and escapism. With the backdrop of the real world as crumbling, physically and socially, Crazy World Collage invites you to enter a world searching for the delicate balance of life and beauty in chaos.

Special Thanks

We are grateful and energized by all those who contributed to make this record happen - including the Drexel students who participated and assisted in producing the sessions: Cody Whitling, Maggie Mae Cove, Sophia Porris, Matinicus Neveu and Infiniti Jacob.

Special thanks to our children - Jacob, Julian, Eva & Joey Schulman - without whose unconditional Love and support of our music everyday, we could not have made this record.

Cover Design: Al Schulman

Cover Art Photography: Deneka Peniston

Production Art: Rene Moreno

Crazy World Collage Art: Jennifer Tornopsky