

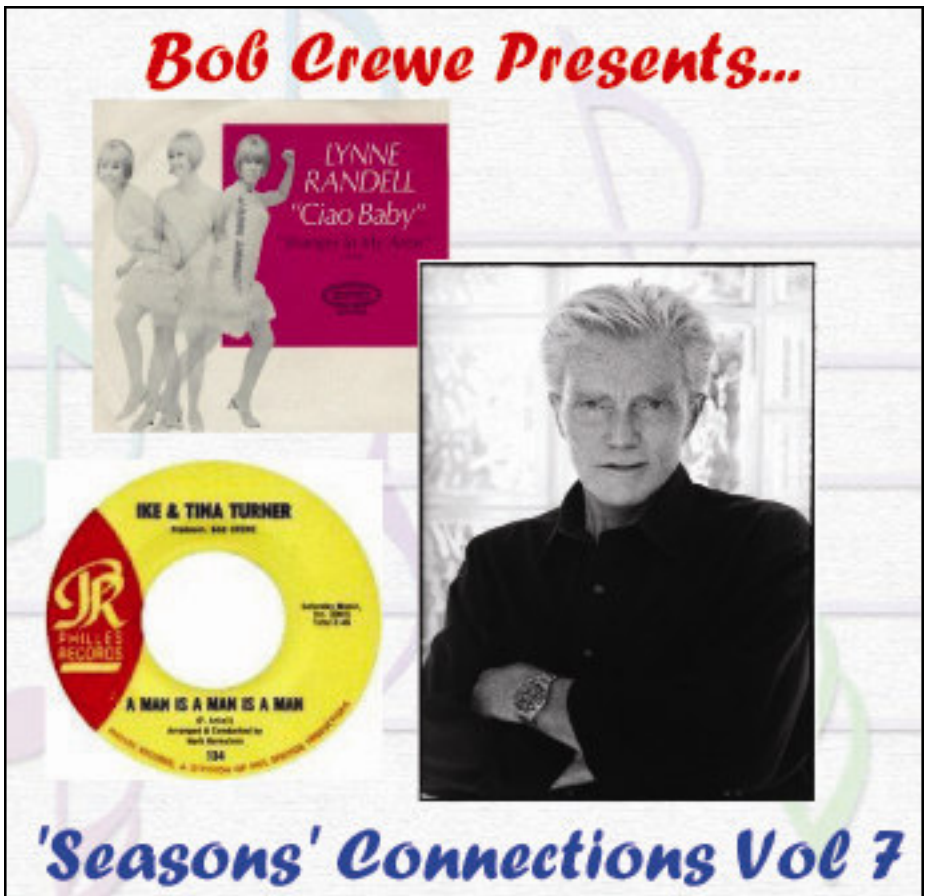


# Ultimate Album Compilation

Every time we start a volume of tracks with 'Seasons' Connections we wonder what will turn up next as we scour tracks which have been arranged or produced by Bob Crewe, Charles Calello, Bob Gaudio or other members of the Four Seasons.

But we continue to find a very diverse range of material and that is the key comment regarding Volume 7. 'Diversity'.....We always try to make the mix running order...boy, girl, group and sometimes we have been able to stay with a period of the 60s or to focus on a couple of genres. This time we span the late 50's and the 60's through to 1967 with our selections and the diversity is pronounced. Not all tracks are great and very few became hits but they connect with the styles and arrangements in pop music at the time as Bob and his colleagues tried to find that hit formula.

Once again we start with a 'stormer'... with a Northern Soul anthem by the little known artist Lynne Randell on the Bob Crewe - Gary Knight composition 'Stranger In My Arms'(Epic 5-10147). Produced by Ted Cooper, this hard to find 'B' side to her 'Caio Baby' has



been recognized as an essential floor filler in the Northern dance floors of the UK. Her bio tells us....." Lyn was born Lynne Randall in Liverpool, England in 1950. Her family migrated to Australia when she was five and settled in the Melbourne suburb of Murrumbeena. For three frantic years between 1965 and 1968 Lynne Randell (b. 1950) was Australia's most popular female performer. Her trendy clothes and hairstyle, good looks and innocent image, backed up by a string of solid pop hits, earned her the title of Australia's "Little Miss Mod". In her home town of Liverpool she performed at the fabled Cavern and in the USA she struck up a friendship with The Monkees', who were just breaking through as America's new teen sensations. For a short time she was romantically involved with lead singer Davy Jones. Lynne signed with the U.S. Epic label and her first American single was the superb *Ciao Baby b/w Stranger in My Arms*. Epic was evidently skeptical about her ability, but she proved herself a more than competent singer at the recording session: "The producer said, look I

just want you to go out there and sing into everyone's headphones -- just so that they get a feel for what your vocal's going to be, and they can play off of that. And I did that, and he came running in and went: 'You can sing! You can sing! I wasn't sure from those recordings in Australia'."The single was only moderately successful in the USA; it made number one on some regional charts, including Hawaii and Cincinnati, but didn't break nationally. However it became her biggest and best-remembered Australian hit, peaking at #6 in Melbourne and #16 in Sydney during May 1967, and it also gained attention and airplay in the UK, where it briefly entered the Radio London Fab Forty, peaking at #33 in July. Several of Lynne's singles are much in demand from collectors of the so-called 'Northern Soul' genre and the original UK issue, with *Stranger In My Arms* on the A-side (CBS 2847) is the most collectible of all -- it is now reportedly worth a staggering UK£120! "

Lou Christie has the record in recording the same song title 3 times!!!



Lynne Randell in 1965

'Backtrack' (Colpix 778B) was not the same song as the Shirley Ellis classic we featured on Volume 4, but he did a pretty dire version of that with Charles Calello. Also he had done 'Dontcha Backtrack' as Ritchie and the Runarounds on Ascot in 1963. The song we feature here was a Christie – Herbert original recorded with Charles at Colpix in 1964 and it gives a flavour for what was to come 2 years later when they worked together again at MGM. A spoken intro breaks into the melody before Lou's freaky falsetto starts with the Tammy's backing rolling in. This is a great arrangement by Charles Calello which works well with varied pace and great drums. Awesome pop!

Keeping with Charles Calello's expanding range of artists in the mid 60's we found an early Ashford – Simpson penned classic 'Keep On Searchin'" (Verve 5002) by Clara Ward. From the same set that gave us 'The Right Direction' back on Volume 4, Clara belts out this with all the gospel soul she can on a great mid paced song. It is a big pity that none of these single releases became a hit as another album of this team would have been so good to hear.

By the time 'Love Another Girl' (Amy 901) by Hal Miller and the Rays appeared in 1964, the Rays had long gone. The group that appeared on 'Silhouettes' back in 1958 and opened our Volume 1 collection, had with the exception of Hal been replaced by

1961 by the Four Seasons but when this track appeared in 1964 it is most likely that session musicians made up the Rays even though it sounds very like the Seasons on backing. This is a rare Calello-Crewe composition which whilst melodic, lacks the punch of Seasons songs of the day. It's a nice Charles Calello arrangement too and a good group sound but in 1964 it was past its time and would be the last of Hal's efforts at getting a hit with Bob Crewe.

We've featured some of the best of the High Keyes tracks with Troy Keyes distinct and emotional voice and here we feature one that was a popular play on UK radio at the time of its release. 'Que Sera Sera' (Atco 6268). Ken Barnes recently posted a blog on this song .... **"Most of the work of songwriter Ray Evans, who died Thursday (Feb 15<sup>th</sup>) at 92, is outside the general spectrum (whatever that is) of this blog -- the themes for *Bonanza* and *Mr. Ed*, while inducing nostalgia for many, are not hallowed rock classics. But, while paying general respects to a storied songwriter, I also wanted to say a few words for one Evans/Jay Livingston song that did translate interestingly to rock. *Que Sera Sera* (Whatever Will Be, Will Be) started as a typically soft-textured Doris Day hit in 1956. But then, in 1963, a group called the High Keyes (spelling courtesy of lead singer Troy Keyes), produced by Four Seasons producer Bob Crewe, took a revved-up R&B vocal group arrangement into the pop top 50. It transformed the song, may have horrified its writers, and inspired a Merseybeat band named Earl Royce & The Olympics to record an even punchier version in 1964. "** The track entered the Billboard Charts 27/7/63, peaked at no. 47 and went out again after 9 weeks. It's distinctive differences with the sweet Doris Day original probably horrified our parents too but we loved this version...and it is a timely moment to feature the late writers best interpretation by Bob Crewe. It is a rare track and hard to find on CD.

Copies of "Stop the Clock" (Amy 901... also on Canadian label Red leaf TTM 611) by Shirley Mathews are hard to

find selling at upwards of 25 UK pounds and this Eddie Rambeau – Bud Rehak composition is the last of our finds for this Canadian singer. Rumour has it that Shirley Mathews, while singing at The Club Blue Note was scooped up by Bob Crewe and flown to New York to record her first hit with the lyric...."Someday You're Going To Be A Big Town Boy". And what of the writers....Eddie Rambeau told us..." **Bud Rehak and I wrote it on a drive from my hometown (Hazleton, PA) back to NYC. We both knew Bob was looking for some new material for Shirley Mathews and she was so Dionne Warwick-like that we decided to write a kind of Burt Bacharach type of song."** Arranged by Charles Calello it starts with intense backing girl chanting and strings...with a very staccato rhythm it develops a good melody with strings and the backing balancing the lead vocal throughout. Very original and unusual but maybe not as good as Bacharach-David.

'Blue Jean' (Stacy 922) by Bobby Gee and The Celestials is a bit of a mystery track...laced with strings and doo-wop backing vocals it is firmly in 1959...and that is the mystery. Is it the first outing



by a young Bob Gaudio after he left the Royal Teens and teamed up with Frankie Valli and the then defunct Four Lovers. Written by Bob Crewe and Frank Slay it was recorded on a label we know little about. Al Casey was the biggest and maybe the only real star of Stacy Records, that was actually founded by the Gayla Hair Products company and run by late Jim Gaylord. Some other notable artists on this

Chicago-label were Hank Davis, the Torkays, the Nobles, Big Bob Kornegay, and the Larks. How a Crewe-Slay composition appeared there in 1959 and if it is Bob Gaudio remains a mystery...but that is the Seasons connection.

"Bad Girl" (Philips 40170) by Hedy Sontag is the B side of 'He Never Came Back'. Written by the song writing team of Crewe-Calello-Sontag it is arranged by Charles Calello and features the very distinctive vocal of Hedy in a break with the sweet girl style track that had been so successful in the early sixties. It lacked the strength of vocal and song that would follow on the Red Bird label with the Shangri-La's but it was maybe ahead



### Hedy Sontag

of its time. Hedy would fail to find success with Bob Crewe but would go on to be a successful actress. She has directed many plays in Los Angeles as well as New York. She directed, taught, and helped develop projects and productions at The Lee Strasberg Theatre and Film Institute which has helped unite experienced actors with students

We have featured the 'A' side of Richard and the Young Lions first single with Bob Crewe on Volume 6, and writers Ray Bloodworth and Larry Brown again feature on the 'B' side with...the garage classic 'Once Upon Your Smile' (Philips 40381). The A side reached #99 on the Billboard charts and #70 on the Cash Box charts in the fall of 1966. This flip is a slow and drawling vocal captures the garage genre which is a contrast to some of

the lightweight pop songs often associated with Bob Crewe. The group only did 3 singles but have built a career to this day around that fact and they have a cult following world wide. As we have said, Hal Miller's early 60s tracks feature the Four Seasons as the Rays. "Hope, Faith and Dreams" (Topix 45-6003B) was a Bob Crewe penned ballad which uses all of Hal's high voice with equally intense backing by the Seasons. A strong contrast with the last track's style this 'B' side to 'An Angel Cried' echoes back to the 50's sounds on an early Charles Calello arrangement.

We've touched on Bob Crewe's association with Phil Spector in our last volume and his admiration for 'River Deep Mountain High' led him to work with Tina Turner on another couple of tracks which we are able to feature here. 'A Man, Is A Man, Is A Man' (Philles 134) is another intense soul ballad but this time from 1966. Peter Antell, who had been with the Chants in 1960/61 wrote the song and Tina delivers it with her usual gutsy vocals.

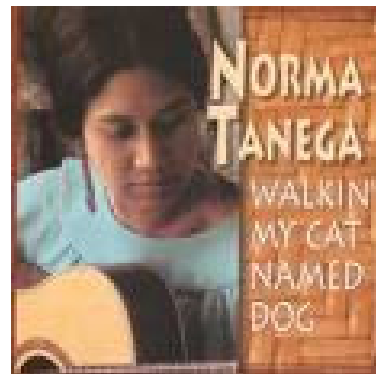
A song that Bob Gaudio had a lot of belief in was his composition 'Come Closer' (Constellation 120) which he produced with several artists. This version was recorded by Dee Clark. Though largely unknown among contemporary audiences, Dee Clark was one of the most successful R&B singers of the late '50s and early '60s, his resonant, expressive tenor gracing classics like "Raindrops" and "(Hey) Little Girl.". This is one of his and Bob's best recordings of this song and although not a chart hit shows how Bob learned his trade as a producer under Bob Crewe's guidance during 1964/ 5. Another little known artist Ruby Roberson created a superb piece of country soul with the enchanting opening lyric...."They have asked me to sing at their wedding...." which leads into a clever song on the theme of Ruby having to endure her ex boyfriend's wedding. 'Blues At The Wedding' (Southern Sound 120B) was written by M. Popperwell and arranged by Charles Calello. A great melody matches the lyric and Ruby's voice and the female backing make this a great find. The record was a Frank Slay production. Frank owned this label,

along with SCA records, and Chicory records. Southern Sound was eventually phased out, and replaced by Claridge records, still utilizing the same styling of print, etc as the old Southern Sound label. The equally appealing 'A' side 'Shame' will be featured in our next volume.

Singles by Brown and Bloodworth as the Distant Cousins continue to surface and 'Let It Ring' (Dynovox 203) returns us to the garage sound that they and Crewe tried to establish on this label with another of their compositions. A production by Bob Halley for Bob Crewe Productions this fails were Mitch Ryder succeeded.

Norma Tanega was Bob Crewe's one and only folk artist and we feature 'I'm The Sky' (New Voice 203) which was the 'B' side of her only hit, which was featured on "The Dynavoice Story" CD. Her bio tells us..."**Although long since relegated to the "whatever happened to" category, over the years Tanega has contributed much more to music than would appear on the surface. In fact, she has "never stopped making music, only my sound has changed."**

**Tanega's big break came as a result of her job singing at a summer camp in the Catskills Mountains in New York. "One of the other counselors at the camp was teaching at a high school in Brooklyn, New York. Another of the instructors at that high school happened to be a part-time record producer with connections to Bob Crewe, by the name of Herb Bernstein." (Bernstein later arranged and produced the Happenings and Laura Nyro). It was suggested that Tanega play Bernstein some of her material. He liked what he heard, and took Tanega to Crewe, who also was impressed. At that time, along with**

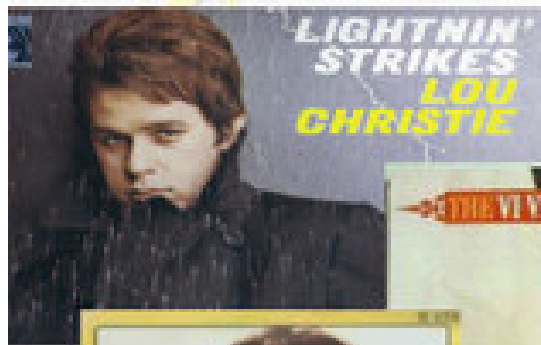


writing for and producing the Four Seasons (among others), Crewe was running his own boutique labels, Dyna Voice and New Voice. Crewe signed Tanega to New Voice and to his publishing company, Saturday Music. The result was the album *Walkin' My Cat Named Dog*, produced by Bernstein, which contained the hit "Walkin'". The meaning behind the lyrics to "Walkin'" is as follows: "I had always wanted a dog, but because of my living situation I could only have a cat; I named my cat dog and wrote a song about my dilemma." Apparently, others could relate, because "Walkin'" zoomed to #22 on the Billboard charts.

A singer, songwriter, and classically trained multi-instrumentalist, Tanega was born on January 30, 1939 in Vallejo, California, near San Francisco. Her father was a bandmaster in the United States Navy and an accomplished musician. Today along with her other passion for painting, she has continued to create music. However, for lack of a better term, her works are now more aptly called instrumental "experimental music", created by playing various and intricate percussion instruments to produce different moods and sensations."

'She's Smiling at Me' (21<sup>st</sup> Century Fox 491) by Eddie Rambeau was one of several songs Dan Crewe brought back from England by the successful UK singer songwriter Chris Andrews. Ed told us.....**"As for "She's Smiling at Me"....I absolutely loved that song when I heard it and insisted to Dan Crewe that Bob allow me to record it. We recorded "Come Closer" in the same session, which I also loved. My only thoughts on both of these songs is that Bob Crewe seemed to speed up the tempo a little too much and I feel that that was the downfall of that particular record. Should have been recorded a little slower."** Yes, and it should have been a hit. Ed gives this track a great performance backed by the 4-Evers (according to their CD).

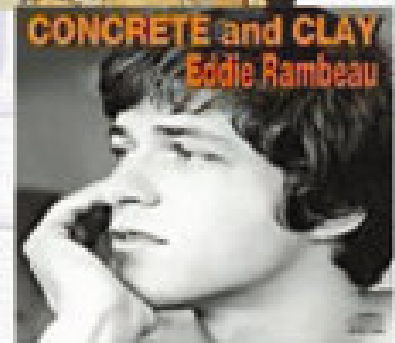
Back to Hedy Sontag and a song that had appeared earlier in Bob Crewe's productions by Kitty Noble, 'Your Not Worth Loving (Anymore)'. With a new



Front: Bob Crewe 2007  
Courtesy Crewe Studio  
& David Stoffz; Lynne  
Randall and original  
disc scan P48888 139



The tracks on this CD are sourced from original vinyl which is over 40 years old. Whilst cleaned and re-balanced some 'artifacts' and stylus noise could not be removed.



Contact Frankie Valli & The Four Seasons UK Historical Group for track history/album notes

lyric by Crewe – Bass, Hedy launches into this re-written lyric of 'Anymore' (Vee Jay 540) with harmony backing by the Four Seasons. A style left over from the 1950s this song sounds as dated now as then.

Our next track doesn't have a direct connection to Bob Crewe or the Seasons but it was responsible for one of their biggest hits. This is how the story goes according to Charles Calello. Charles and Frankie were on the way to the studio in a car and Frankie was saying that they needed something to make their current track that they were recording special. On the radio was the Kai Winding track.....'More' (Verve 10295), an Ortolani – Olivera composition. "That's it said Frankie...that's the rhythm we need to give the song the right feel".....So Charles sat down with the song 'Dawn' and created that superb arrangement. So we thought it was enough of a Seasons connection to include it here.

In our last Volume we included Shona and The Party Lights on an arrangement by Charles Calello, and now we feature the 'B' side 'Miracle Maker' (Chicory 1601) which again features a nice harmony group vocal

on a C. Fisher penned song. Charles arranged and conducted this track for Bob Crewe's old Swan label mate Frank Slay. This group had a distinctive and stylish sound but lack of promotion on a small label limited its success. It remains a great find today. Another 'freaky' falsetto from Lou Christie from the 'Lightnin' Strikes' album is well worth a listen. 'Trapeze' (MGMLP E-4360) is a strange lyric by Christie – Herbert but one that grows with a few plays. Another excellent arrangement by Charles Calello, More staccato hooks interspersed with nice melody. In our research we've found 'Seasons' connections with some great northern soul styled tracks like our opening song. Many are associated with arranger Herb Bernstein who seemed to be a pioneer in this sound in NYC rather than Detroit or Chicago the traditional base for such sounds. We found another one in 'Fireman' (Atlantic 584009) by Vala Reegan and The Valarons. Composed by Gary Knight and Herb Bernstein and produced by Herb for Bob Crewe productions this track has all the ingredients that makes the ~Northern Soul~ sound so compulsive. Described by one fan



as...."think a high-rev "Come See About Me" with a tribal beat, rhythmic guitar accents and timely horn bursts". We wouldn't disagree. Not a lot is known about the artists who Spectropopper Mick Patrick speculates could have been the Hi-Fashions ('Billy Knows' DynaVoice 212) but whoever it was it's a great track and a real floorfiller.

The interesting thing about 'Mumbly Peg' is that it was never officially released, but as Mike Miller 'ace' music detective told us....."**It is known to have been written in 1961 by Crewe-Gaudio. It was later rewritten in 1962 as "Do It" for Mark Valentino on a Swan Records release using the same arrangement and backing track. The label re-writers were Crewe-L'Heureaux.**" We don't know who the arranger was but probably Bass or Calello. Mike again..... **"The CD that this track appeared on does not make mention of its non-release, nor does it mention who it was written by, but I had checked the ascap / bmi sites, and it comes up under Gaudio and also with Crewe."** It is a good rocking track and would have complemented the rock'n'roll dance crazes of the time.

Last year on You Tube we found a superb version of our next track....."Two To Tango' by Aretha Franklin and Ray Charles. ([http://www.dailymotion.com/Shakki/aretha/video/x6xyj\\_a-franklin-ray-charles-two-to-tango](http://www.dailymotion.com/Shakki/aretha/video/x6xyj_a-franklin-ray-charles-two-to-tango)). In this compilation we include the Crewe produced 'B' side (Philles 134) of a Manning-Hoffman composition with a more raucous treatment by Ike and Tina Turner arranged and conducted by Herb

Bernstein. Herb could get a superb soul sound with many artists as our research is showing and this is regarded as a collectors 'classic'.

Bacharach and David's compositions are well renowned and the selection of 'Reach Out For Me' for inclusion on 'The Vi Velasco Album'(Vee Jay LP – 1135) was a good decision by producer Al Kasha. Even better was Charles Calello's beautiful arrangement and Vi's evocative vocal which has a more haunting quality than the Dionne Warwick's original.

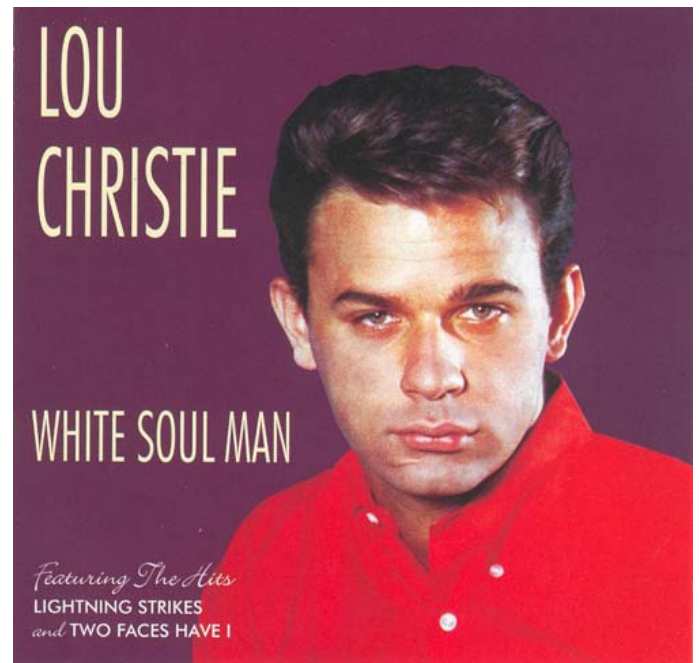
Not all of the Distant Cousins songs are melodic and when they did their composition 'Nasty' (Philips 40414A) and released it in early 1967 it was firmly in the 'garage' sound and the almost....'nasty'...shouted lyric wasn't a melodic triumph by Brown and – Bloodworth ..of 'The Girl I'll Never Know(angels don't fly this low)' fame. Even more surprising was when we heard that a cover of this song was found in the Motown vaults from a 1973 recording session.....! It doesn't sound like a Seasons song but maybe they softened it and added some harmonies. Let's hope someday we find out.

Ginny Arnell's attempt at a hit with Bob Crewe should have struck gold with the beautiful melody 'I'm Crying Too' which we feature on our Volume 5 compilation but that foolishly only made the 'B' side. The 'A' side however 'Troubles Back In Town' (MGM K13146) wasn't bad at all and should have fared better than bubbling under the US charts. It has a great lyric and melody and Ginny's always positive country tinged voice is so effective. It was written by Flood arranged by Charles Calello and produced by Bob Crewe in 1963

Another up-tempo song from Ed Rameau 'If I Were You' (Dynovoice

225) might have fared better ,as Ed said above ,with a little less pace on a song he wrote with Bob Crewe. It was one of Ed's later songs with Bob and unusually was a Herb Bernstein arrangement...as Charles Calello did most of the earlier Crewe labels material. But we can only wonder about the other version Ed told us about...."**I don't know whether you're aware of this or not but it was also recorded by Engelbert Humperdinck but only released in the UK, therefore, I myself have never heard the recording...but would love to."**

It was sad to include the last of the classic soul Calello arranged tracks by Shirley Ellis but all good things come to an end. 'Truly Truly truly' (Columbia 43829B) was a 'truly' great 'B' side to 'Birds, Bees, Cupids And Bows' and included on the 'Sugar Let's Shing-a-Ling' album....but as our volumes progress we are running out of the very best 'Seasons' connections tracks around. Written by her manager and husband Lincoln Chase this song just



oozes class as Shirley's laid-back vocals and great backing vocals ease us down.

For our penultimate track another weird title from Lou Christie and Twyla Herbert, 'Jungle' (MGM LP e-4360) has the Tammy's chanting like monkeys on backing and Lou singing '...my baby's lost in an arctic jungle'... well that's the latest betting on what

many have queried about this lyric. This is a track you have to judge for yourself. You either love it or hate it....but you have to admire Charles Calello's excellent arrangement on another track from the 'Lightnin' Strikes' album

And to finish and staying with the strange we include the somewhat strange sounding 'Who Killed Teddy Bear' (Atlantic 2313) which was written by Al Kasha and Bob Gaudio for the movie by the same name and sung by an actress in it Lesley Uggams. A rare film which we haven't seen but one that now has a cult following. One review of the movie described it as....."**100 Proof Sleaze! It's a crime that this film hasn't received a proper release or the attention it deserves. Juliet Prowse is stalked and terrorized by sex psycho Sal Mineo in 1960's New York. This classic really delivers in the sick department with pornography, physical assault, voyeurism, possible inter-family relations, solo pleasures and a vintage tour of NYC's 42nd Street adult shops! There is some shocking behavior and sequences that will even surprise viewers today. NOT to be missed!**" Sounds a bit tame don't you think?

So we are unsure if the song features in the movie but we'll find out some time. The song was recorded 8-November-1965 at Atlantic studios, New York City, and although the single does not list Gaudio as the producer, he may have co-produced it with Al Kasha as at the time Kasha and Gaudio worked on a number of 4-Evers tracks together. It is also possible Calello was involved with the soundtrack as well as Kasha and maybe Gaudio? This is a strange threatening song and vocal performance that has been lost ....until now.

So that's it....thirty diverse songs and performances which are very entertaining and although you won't love them all they are an important historical piece in the 'Seasons' Connections jigsaw....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 out about it by contacting collectors. For further information on these tracks

## Bob Crewe Presents.....'Seasons' Connections Vol 7

1	Stranger In My Arms	Lynne Randell
2	Backtrack	Lou Christie
3	Keep On Searchin'	Clara Ward
4	Love Another Girl	Hai Miller and The Rays
5	Que Sera Sera	The High Keyes
6	Stop The Clock	Shirley Mathews
7	Blue Jean	Billy and The Celestials
8	Bad Girl	Hedy Sontag
9	Once Upon Your Smile	Richard And The Young Lions
10	Hope Faith and Dreams	Hai Miller and The Rays
11	A Man Is A Man Is A Man	Ike and Tina Turner
12	Come Closer	Dee Clark
13	Blues At the Wedding	Ruby Roberson
14	Let It Ring	The Distant Cousins
15	I'm The Sky	Norma Tenanga
16	She's Smilin' At Me	Eddie Rambeau
17	Anymore	Hedy Sontag
18	More	Kai Winding
19	Miracle Maker	Shona and The Party Lights
20	Trapeze	Lou Christie
21	Fireman	Vala Reegan and The Valarons
22	Mumbly Peg	Dale Hawkins
23	Two To Tango	Ike and Tina Turner
24	Reach Out For Me	Vi Velasco
25	Nasty	Richard And The Young Lions
26	Troubles Back In Town	Ginny Arnell
27	If I Were You	Eddie Rambeau
28	Truly Truly Truly	Shirley Ellis
29	Jungle	Lou Christie
30	Who Killed Teddy Bear	Lesley Uggams

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The Michael Ochs Archive features great photos of the Four Seasons. These are all B&W and from the 60's and 70s and they can be accessed at <http://www.michaelochsarchives.com/> Enter Frankie Valli or Four Seasons in the search criteria to see the sets.

