



## Ultimate Album Compilation

Pop music by the mid sixties was about 'new directions'. The Beatles had changed pop music as had Dylan, Phil Spector and Berry Gordy's Motown production line. Composers, arrangers and artists were all competing to bring us the original and often the bizarre. Our research has focused on the prodigious talents of 3 men who were to emerge from the decade with strong reputations....Bob Crewe, Bob Gaudio and Charles Calello were part of a unique creative partnership during the early to mid sixties in their work with the Four Seasons and as we have seen in this series with other talented artists who often didn't achieve similar levels of success. What we are seeing is that success was deserved for those who found it thanks to the skills of these 3 geniuses. Whether in producing the ideas, lyrics, arrangements or melodies there is evidence of the talent and no shortage of quality in these productions as our last two volumes in particular have shown.

Once again we are able to stay in this period of the 60's showing examples of the wide variety of styles and performances which show the thread of their talents. Plenty of up-tempo material is included to complement our

## Bob Crewe Presents...



## 'Seasons' Connections Vol 6

last 2 collections with distinct Northern Soul flavours.

But we are firmly in 1966 for our opening track which owes much to the research of others and the great collectors who inspired this series." ***Our friend Malcolm Baumgart was cruisin' for wax in the Notting Hill area of this fair city when he stumbled across a market stall selling records for 50p each. Amongst these was an acetate of TINA TURNER performing "EVERYTHING UNDER THE SUN," which the stallholder claimed had once belonged to Mick Farren (NME scribe and ex-Deviant). The disc was pressed by Associated Recording Studios, 723 7th Avenue, at 48th Street (midtown Manhattan for those who have never been there). As far as we know, this is the only copy of this record in existence. It is the same song as that recorded by Phil Spector with The Ronettes, and Tina puts on her best "I'll Never Need More Than This" voice.***" ***Mick Patrick***

Still unreleased this track is an awesome piece of Spector-esque

drama as Bob Crewe, probably working with Herb Bernstein, generates something very special. The full story of this track's history can be found at <http://spectropop.com/gg/underthesun.html>. The song, a Gary Knight - Bob Crewe composition was recorded in 1966 and emerged as an official release in a similar arrangement by the Walker Bros and another rare version has been found by 60's soul stylist Walter Jackson.

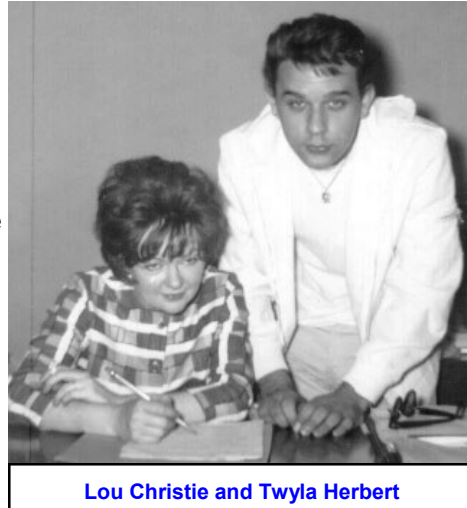
We have already heard from Charles Calello's assessment of how Bob Crewe encouraged the two emerging talents during the formative early years of the decade by encouraging them to extend themselves. He brought an element of the bizarre to productions....trying things that because Bob Gaudio and Charles were trained musicians they didn't believe should have worked But what we have seen in the last 2 volumes and again here is the diverging talents of Bob Crewe and Charles Calello as that partnership broke up....at least temporarily. As Charles pointed out..... ***"It's funny, after I produced "The Name Game," discovered Sandy Linzer and recorded " A***

*Lover's Concerto" and produced "Lightning Strikes," it affected my relationship with Bob Crewe as he didn't like the idea I was making hit records on my own. That's one of the reasons I didn't do 'Opus 17'. However, Frankie and Bob wouldn't record unless I was in the studio and thus I returned to Crewe's stable but only to do the Four Seasons."*

Bob Crewe's apparent jealousy at Charles success led him to work with different arrangers like Herb Bernstein and Hutch Davie and we see in these collections since Volume 4 a divergence of styles as Charles remained more melodic and catchy. Bob's productions over the late 60's found success with harder rock style productions (viz Mitch Ryder and The Detroit Wheels) before he found his creative peak in the work he did with Lesley Gore as his avant-garde productions led him to the adult contemporary genre as the 1970's beckoned.

Bizarre or talented is the question that 'strikes'(like lightning) again with our next artist. Lou Christie wrote with his manager and song writing partner Twyla Herbert of whom he says..."*she was just bizarre, and I was twice as bizarre as her*". Lou started working his 'freaky falsetto' with Charles Calello in June 1964. Charles told us how they came to work together. "*Lou Christie was my second hit artist. I was introduced to Lou Christie by Harriet Wasser. When we first started to work for Bob Crewe, she was his secretary. She was an unusual lady! She knew everybody. She even introduced me to Bobby Darin, who I got to hang out with on various occasions. Harriet knew Wess Farrell, who had a deal for Lou on Colpix. I recorded one or two session with Lou but nothing happened with the records.*" Charles was to find significant success when he worked with Lou during 1965 and this opening track by the falsetto maestro is a good example of what was to follow. "*Baby We Got To Run Away'(MGM LP E 4360)* is a Four Seasons sound-alike in many ways and there is no doubt Charles wanted to get this feel. We posed this question to him...." *I went*

*back to listen to these tracks to consider your comment and the element you may be hearing is "Buddy Saltzman" the drummer. Lou, of course, had this amazing falsetto voice but what made him different from the 4 Seasons was we used "The Angels," who were*



Lou Christie and Twyla Herbert

*these "hot" looking Italian Jersey girls who sang great. Also the musicians were basically the same as the ones I used on the Seasons records so there was the subconscious factor involved."* The Angels comprised Peggy Santaglia, Denise Ferri and Bernadette Carroll

In our Volume 4 we featured the Bitter End Singers and their link with Bob Gaudio and the song he wrote and which the Four Seasons recorded, 'Everybody Knows My Name'(Newsletter #46) well this time we feature the 'B' side, 'Come The Morning' (Atco 6433). A Bob Gaudio penned track this once again captured the great harmonic slightly and 'seasons-like' sound of this folk styled group. Arranged by Bob Bowers it is not as good as the 'A' side but an excellent song and performance with the female vocal backing being the highlight. Strangely this track was omitted from the 'B' side of the UK release.

We sometimes stretch the 'connections' theme just to help the mix of tracks and when we turned over 'Who Killed Teddy Bear' a Bob Gaudio written song which the unusually named Leslie Uggams recorded in 1965 we found the terrific Northern Soul anthem 'Don't You

*Even Care'(Atlantic 2313). Driving dance music from the 60's at its best and adored in the clubs of North-west England....and they must know something...as they plucked Frankie Valli's "You're Ready Now' from obscurity and made it a hit. Written by Hank Ballard Jnr, Leslie's inclusion here is an example of a little known song that deserved a better fate, but which now has a cult following.*

One of Charles Calello's last acts of support for Bob as their careers diverged was on the 'B' side of 'Devil With The Blue Dress on...Good Golly Miss Molly' where were found the Calello arranged Mitch Ryder and the Detroit Wheels performance of 'I Had It Made'(UK Stateside 521). Punchy with a jazz/soul arrangement it features screeching sax backing that you either love or hate. Another Brown – Bloodworth composition this is typical Mitch Ryder.

The success of Sonny and Cher was bound to generate some attempts at mimicking the sound. Bob Crewe was not averse to copying styles and innovating them. The sound of Dey and Knight on 'I'm Gonna Love You Tomorrow' (Columbia 43466) in 1965 was his effort to find a hit.complete with 'My Own True Love' being used in the



instrumental break. Written by Lynn-Weston, the track lacks any spark of originality and as a duet falls way below the natural chemistry of competitors Marvin Gaye and Tammi Terrell.

Venturing back to the now famous (thanks to Jersey Boys) Hal Miller we found a track by Hall...featuring The Rays...'Sad Saturday'(Amy 900). A rare Bob Crewe - Charles Calello composition and arranged by Charles

Calello. Hal again features his soaring falsetto and the Rays on harmony backing sound like the 4 Seasons as they were on previous Hal Miller tracks in the early 60's. Recorded in 1964 it may be other session vocalist but who knows when the backing was recorded? A typical Crewe /Calello work from the period but with an excellent melody and although somewhat dated a good harmony styled arrangement. But little more is known or likely to be found...as Charles told us..."I think I only met Hal Miller once at Bob's office. I don't ever remember him being in the studio when we recorded. We made the records and Bob put the vocals on and mixed the records. When the record was finished Bob would play them for us so it's hard to remember whose records we were making. It was a factory." But a great find and another great track by Hal and that mystery backing group!

The Shepherd Sisters have already featured on previous volumes and we find a great girl harmony group track by them on 'Finders Keepers' (20<sup>th</sup> Century Fox 468). A composition by Ron Miller and Lee Porter it was once again a Charles Calello arrangement which sounds somewhat like the style that was to lead to the sound of the Rag Dolls the following year. Great chanting background vocals ("Too bad I found him now")and brassy arrangement make this a stand-out track.

We had to sometime feature a Bob Crewe solo track and with Bob's style of vocal you either love or hate 'One More Tear' (DynaVoice 231). A Robert B ('Hutch')Davie – Bob Crewe composition. Bob's often shouted and intense vocal is not everyone's favourite style. Again orchestrally a strong brassy Charles Calello arrangement this is a lot better than some of Bob's other efforts. 'A real turkey' some would say but we'll let you decide. He did however record some very creditable vocals as he moved into the more laid-back adult contemporary market later in the 60's.

Frank Slay, Bob Crewe's partner in the Swan record days of the late 50's and early 60's was an active producer



This is one of only two photos of the 4 Seasons when Charles Calello was a member. The other is on the WMBWBY album

during the 60's and in March 1964 he released a very good track by Carole Forest 'My Girlfriend Asked Me' (Atco 6295) singing a Joe Ricci - Dante Storace composition. A Charles Calello arrangement completes the connection. This mid tempo girl group sound with chanted backing vocals and a sax and piano flavoured arrangement make this a reasonable dancer for the time. It was a time when sessions were turned into group names rather than the original artists (like 'The Beach Girls' which featured Jean Thomas, Ellie Greenwich and Mikie Harris) and this effort might have done better if they had sold it as a group sound and called them something like "Cally and the Candies".

Charles Calello arranged several tracks recorded at Colpix by Lou Christie, which included the somewhat strange sounding, "Guitars and Bongos". The only song to hit the charts was ironically 'Big Time' (In 1964). An album track we feature from this period 'Too Many Miles' (Colpix SCP 4001) is perhaps more conventional but still features that 'freaky' falsetto with a good driving arrangement and melodic counterbalance (a feature of this duo's writing style) on a Herbert – Christie composition. It even features a guitar hook from the Beatles song 'It Won't Be Long'. Recorded in September 1964 the track was not released until

1966(after the success of 'Lightnin' Strikes' and release of the album ' Strikes Again' CP4001)). With backing by The Tammys this track was not to bring the success Christie and Calello sought but in 1964 it would sow the seeds for what was to come as we will hear later from Charles. Sounds really great this track in its stereo version.

If the opening guitar chords of our next track also remind you of the Beatles it is only a coincidence as **Tel-A-Woman (Philips 40091)** precedes their success. A Crewe – Gaudio composition, with backing by The Four Seasons, this catchy mid tempo 1963 rocker is about the then newest technology to rival the phone. Frankie Valli's falsetto in the mix is clearly distinguishable.

Bob Crewe's love of 'garage bands' did generate great success with Mitch Ryder, but perhaps the next best performance of any was the stunning 'Open Your Door' (Philips 40381). Their web-site states "*Richard and the Young Lions have been heralded by many as one of the pioneering, innovative groups of "psychedelic" or "garage" rock and roll of the mid '60s. Their biggest hit, "Open Up Your Door", the first recording to use an African Hair Drum and fuzz bass, was a chart topper in many great rock and roll markets, like Detroit, Cleveland, Seattle, and Vancouver, just to name a few. In fact, that record went Top 5 in every market it entered. They also appeared on a number of national and local TV shows, like Upbeat, Clay Cole, Jerry Blavet, Robin Seymour, etc....*" This track certainly stands out head and shoulders above many of the 'garage' sounds of the time. Produced by the 'Distant Cousins'...Browne and Bloodworth for Bob Crewe Productions, it was arranged and conducted by Bob Halley.

Bob Crewe and Ellie Greenwich worked together a lot and she seems to have assisted him in the studio with many artists and photos from the time by sound engineer George Showerer show them at work together. As well as key

songwriter for Phil Spector, Ellie also worked with Jean Thomas and Mikie Harris backing Lesley Gore and many other artists during the 60's. **'Want You To Be My Baby'** Ellie Greenwich (UA 50151) was produced by Bob Crewe in 1967, and was recently described by collector David Young as...." **a loud, brassy number, horns & saxes galore - with a bunch of background singers, singing, screaming, etc, and Ellie's raspy "singing" (if you could call it that), this song could replace coffee as a morning waker-upper.**



Ellie Greenwich in a Bob Crewe recording session late 1966

**Ellie's done better...A Spector imitation gone amuck."** If you listen though, you can also compare the sound with the Mitch Ryder productions Bob Crewe produced around this time. The girls backing are probably Jean Thomas and Mikie Harris possibly with Valerie Simpson who were all on sessions with Bob around this time. This track attracted most attention in Japanese markets.

We haven't featured Ed Rameau for a couple of Volumes but his work with Bob Crewe was of a high order and his writing with Bud Rehak was excellent. We will feature such tracks in a very 'special' 'Seasons Connections volume 'Presents From Eddie - The Ed Rameau Songbook' soon with tracks which Ed co-wrote for other artist to achieve chart success, as well as his own tracks. For this volume we feature 'Yesterdays Newspapers' (Dyno Voice 211) a Rameau - Crewe - Rehak composition arranged and produced by Charles Calello. An excellent bossa nova styled arrangement gives a happy feel to a song about a break-up. Clever and well sung this track was the 'B' of 'The Train' which appeared on the Dynovoice Story double album CD.

When I first saw the cover of the obscure **Vi Velasco Album (Vee Jay 1135)** I was unimpressed but reading the sleeve notes indicated that it might be interesting having been **"arranged and conducted by Chas. Calello"**. A real vocal stylist described as **"an**

**exciting new discovery'**. Well she soon got lost. However there are some excellent tracks on this album and we feature **'What Am I Supposed To Do'**. With excellent female backing vocals this excellent melody is well performed by Miss Velasco with a superb arrangement by our favourite arranger. We've included The High Keyes featuring Troye Keyes, one of Bob Crewe's least successful soul groups, on previous compilations and we feature two very special performances on this volume. Several good tries were made but only after they left the Crewe labels to record **'Living A Lie' b/w "Let's Take A Chance" (Verve 10423R)** would they achieve success ..but not at the time..it was the 70's when they made it big and on the Northern Soul scene. This single, their only one on Verve is regularly debated on the 'Northern Soul Forums..and of the 'B' side we found this. **"Quality Soul is not about tempo it's about voice, production quality, emotion etc. you should check out hidden flips like the other side of The High Keyes - Northern Soul anthem.- 'Living A Lie'. 'Let's Take A Chance' is down tempo compared to the well known 'A' side yet it leaves me totally floored as the tune is about heartache and pain which basically is the key to**

**SOUL music. Keep It Real" - Mark Bicknell.**

Back to Mitch Ryder and our last find of his rare and collectable is his first US release with Crewe and the 'B' side of 'Break Out' in the UK (featured on Volume 4). **'I Need Help' (UK Stateside 521)** is again one of Charles Calello's last arrangements for Bob Crewe. This is a moody and soulful performance like the others we've featured on the last 2 volumes. Although they stopped working together as much around this time Charles still feels he owes a lot to Bob for teaching him the trade. **"Back in the days when I was doing the**

**Crewe records, Bob always had a lot to say about direction and what he wanted the records to sound like. He was one of my teachers that helped me learn how to make "pop" records. I would write the arrangements and Crewe would finish them himself. Although he wasn't a musician and would sometimes have the singers sing the wrong notes, the parts always seemed to work. Crewe is singing and doing the background voices on "My Eyes Adored You." There are sections the singers sing the wrong notes, which always seem to bother me - - but - - it worked. Crewe was more than capable and was a brilliant producer. Not to minimize my involvement, I just made his ideas work! Later on, with experience under my belt, I was able to do more and more and eventually became "Charlie Calello." In the beginning we needed Bob Crewe because he knew how to make "Hits." He taught us well and the records tell the story. Also, the songs were much simpler to record and there were usually a few people around that would help Crewe is he ran into trouble."**

When I saw a track listed by Shona and the Party Lights, **'Nice Guy' (Chicory Records 1601),**



brassy arrangement with Clara belting out a very soulful vocal on an Ashford—Simpson penned song. Clara has been described as **“A powerful singer with a preternaturally broad range, able to reach the highest registers of the soprano range without losing either purity or volume, she could also swoop down to growling low notes in the style of a country preacher”**. She doesn't need to show that ability on this good 'pop' song.

Another Hal Miller

I wondered if the performance would match the great name. I wasn't to be disappointed as this girl and guys group hit a great harmony style with Shona's high falsetto vocal featured. A C.Fisher composition this was a Frank Slay production arranged and conducted by "Calello". The rest is a mystery as Charles told us. ***"After making the hits with the Seasons, Bob Crewe introduced me to Frank Slay, his partner. I made several records with Frank. I don't remember many of the tracks you've found or the sessions. As I have said, it was easy to remember the hits because I would hear them on the radio. In the 60's we made so many records it was hard to keep track of who we recorded unless they were big stars."***

One of Bob Crewe's early protégé's was a guy called L.B.Wilson (aka Lenny O'Henry or Daniel Cannon one of the original founding members of the doo-wop group, the Vibraharpes in 1956 ) and he did a song by Bob Crewe and Sid Bass that rocks along to a great 'dance' arrangement. ***'Don't' (Vivid 1002)*** again shows the versatility of Lenny O'Henry. In our Volume 4 we featured the famous Northern Soul dancer 'The Right Direction' by Clara Ward. When we reviewed the album she did which Charles Calello produced and arranged we found a couple of good tracks if not one's of the same class. ***'Hang Your Tears Out To Dry'(Verv 5002)*** is the title track and another

performance that perhaps features the Four Seasons on backing vocals is ***'Cry Like The Rain' (Amy 920)***, a Sid Bass – Bob Crewe composition. Sid uses a rather dated 1950's styled arrangement on this Crewe production which is why the Four Seasons preferred to work with Charles Calello on their own tracks. Hal's vocal is however intense and gives the track a moody and soulful feel.

Charles Calello was to emerge with a Number 1 hit with the classic ***'Lightnin' Strikes' (MGM single K13412 and LP E/SE 4360)***, another Herbert – Christie composition but one with a long gestation as Charles told us. ***"Lou Christie - - my second hit artist.....as I said earlier at Colpix, I recorded one or two session with Lou but nothing happened with the records. (ed..apart from 'Big Time' which charted in the Top 100) Then in 1965 I got a call from his new manager, Stan Polly to record Lou. Lou played me "Lightning Strikes" a year before we recorded it. I liked most of the song but there were parts of it that didn't hold together. I suggested to Lou he try to fix the things I didn't like. Around 6 months later he played me the song again. I said it was almost there - - - so again he took it back to Pittsburgh to work on it. When he returned for the session it was in the form you now hear. I use to do that with writers to get them to fix the weak parts of their songs. Lou and I clicked and we started***

***working together on a regular basis.***"The song borrows greatly from the Motown style and again included Peggy Santaglia, of the Angels/ Jessica James and The Outlaws fame, and co-writer of 'Beggin'. Harry Young describes the musical team for this track on the ***'Original Sinner' RPM284 CD .....******"The superbly crafted Lightnin' Strikes was the result of numerous re-writes and countless rehearsals. Two baritone saxophones (Joe Farrell and George Young) and a bass trombone (Ray DeSio) pulsed savagely with Buddy Salzman on thundering drums. Stan Free on piano.Lou Morrow on bass guitar and Vinnie Bell, Charlie Macey and Ralph Casale on guitar. Casale's six string guitar was the only over-dub. Calello explained "The introduction is the signature of the record""*** Yes it is quite unique and unforgettable!

The 'A' side of the Carole Forrest track we featured earlier is another catchy song written by Bob Boulanger, a writer who has appeared before in our volumes. ***'He's Awful Nice To Me' ( Atco6295)*** was a Frank Slay production arranged by Charles Calello. It has a rolling organ arrangement and chanting girl group backing. An ordinary song enlivened only by the quality of the backing singers.

The Madisons are Larry Santos's group and we've featured them before. This side ***'Stagger' ( Jomada M601)*** is a rocking dancer written by Larry Santos. Arranged by Charles Calello with a Four Seasons style backing we can't say that any of the guys were involved on this track even if it sounds like them.

Our final 'garage' group performance on this set changes the style and pace with perhaps the least known of Bob Crewe's groups. Red Shepard & The Flock perform ***'I Can't Hold On' (Philips 40398)*** with intense chanting and screaming but never achieve very much. A moody 'B' side with 'She's A Grabber' on the A. It was actually a pic sleeve single but nothing is known about the group. The song written by Gary Knight and Bob Crewe is not amongst their best.

The 'B' side of 'Finders Keepers' by the Shepherd Sisters brightens things up on a Eddie Rambeau – Bud Rehak song arranged by Charles Calello.

**'I've Got A Secret' (20<sup>th</sup> Century Fox 468)** features handclaps and typical girl group sounds on a fairly ordinary song but Charles and the girls do their best. And so to our penultimate track with Troy Keyes on his most famous performance and a Northern Soul anthem. This single is a monster and fetches a high price on vinyl as we found out. **'Living A Lie' (Verve 10423A)** *"Another early victim on the Northern Soul hit parade. Considered too cheap, too common, too available for mass exposure in the 70s. It was starting to command a hefty £8 in 77 when Pep found a load of water damaged Verve demos and flooded the market with them.! Lead singer Troy Keyes named the group after himself but decided they should drop an E. More George Kerr magic. I'd love to see his face when I tell him one of his old productions is going for a ton. Records like this should not even be soiled with something as sordid as monetary value. It's priceless."*

From the Preston(UK) 2005 Weekender we found this comment by John Smith about Troy Keyes performance at the event... *"For me personally, the revelation of the night came next. Troy Keyes opened with his old solo hit 'Love Explosions'. His vocal delivery was top notch and belied the 20 years or so since he had last performed for a live audience. In addition to sounding outstanding, Troy looked many years younger than his actual age, he must have looked after himself down the years. The old High Keyes number 'Living A Lie' came next (Troy had been the group's lead singer) and then he tackled the Richie Pitts penned 'Lets Take A Chance'. This being a slow number, it enabled Troy to utilise his full vocal range, whilst getting effective support from the backing singers. He finished with another of his old solo cuts, the self-penned socially aware 'If I Had My Way'. Striding around the large stage area, he pulled out a very emotional and animated performance that drew loud audience reaction. Troy then left the stage, but following Richie Pitts appearance, quickly returned. Sharing lead vocal duties, the pairing rendered the Velours old*

*MGM cut 'I'm Gonna Change (ed..excuse me! 'The Four Seasons' was the original) with gusto. Richie (writer of 'Let's Take A Chance') showed great stage presence and encouraged the audience to participate and help out on the song. The two old friends on stage were clearly having the time of their lives."* 'Living A Lie' is just a great track and it is good to see Troy get some belated recognition/appreciation. And to close a special message from producer Bob Crewe with a chance to win a place in history with the Bob Crewe Generation. We'll feature this on our web site but I think it is now too late to enter the competition!! So that's our latest set with the usual mix of the magnificent and some

'turkeys', but all part of the rich history of these 'Seasons' Connections. Volume 7 is coming soon. **Chameleon**

**Note;** This article is based on research via the internet. The music is only available on vinyl via e-bay and on some commercial CD's and we found it by contacting collectors. For further information on these tracks contact the following e-mail

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## Jersey Boys - Post Tony Review

*Attending The Jersey Boys at the August Wilson on Tuesday night was an exhilarating, if not enthralling experience. This winner of the 2006 Tony Award for best new musical has been derided as another just another link in the chain of jukebox musicals. Starting with Smokey Joe's Café in 1995, a great Broadway show, it's been quite a ride for these formulaized, fabricated inventions camouflaged as Broadway musicals. With no new music composed for this production, and a seemingly endless succession of 1960's pop tunes laced together with a partially fictionalized story Jersey Boys has a surface appearance of everything wrong with the Disneyfied wasteland that has become too routine on the boards over the last decade. Mama Mia had to be the greatest tragedy of the genre, with Good Vibrations being the greatest commercial failure. There's little doubt that all of these shows have things in common: high wattage is too often substituted for a good book with sing-able plot-rich melodies, and Jersey Boys is no exception in this category. The sound wattage revs up at just the right moments and repeatedly elicits thunderous applause from the mostly fifty-something's who comprise the audience. But, like Dreamgirls before it, there is a story in Jersey Boys, and along with riveting choreography and vintage costuming, The Boys will keep you entertained and even mesmerized for the full two hours and thirty minutes."*  
 THESPIS