



Ultimate Album Compilation Bob Crewe Presents.....

When we started researching Bob Crewe and the 4 Seasons other work back in 2001 we didn't realize that we would unearth so much that spans the sublime to the ridiculous but with our track research now over 120 in addition to those that have already appeared on 'The Dynavoice Story' and 'The Early Fantastic Years' CD's we are still finding gems and turkeys. This article again focuses on gems, as we have been able to do so far. (But watch out for our collection of turkeys on a future Volume). With 16 tracks arranged by top arranger Charles Calello, a Valli-Gaudio and two Nick Massi productions, several Ed Rambeau co-written songs, some great Season sound-alikes and the Seasons backing on, probably, 6 of the tracks, we think this captures the continuing theme of 'Seasons Connections'.

In this article and our next we will show the importance of Charles Calello's contribution to the sound of Bob Crewe and his own productions. In his interview with Stuart Miller in 2003 he talked about the importance of arranging. "When you use an arranger, an arranger works out all the parts prior to getting into the studio, so all the musicians have to

Bob Crewe Story - Revisited

Bob Crewe Presents...



'Seasons' Connections Vol 3

do is read it and get it to feel good. When you're sitting in a studio with a bunch of musicians and somebody's saying, "OK, we need to record this song" and they start to figure out what it is that they need to play, the reason why they take so long is because they have to find the parts. And it's harder to find the parts if you have 5 people creating the arrangement. It becomes a lot easier when you have one person or two people creating the arrangement because then there's continuity in it.... Well the musicians that we used had the ability to be able to interpret the music. After singling them out, they interpreted the music..... It was a very very different time in making records."

Surprisingly Charles Calello, somewhat disparagingly, calls this early 60's material "manufactured" pop and whilst the formula he and Bob Crewe used can be seen in all volumes to date, there are still some astounding arrangements arising from the influences of competing producers and other artists of those times as the sounds of these tracks demonstrate. Before the emergence of the Beatles as the organic musical force that would create rock everything coming out of the US producers was manu-

factured to the formula that caught the ears of 'naive kids' like us. Kids no longer we still love this stuff!! We start with one of Bob most hard-working solo and group artists of the early 60's, Lenny O'Henry. The opening track captures the attempt to achieve the soulful impact of Ben E King and songs like 'Stand By Me' and 'Oh My Love'. 'Burning Memories' (Smash 1800) is an intense ballad arranged by Sid Bass with the versatile Lenny O'Henry singing his heart out. This Crewe- Bass penned song although very good, failed to make any chart impact in 1963. The female Four Seasons dropped their falsetto for the 'B' side of the highly successful 'Dusty' in 1965. John Clemente in 'Girl Groups' says of this track, "The pleasant 'B' side, 'Hey Hoagy'(Mala 493) also received significant attention. These productions where now being done under Crewe's newly christened Genius Inc production company which he shared with his brother, Dan. Denny Randell and Sandy Linzer provided their writing skills for these productions, along with the tried and true Charles Calello." This staccato style song bounces along with a great vocal from lead Jean Thomas. Crewe had had some excellent results with girl vocalist between 63

and 65 and Diane Renay's quality shone through on some good songs. Usually these involved the clever song writing team of Eddie Rambeau and Bud Rehak working with Crewe. 'A Present From Eddie' (20th Century Fox 533) captures all of Diane's warmth and girly sound, with a great 'seasons-like' falsetto fade out on another Charles Calello arranged track. We featured Kevin McQuinn on our previous compilations and we found him again on a self-penned (E.J.Quinn) song 'Every Step Of The Way' (Diamond 101) Arranged by Charles Calello and with the Four Seasons on 'Yea,Yea,Yea' backing vocals, it is a catchy song recorded in 1961. The High Keyes (Keys) were a stand alone group as best we know. The members of the group were Troy Keyes, Jim Williams, Bob Haggard, and Cliff Rice. It is believed that Bob Crewe tried to make them the black 4 Seasons. On one of their best performances 'You're My Girl'(Atco 6276) there is an impassioned vocal with more than a hint of Frankie's falsetto showing through on the harmonies. But we are not sure if Bob Crewe used the Seasons sound to reinforce the sound on this Crewe -Keyes composition as Bob Gaudio did with the 4-Evers on 'Be My Girl'. This production deserved some chart success in 1963. Tracey Dey was the other of Bob's outstanding female vocalists during the early 60's and some of her songs are quite exquisite like the Larry Santos song 'Teddy's The Boy I Love' (Amy 894). Backed, we believe, by either the Rag Dolls or the Angels this Calello arranged ballad from 1963 just oozes warmth and class. The Victorians who recorded intermittently during the early 60's had been around from the late 1950's and were the group that Charles Calello belonged to. He left them to work with Frankie and the Seasons, we understand. As a matter of fact, after Charlie started working with The Seasons and Crewe in 1961, he wasn't making the money he wanted and felt that his group needed to go on tour, so he left Crewe and The Seasons for awhile to go on tour before "Sherry". That is how Sid Bass ended up doing the arrangements on some early Seasons tracks and the Christmas album too. Frankie and the guys thought that Sid was too old fashioned for their style so they begged Calello to come back. He



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.

Left : Bob Crewe with protégé Diane Renay
Front : Bob Crewe with writer Bud Rehak and writer/vocalist Ed Rambeau
Below; Jean Thomas lead singer of the Rag Dolls and back-up vocalist



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

arrived in time to arrange "Walk Like A Man". This also explains why Sid Bass also arranged some other tracks in late 1962-early 1963 for Crewe (Matthew Reid, Lenny O'Henry on Smash, Hedy Sontag on Vee-jay, Kevin McQuinn on Vivid, etc.). The Victorians have appeared before in our research and 'C'mon Dream' (Hercules 101) has an almost spoken vocal by a lead singer we cannot identify, on the song penned by English singer / songwriter Chris Andrews and arranged by Calello. Backing vocals are a great copy of the Four Seasons with an outro which hints of Valli's voice. A great Seasons sound-alike Back to Lenny O'Henry (aka Daniel Cannon) and 'Mr Moonlight' the other side of his Smash 1800 single. Again arranged by Sid Bass and co-written by Crewe and D.Cannon, with unknown female vocalists and perhaps the Four Seasons on backing vocals, this great song was unfortunately not a 'smash' Miss Frankie Nolan was not so involved in Bob Crewe's production schedule as other female vocalists but was famous for the Valli backed 'I Still Care' in 1961 before the Seasons became international stars. The 'B' side warrants attention as the Seasons provide strong harmonic support on the boun-

cy, '(I Wish It Were) Summer All Year Round' (ABC 10231'). Seagull sounds, Valli's falsetto and a jangling piano arrangement of a Crewe penned track. No credit to the arranger so we can't confirm (but strongly believe) it is Charles Calello. Whilst Larry Santos was writing great songs for The Four Seasons like 'Candy Girl' he also had a few attempts at success and on 'True' (Atlantic 2250) with the group backing him he performs well on a Tomerlin penned track arranged by Charles Calello. Another track from the mysterious Victorians appeared in 1965 on a single produced by Irving Spice, 'Wasn't The Summer Short' (Bang 550). Although a sound-alike there is no Seasons presence on this Ruth Lyons song but perhaps the line-up includes De Cillis and Layton who had performed the year before on 'Baby Toys' (see Vol2) Eddie Rambeau's attempt to follow up on the success of 'Concrete and Clay' in 1965 was to stay with the bouncy style of that hit and to maintain the 'earthy' connection. (For concrete and clay read 'mud'). 'My Name Is Mud' (Dynavoice 207) is one of Eddie's best compositions (with Bud Rehak) and has a terrific Charles Calello arrangement. It should have been a hit but only achieved No112 with a 4

week showing.

In Volume 2 we featured 2 of Shirley Mathews singles and another Bob Gaudio production of hers was the driving 'Wise Guys' (Atlantic 2224). A Crewe –Santos composition with a Charles Calello arrangement it appeared in 1964. This was an almost Northern Soul sounding Bob Crewe production and its lack of success



Frankie and Bob getting the harmony right

must have made him wonder why such great tracks didn't make it. A real gem. Bouncy formulaic songs by the likes of Bobby Vee were the norm from 1961 to 63 and soared into the charts, so surely a song written by Bob Gaudio and Sandy Linzer and with an arrangement by Charles Calello and vocal copied straight off those hits would bring success. You would think so but clearly lack of air play or distribution caused 'Don't Make Faces' (Warner Bros 5455) by unknown Tobin Mathews to fail. The song is catchy and well performed so the mystery is 'why not a hit?' Maybe it came a little too late in 1964 by which times the charts were dominated by the British invasion. The naive sounding vocal of 'Ding Dong School Is Out' (Sure 105) by the Hollywood Playboys has an almost hypnotic appeal on a Nick Massi produced song written by Joel Dames. A very early 60's sound the outstanding feature of which is a terrific sax break which disappeared from tracks in the mid sixties. Another catchy song from Kevin McQuinn was 'It's Only Me' (Vivid 1003). Again sounding like hits of the time in early 1963, this Bob Boulanger penned song features another superb Charles Calello

arrangement.

Sometimes an outstanding song never makes it no matter how many artists try to make it a hit. Chollie Maye was a vocalist popular around Philadelphia in the mid sixties. Valli and Gaudio thought they would try their arm at producing 'on their own' and this girl got her chance.' Cry For Me' (Gold 212) was the Bob Gaudio

penned song that made it to the 'B' side, (we'll feature the 'A' side on our next volume) and Chollie's somewhat subdued vocal never takes this song to the heights Valli managed on the 'B' side of 'You're Ready Now' (Philips 320 226 BF-UK) when he was backed by the Angels. This has the same arrangement and perhaps backing vocalists. Just a superb song, again arranged by Charles Calello in 1964. Larry Santos's other side backed by the Four Seasons was 'Someday' (Atlantic 2250). Arranged by Charles Calello the track builds steadily to an emotional harmonic climax which the Four Seasons had mastered to perfection that year as can be heard on 'Soon' from the 'Ain't That A Shame' album (Vee Jay 1059) The baby sounding Shepherd Sisters had a chance to work with Bob Crewe in 1964 and 'What Makes Little Girls Cry' (Atlantic 2250) is an almost novelty style track typical of their sound. With the harder street sounding female groups emerging this Crewe-Gaudio composition although catchy and arranged by Charles Calello was never going to make the grade. By contrast the blues/ soul sound of Shirley Mathews 'If I Had It All To Do Again' (Red Leaf TTM 611) was more typical of the way pop was changing with the influences of the Motown and Stax sounds. Composed by L'Hereux (later to gain fame as DC Larue) and arranged by Charles Calello this production seems almost experimental and ahead of its time in 1964. Back to the impassioned vocal of

Troy Keyes in 1963, trying for a hit with 'Don't Leave Me Now' (Atco 6290). This Crewe-Calello composition was based on a classical piece as was 'A Lovers Concerto' a hit for the Toys in 1965. A superb performance this was one of the best tracks under the 'High Keyes' badge and it should have been a hit.

The identity of the Calendar Girls is understood to include members of the the Angels and Jean Thomas on the delightful 'People Will Talk' (Four Corners 118). A Linzer –Randell composition this is a classic girl group sound and stands alongside the Rag Dolls singles as a quality track once again arranged by Charles Calello. Johnny Halo's single produced by Bob Crewe in 1961 'Betty Jean' appeared on The Early Fantastic Years CD. We researched the 'B' side, the bouncy 'More Lovin', Less Talkin'(Topix 6004) from 1962 with an unknown female backing group (possibly including Hedy Sontag). A Sid Bass arrangement creates a solid dance style track which is a good sound and deserved to be heard more and not lost in obscurity.

The Madisons were, we are told, Larry Santos's group created in 1962. The single we researched is 'Only a Fool' (Jomada 601) with a group line-up comprising Larry Santos (singing his own composition) on lead vocals and a sound-alike Four Seasons line-up. It may have been them as they had numerous arguments with Crew over royalties on their work with Santos This sound is similar to Larry and The Legends line-up on a driving dramatic vocal with terrific harmonies. Is that Valli's vocal again on the fade-out?

Diane Renay did some great vocal harmonies with backing female vocal groups (the identity of which is not known) and we found an Eddie Rambeau- Bud Rehak composition ' Billy Blue Eyes' (MGM 13296) which like the tracks on Volume 1 shows this off to perfection. More classic girl group harmony sounds courtesy of Bob Crewe's production.

Lenny O'Henry again came back to his Sam Cooke style of vocal performance with 'Savin' All My Love' (Atco 6312) . An Alaimo-Stone composition and featuring we believe the Rag Dolls and possibly the Four Seasons on backing vocals it bounces along with his enthusiastic style. We found a great track of Shirley

Mathews socking it to us with the Crewe-Calello composition 'You Can Count On That'(Atlantic 2210).

Arranged by Charles once again and featuring the punchy vocal style she did so well, this is an amazing vocal and an outstanding track.

We all know the story of how the Four Seasons fulfilled their contract to Vee Jay when they left to join Philips in 1963. The infamously poor 'Live On Stage' album featured one original Crewe-Gaudio composition ruined on the album by the artificial studio audience sound. Well fortunately the track appeared as a single, 'Little Boy In Grown Up Clothes' (Vee Jay 713) without that awful crowd noise. We found this single as the last of the Vee Jay sound before everything changed with the creative changes on the 'Dawn' session in November 1963. We believe it deserves to be issued by some record company on CD for the first time in all it's cleaned up glory. The penultimate Rag Dolls single was 'Baby's Gone/We Almost Made It'(Mala 499) and whilst we will feature the 'A' side on our next Volume, the 'B' side is a Crewe-Linzer-Randell composition which has the girls harmonizing on a warm romantic ballad. A very distinctive styled track this shows off the superb vocal talents of Jean Thomas and the girls on a Denny Randell arrangement.

To close this compilation we found a production which is believed to be by Nick Massi of a group called the Carmels. 'Let My Child be Free' (MGM K13869) is a Massi- Shapiro penned track with a distinctive folk harmony style wrapped with a Mexican trumpet arrangement. This is a superb harmony vocal which shows Nick's skilled vocal arranging at its best. This set of tracks we believe shows the ability of Bob Crewe and the rest of the Four Seasons once again. Artie Wayne the renowned songwriter, singer, producer, publisher, concert promoter, told us the following about Bob Crewe, "I was never in the studio with Bob while he was recording masters, but I did a few demos with him and he always knew what he wanted. From talking to him over the years, I ascertained that he was the kind of producer who was responsible for gathering the best musicians, arrangers, artists, and finding the best recording studios and master-

ing facilities. A producer, in the true sense, who had an incredible ear for what Top 40 radio wanted. Although he wasn't a musician, he was a singer and more important he was a great songwriter. He also was able to bring out the best in everybody he worked with...like a great director. Bob Gaudio, is a genius, and I'm sure working with Crewe as a mentor helped him immensely. "

Charles Calello captures the ability we found in these recordings per-

caught the attention of someone."

So we hope you have enjoyed this celebration of early 60's US pop and look forward to our next effort which will focus on the now identified soulful influences that emerged in the recordings that were eventually given the label of Northern Soul by the 70's aficionados of Wigand's Casino, the Mecca at Blackpoll and other North-West England clubs. Their recognition of the special production of tracks like 'You're Ready Now' took Frankie Valli back into the UK charts in 1970(#11)

Bob Crewe Presents.....'Seasons' Connections Vol 3

1	Burning Memories	Lenny O'Henry
2	Hey Hoagy	The Rag Dolls
3	A Present From Eddie	Diane Renay
4	Every Step Of The Way	Kevin McQuinn
5	You're My Girl	The High Kcycs
6	Teddy's The Boy That I Love	Tracey Dey
7	C'Mon Dream	The Victorians
8	Mr Moonlight	Lenny O'Henry
9	(I Wish It Were) Summer All Year Round	Miss Frankie Nolan
10	True	Larry Santos
11	Wasn't The Summer Short	The Victorians
12	My Name Is Mud	Eddie Rameau
13	Wise Guys	Shirley Mathews
14	Don't Make Faces	Tobin Mathews
15	Ding Dong School Is Out	The Hollywood Playboys
16	It's Only Me	Kevin McQuinn
17	Cry For Me	Chollie Maye
18	Someday	Larry Santos
19	What Makes Little Girls Cry	The Shepherd Sisters
20	If I Had It All To Do Again	Shirley Mathews
21	Don't Leave Me Now	The High Kcycs
22	People Will Talk	Calendar Girls
23	More Lovin' Less Talkin'	Johnny Halo
24	Only A Fool	The Madisons
25	Billy Blue Eyes	Diane Renay
26	Savin' All My love	Lenny O'Henry
27	You Can Count On That	Shirley Mathews
28	Like A Little Boy In Grown Up Clothes(Single Version)	The Four Seasons
29	We Almost Made It	The Rag Dolls
30	Let My Child be Free	The Carmels

haps, in his interview. " When we went into the studio and we recorded the music, a lot of the things that would happen would happen as a result of Bob Crewe, who would hear something where somebody made a mistake or somebody hit the wrong chord, or while they were tuning up they got a funny sound, and he would create something. And when I said that he added the element of the bizarre, what he taught us was not to be afraid of going beyond what was normal. And some of the things that took place on the record, although we all had our dominant part within the process, in the studio you never knew where that ingredient was going to come from that created the thing that

and ensured great performances by soulful artists would not be lost. We will research more tracks and try to find the essence of this 'going beyond what was normal'.

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 contact the following e-mail addresses. UK: lynn.boleyn@blueyonder.co.uk EC:kencharmer@btinternet.com USA:doowopdaddy@aol.com
Thanks to George Ingram, Ray Nichol, Mike Miller, Mike Edwards, Jim Allio, Ed Rameau, Charles Calello and Stefan Wriedt for their assistance in this research

The Bob Crewe – Lesley Gore Story

Bob Crewe has always had an affinity with female artists and they managed to produce some special sounds together. He did it in the early sixties with Diane Renay and Tracey Dey and in 1966 he embarked on a special relationship with Lesley Gore which was to prove exceptional.

They began recording on Mercury on August 8, 1966 with Crewe producing and Herb Bernstein arranging. The first session yielded the single A-side, "Treat Me Like A Lady," written by Crewe and Gordon Knight; the B-side, "Maybe Now," co-written by Gore and her brother Michael; and the subsequent LP track, "The Bubble Broke," a Crewe-Brown-Bloodworth composition. Crewe and Gore tried to do an album together in Hollywood that August and September, but it didn't work out. Lesley talks about that on a September "American Bandstand" telecast with Dick Clark in which she mimes to "Treat Me Like A Lady." Dawn Eden for the Bear Family box set book tells of this period :

"After Off and Running flopped, Mercury paired Lesley with a producer who had a better idea of what to do with her, Bob Crewe. Crewe was one of a handful of producers who were true artists. His work with The Four Seasons helped define the sound of Sixties hit radio and influenced countless other producers here and abroad, including Rolling Stones avatar Andrew Loog Oldham. His first effort for Lesley was a song he wrote for her with Gary Knight, 'Treat Me Like A Lady'. Although the disc failed to hit, Crewe did not give up. His next Lesley disc, 'California Nights', was more a creation than a mere slab of vinyl. The singer, who calls Crewe a genius, is very proud of that record, largely because it reminded her of the jazzy sounds on which she grew up. She says of it, "It's a good Lesley Gore record because it's so unlike anything else. It also had a slight jazz/R&B feel. It was back to those kind of funny roots that I had. You don't lose those things."

While California Nights reached #16, the follow-up was an artistic success and a commercial flop. The gorgeous



'Summer and Sandy' became a beached whale in the Summer of Love, stalling at #65."

The team had reconvened on October 14, 1966 in New York to record "California Nights," with arrangement by Hutch Davie, and the Four Seasons-ish "I'm Going Out (The Same Way I Came In)," another Crewe-Knight song with Herb Bernstein arranging. Work on "California Nights" evidently continued for several weeks. November 30, 1966 found Crewe and Gore back in the studio to lay down "Bad," a Crewe-Kasha-Hirschhorn soul rhythm ballad, and "Love Goes On Forever," a Broadway-meets-Flower-Children confection, co-written by Crewe and Knight. Following the success of "California Nights" and the LP of the same name, Crewe and Gore went back into the studio with arranger Hutch Davie to cut "Summer and Sandy," a Crewe-L. R. Brown romp very much in the vein of its summery predecessor but more danceable and somewhat less melodic. The Lesley and Michael Gore rocker, "I'm Fallin' Down," also was done. A follow-up album was presaged in an interview that summer in Billboard magazine but did not materialize. The LP mentioned in Billboard in summer 1967 with Bob and Lesley did not move forward because "Summer and Sandy"

failed to live up to commercial expectations. For one reason or another Crewe was not involved with any Gore sessions again until late 1969 possibly because of his heavy involvement with Mitch Ryder and The Detroit Wheels and with problems dissolving his Dynavoice record label and starting up Crewe Records. So it wasn't till fall 1969 that Gore and Crewe reunited to work on a "Hair"-like showtune rocker, "Tomorrow's Children." Gore left Mercury Records and signed with Crewe Records, issuing the first of four singles, "Why Doesn't Love Make Me Happy" in January 1970 backed with , "Tomorrow's Children." . Other released tracks from these sessions were 'When Yesterday Was Tomorrow' and it's B-side, 'Why Me Why You,' but none of these admirable performances generated a hit. There was also a duet between Oliver and Lesley Gore under the pseudonyms of Billy and Sue, a cover of "Come Softly to Me," which did garner significant MOR airplay. In an interview in Discoveries magazine with Wayne Jancik, July 1994 Lesley commented on this period. "Then I worked with Bob Crewe for awhile - New York-based 'cause I was in college at the time. We had "California Nights" and a couple of other things. We recorded a lot of



described as "avant garde Lesley Gore material," on the Dynovoice collection liner notes, and I think many aficionados of Lesley's work think that is pretty accurate. With the financial collapse of Crewe Records, Lesley ended up relocating to California, where she began writing with lyricist Ellen Weston and signing with Motown's West Coast label, Mowest, resulting in the superb album, "Someplace Else Now," produced by Joe Porter in 1972. Article compiled by Jim Allio and edited by Ken Charmer

Chameleon's Comment

When Bob Crewe started working with Lesley Gore it followed a very successful period for them both. But Lesley was part of the girl group sound of the early sixties and some regarded her as stuck with the 'teen angst' label. Bob had been super successful with the 4 Seasons although Bob Gaudio was considered the musical genius behind their sound. They both had something to prove. Lesley wanted a new image and sound and Bob had to show he could get the hits without Gaudio and Calello. Bob's liking for the bizarre and 'going beyond the norm' was immediately evident in the opening Mercury recordings and the success of 'California Nights' indicated a bright future. Such a distinctive song and feel to this record had instant appeal.

What followed was an awesome collection of avant garde pop by an artist and producer both totally creative. As a set of work it is probably the peak of Crewe's creative powers and nothing surpasses the wonderful power of 'Quiet Love' their last work together. Only 16 tracks were released but only a couple can be classified as make weight. In all of our Crewe research we have not found any of his work to match this as an example of what Charles Calello calls 'organic' pop. Poor distribution may have been the reason for the failure of Crewe Records or the bad advice of Bob Crewe's astrologist! As for the music he did with Lesley, it ranks with his best work. The same can be said for Lesley. It has been a privilege to discover it all.....**Chameleon**

The Bob Crewe-Lesley Gore Story

1	Treat Me Like A Lady	Mercury 72611	Bob Crewe - Gary Knight;
2	Maybe Now	Mercury 72611	Lesley Gore - Michael Gore
3	The Bubble Broke	Mercury LP MG21120/SR61120	Bob Crewe- L.Russell Brown- Ray Bloodworth
4	California Nights	Mercury 72683	Hamlisch - Liebling
5	I'm Going Out (The Same Way I Came In)	Mercury 72683	Bob Crewe - Gary Knight
6	Bad	Mercury LP MG21120/SR61120	Crewe-Kasha-Hirschhorn
7	Love Goes On Forever	Mercury LP MG21120/SR61120	Bob Crewe - Gary Knight
8	Summer and Sandy	Mercury 72683	Bob Crewe-L. Russell. Brown
9	I'm Fallin' Down	Mercury 72683	Lesley Gore - Michael Gore
10	Tomorrow's Children(Mono)	Crewe 338	Cassandra Wellington-Charles Montalbano
11	Why Doesn't Love Make Me Happy	Crewe 338	Bob Crewe-Hutch Davies
12	When Yesterday Was Tomorrow	Crewe 344	Bob Crewe-L. Russell Brown
13	Why Me Why You(Mono)	Crewe 344	Bob Crewe-Hutch Davies
14	Come Softly To Me	Crewe 343	Troxell-Christopher-Ellis
15	Back Together	Crewe 601	Bob Crewe-Ray Bloodworth
16	Quiet Love	Crewe 601	Bob Crewe
All tracks stereo except where noted			
Bonus Versions - Vinyl Mono			
17	I'm Going Out (The Same Way I Came In)		
18	Come Softly To Me		
19	When Yesterday Was Tomorrow		

12- Promo copy Stereo unedited 5:13 version;
14- with Oliver - as Billy and Sue
15 & 16- listed on label just as "Lesley!"



Lesley appeared as a cat-girl and sang 'California Nights' in a 60's edition of Batman

of Bob, "He just didn't get the distribution ...I'll say this - if you remember when I was recording with Bob Crewe (1970), he was recording Oliver (known for the chart success of Hair's "Good Morning Starshine"), and he had been quite huge at the time. He was just starting to fall off when Oliver and I did a duet on "Come Softly to Me." And we put it out as by "Billy 'n Sue." It was done for the exact reason you spoke of - if they're gonna pigeonhole me, it might not

stuff." And of the Crewe Records period she says

get heard. If they don't know who Billy 'N Sue are, it may get a fair listening." Lesley also recorded "It Took A Long Time" (also on LaBelle's "Nightbirds" LP) and "Does Anybody Really Care About Tomorrow" for Crewe, but these tracks were not issued. Songs were also recorded for the proposed animated feature, "Appleman." The final single on Crewe 601 was the Crewe Bloodworth rootsy-rocker, 'Back Together' backed with a beautiful Crewe ballad, 'Quiet Love.' Interestingly, while Gore speaks fondly of Quincy Jones, she never fails to refer to Crewe as a genius. The Crewe Records tracks have been