



Ultimate Album Compilation

Volume 4 of 'Seasons' Connections was a good Northern flavored mix of soulful pop from our 'connected' heroes, Bob Crewe, Charles Calello and The Four Seasons, and once again we present another collection of tracks in a great mix.

This time with Volume 5, although we still feature a few left over Northern Soul gems we establish a moody and soulful style with classic Crewe/Gaudio Soul, Charles Calello at his best and some great sound from Crewe's 60's 'garage' bands. Setting this musical scene we feature the music Bob Crewe created at Mercury with Lesley Gore as our opener. **'I'm Going Out, The Same Way I Came In' (Mercury 72683)** is a classic example of the 'avant garde' style Bob is credited with from his period working with Lesley in the late sixties. A Four Seasons styled treatment of a Crewe – Knight composition the track again benefits from the presence of Jean Thomas, Mikie Harris and Ellie Greenwich on backing vocals to give a warm and full sounding vocal. It was the flip side to **'California Nights'** and was released 1/67. The single 'A' side entered the Billboard charts on 4/267, reached 16 and spent 14 weeks in the charts. Another song from this period brings in for comparison the production style of Bob Gaudio with Mike Petrillo on

the group Lock, Stock and Barrel. **'Happy People' (Gazette 8000)** was a 'Turtles like' sound blending strong harmonies on an up-tempo song penned by P. Martone. Mike Petrillo should be remembered by Four Seasons fans as co-writer of such tracks as 'Tell It To The Rain', 'Patch Of Blue' and 'Heartaches And Raindrops' You will recall some of Charles Calello's great 'dancers' (e.g. 'The Right Direction', 'Soultime') from Volume 4, and another we have always loved on the Northern soul scene we discovered was a Charles Calello production. The intense voice of Robert John delivers a great 'Northern Soul anthem' on **'If You Don't Want My Love' (Columbia 44435)**. A Gately-Davis-Pedrick composition, Robert (whose real name is Pedrick) builds this slowly to show his voice's great strength and intensity on an absolutely superb recording. He would later find fame as the writer performer of the No 1 hit 'Sad Eyes' which at the time held the record for the song that took longest to reach No 1(20 weeks) As well as doing a re working of Eddie Holman's 'Hey There Lonely Girl', he even did a version of 'Sherry' When we sampled Charles Calello extensive production credits on Shirley Ellis who we featured on our

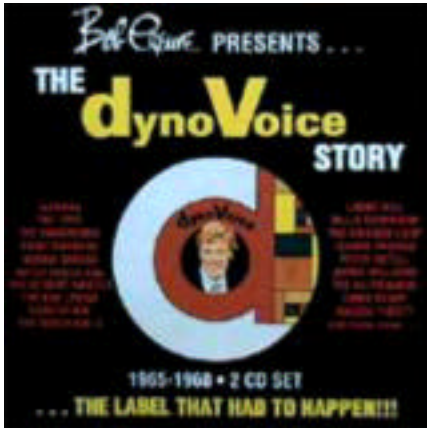
last selection we found some superb productions and **'Whisper To Me Wind' (Congress 230)** has a moody feel illustrating Shirley's laid back soul style against a chanting girl backing. This is a composition by Lincoln Chase, who was married to Shirley as well as being her manager. Written by Lincoln with Tony Hornado, the track was the flip side to **'The Name Game'** and was issued 11/64. It entered the Billboard charts on 12/12/64, left 14 weeks later and peaked at no. 3. We return to the work of Tracey Dey on this set. The 'All Music Guide' sums up her career as follows...." **One of the more talented girl group-styled solo singers of the 1960s who never got a big hit, Tracey Dey never even made the Top 50, although three of her singles got to lower chart positions. Her "I Won't Tell" is one of the top ten non-hit girl group singles of all time, with its great catchy chorus, full-stomping production, surprise false ending, and assertive singing. "I Won't Tell," like several of Dey's singles, was written by Bob Crewe and Bob Gaudio, the same team responsible for penning most of the Four Seasons' big hits. Crewe also helped write some of Dey's singles even when Gaudio wasn't involved, and certainly tried to give**

Bob Crewe Presents...



'Seasons' Connections Vol 5

'Seasons' Connections - A Project Progress Report



Dey a shot, producing discs for her on Vee Jay, Liberty, and Amy. Dey was certainly better than most girl group singers of the time that didn't make it, and better than some that did, with a full and mature voice. She and Crewe didn't get that one piece of outstanding material that might have set her on course for a successful career, though, and when they did (with "I Won't Tell") it didn't catch on as it should have." "Any Kind Of Love" (Amy 912) was a highly competent ballad by Tracey of a Larry Santos song produced by Crewe and released in 1964. But it attracted no chart action.

Another artist who briefly worked with Crewe and Bob Gaudio around the time 'Sherry' went big in 1962 was the classy soul singer Jerry Jackson. At Kapp Records Jerry was paired with Bob Crewe after unsuccessful outings produced by Buddy Kaye and Phil Springer and Bob Johnston.

"Gypsy Eyes" (Kapp K6625) was an intense ballad penned by Crewe-Gaudio and recorded at Bell Studios NYC on 11th October 1962. He had previously been targeted "at the same market Brook Benton had captured so successfully". Bob Crewe changed this and tried "to steer Jackson in the same way as Ben E. King and The Drifters". It is reputed that the Four Seasons are in the vocal chorus and there is some element of their high harmony there. This is superb atmospheric soul. The Swan Years which gave Bob Crewe and Frank Slay valuable experience in producing records did yield

The 'Seasons' Connections series started out on a very noble mission.

Following the excellent work of Mick Patrick and Michael Baumgart on 'The Dynavoice Story' and that double CD's withdrawal, it became clear other Crewe music would never get CD release. So it was down to us to document for present and future music lovers, a rather complete history of the recordings that involved the very collectible principals, Bob Crewe, The 4 Seasons, Bob Gaudio, Charlie Calello, and maybe a few stretches here and there, to throw in a few Randell-Linzer projects, Herb Bernstein projects, a sound-a-like or two, and maybe a later Frank Slay project.

As with many endeavors in life, what seemed simple and easy with the finds for Volume 1, didn't turn out that way. The job of true "Music Detectives" is made difficult and time consuming when the producers or performers don't talk or don't remember, or can no longer be found. An additional problem is that the sheer number of tracks involving the above named artists, producers, and arrangers totals into the many thousands. Take Bob Crewe for instance. He has written or co-written over 1000 tracks alone. His productions may add another 2-3000 tracks. Bob Gaudio has written hundreds of songs, and has produced probably hundreds of tracks also. And as we found the 4 Seasons have backed up other artists on at least 100 songs, and others are still being discovered. Add in some Artie Schroeck, Herb Bernstein, etc, etc. You begin to see the problem.

Once the "Music Detectives" locate the desired tracks, they must be sorted through and analyzed, then it must be decided if this track "fits" the concept of the volume at hand. Maybe it will fit best on a "future volume". Maybe it's not good enough for ANY volume. Once a track listing is chosen, the hard work begins. How to remove 40-45 years of dust, dirt, grime, bubblegum, scratches, gouges, clicks, pops, jumps and jitters? Not being professional sound engineers we have had to learn a lot. But like anyone we want the best sound we can get.

One can spend hours on just one track trying to get a good vinyl sound just like when it came out. The expense of old vinyl is another hurdle to overcome. Some of these old rarities just don't come cheap!! And to pay for shipping on each purchase can add to the cost substantially. So has what we found been worth it? How do the "Music Detectives" get their reward? Well just look at what we found.

Of course we all now know The Four Seasons used many names before the hit song "Sherry" came along, and they used various names afterwards too, as backup vocalists for many records and artists. Pre-Sherry, they used the names we've now come to recognize like The Village Voices, The Romans, Billy Dixon & The Topics, The Topics(alone) and of course The Four Lovers. As the Four Lovers, they backed up, Danny & The Juniors, Ginny Arnell, Lenny O'Henry, Matthew Reid, Kevin McQuinn, Hal Miller & The Rays, Virgil Holmes, Mark Valentino, the Kokomos, Dale Hawkins, Miss Frankie Nolan, Johnny Cabott, Johnny Halo, FrankHubbell & The Hubcaps, Gigi Parker. We've featured many of these artists in this series so far and there is more to come from many of them.

We discovered that around the time of "Sherry" and after, they became involved as backup's for John Corey, Chuck Jackson, Jerry Jackson, Shirley Matthews, Diane Renay, Tracey Dey, Larry Santos, Larry Lee, Van Trevor, Eddie Rambeau, Evan Mitchell, Tommy Hayes, The Page Boys, Hedy Sontag, The Stephen Crane Village, L.B. Wilson, Michael Allen, Bernadette Carroll, Peggy Santiglia, The Four Evers, Chuck Bene and The Mice, Soupy Sales, Red Apple and The Turnovers (they were the Turnovers while Bob Crewe was Red Apple), and of course Jonathan Marcus (better known as Joe Pesci). Additionally, they worked with Wade Flemons, Chollie Maye, Jackie Hill plus various others in production roles. All told, they may have backed about 100 sides that we know of.

Like so many things in life, the reward has been in the work, and in the finished product too. A great sounding disc, and an I-Pod addition of a one of a kind, boppin' rockin' great collection of songs is certainly worth all the trouble in the world, when it comes to the fantastic sounds of Bob Crewe, Bob Gaudio, The 4 Seasons, Charlie Calello, and all the other contributors to this body of music which has been in danger of being lost forever.

Along the way we have found some great contributions from people who where involved in the sounds of the times like Ed Rambeau, D.C Larue(aka Mathew Ried) and the lovely Jean Thomas which have been a bonus. Many of the songs found haven't been heard by us baby boomers before. In the 60's lack of promotion would condemn a great potential hit with only a few pressings made. Our 'raison d'etre' has been that by this research many may discover and love this music as much as we do! Latest finds for future Volumes include: Rare Lou Christie album tracks produced by Charles Calello, Bobby G and The Celestials, Red Shepard & The Flock, The Fugue Four, Shona and The Party Lights, Ike and Tina Turner, The Good Earth Trio And many more you probably haven't heard. Neither had we until recently. That's why we will keep pulling these compilations together. It may take a few years though!!

The Music Detectives



the Mersey masters. Lesley Gore picks up the pace again with another superb up-tempo song from the 19 she released with Bob Crewe in production. Their first sessions on 8th August 1965 generated this stylish Bob Crewe – Gary Knight composition, **'Treat Me Like A Lady'**(Mercury 72611), arranged by Herb Bernstein. Released in September 1966, it failed to generate a hit and only made #115 in the Billboard chart. Backed by Jean Thomas, Ellie Greenwich and Mikie Harris the harmony is superb. **'To Have and To Hold'** (Dynovox 203) again features the moody styled Distant Cousins trying to impersonate the Beatles. A song com-

posed by group members Brown – Bloodworth the track was produced by Bob Halley for Bob Crewe Productions. More of the soulful voice of Jerry Jackson singing like Ben E . King, as another superb song from the 1962 Crewe produced sessions blows us away. **'Wide Awake In a Dream'** (Kapp 496) is yet another Crewe-Gaudio composition sung quite superbly with reputedly Four Seasons backing. This was released in December 1962. Another track featuring 'eyes' and written by Crewe – Gaudio was this release in 1963 with Bob's nurtured female vocalist Tracey Dey. **'Jealous Eyes'** (Vee-Jay 506) features her pleading vocal with a strong but unknown female backing. This track retains a soulful feel being enhanced by Tracey's evocative styling of the vocals and the strong backing. We earlier featured the 4-Evers from 1965 and the 'B' side is notable for its writing credits. Composed by Al Kooper and I. Levine, **'Stormy'** (Constellation 151) is a bouncy harmony vocal produced by Charles Calello in a strong 'seasons sound-alike' style. All the tricks and vocal hooks from Four Seasons songs are there to be heard. Just a great happy sound.

some gems apart from 'Silhouettes' and the Freddie Cannon hits. One such gem is a great 'girl sound' track from Marcie Joe. **'Night'** (Swan 4128) was a Crewe- Slay composition on a production that gives a warm and harmonic production full effect. Reminiscent of 'In The Still Of The Night' we are looking for more like this from the Swan catalogue. When we featured the 4-Evers on a previous Volume Charles Calello told us he couldn't recall anything about the sessions with them, but his Dad actually played the distinctive trumpet on the original session for **'I'm Walking Out of The Crowd'** (Constellation 151). This features a classy Bob Gaudio – Sandy Linzer composition which Charles Calello produced to give a good four Seasons like sound which is not surprising on this 1965 release. Shirley Ellis keeps the mix moody and soulful with the flip side to 'The Clapping Song' which we featured on Volume 4. The Lincoln -Chase composed ballad **'This Is Beautiful'** (Congress 234) was another laid back vocal by Shirley with a great Charles Calello arrangement and production. Issued in 2/65, the 'A' side entered the Billboard charts on 20/3/65, peaked at 8 and went out again after 9 weeks. Bob Crewe's later orchestral efforts

with the Bob Crewe Orchestra and Generation had their roots back in 1961 and the effort he produced by **Frank Hubbell and the Hubb Caps. 'Broken Date'** (Topix 6005) was a rhythmic trumpet led instrumental that is so catchy it was like a film theme or a jingle. Written by Don Philips it was ahead of its time but failed to generate chart action. The backing features the pre-Sherry Four Seasons on backing. Listen to the ba-ba-bahhs every so often, you can clearly hear Frankie Valli Back to Jerry Jackson efforts with the writing of Crewe - Gaudio in 1962 and the intense **'She Lied'** (Kapp K 496). A quite superb song brilliantly delivered, this remains one of several tremendous pieces of Crewe work from the early sixties which deserved some chart success. Recorded at the same sessions as 'Gypsy Eyes', it again features the Four Seasons in the vocal chorus. The last volume featured one of Crewe's 'garage' styled bands on the beaty, 'She Ain't Lovin' You' by the Distant Cousins. Another effort written by Crewe-Brown-Bloodworth in 1967 was **'(Will You) Take This Woman'** (Date 2-1542). A slow/medium paced song with an arrangement and tune clearly influenced by The Beatles, Bob Crewe couldn't raise this commendable effort to the standards of

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Shirley Ellis provides another moody ballad to maintain our mix with, **'How Lonely Is Lonely'** (Columbia 4-44137). The 'B' side of **'Sugar, Let's Shing-A-Ling'**, the track was recorded March 22nd 1967 and produced and arranged by Charles Calello.

Jumping forward to 1969 we picked out an unusual Crewe production on his Maxwell label. **'Goodbye My Old Girl'** (Maxwell MAX800) was the 'A' side backed with **'I Can't Take It Like A Man'** which we featured on Volume 4. A Brown-Bloodworth composition, (of the Distant Cousins above) it was arranged by Hutch Davis and backed by the Bob Crewe Generation Chorus. This soulful effort doesn't quite make the same impression as the 'B' side.

The last of our featured Shirley Ellis tracks, **'Music and Memories'** (Columbia LP 9479) was another laid back album track that appeared on 'Sugar, Lets Shing-A-Ling'. A Charles Singleton – Bert Keyes composition, it again demonstrates Charles Calello's superb production and arranging skills with Shirley's under-rated vocals on a late 1966 recording.

More garage sounds as the Distant Cousins return with **'Stop Runnin' Round Baby'** (Date 2-1542). The 'B' side of **'(Will You) Take This Woman'**. Another Crewe-Brown-Bloodworth composition, this mid tempo song was released in 1967. One of Bob Crewe's best ever productions was of Ginny Arnell singing the very melodic Robert Sears ballad, **'I'm Crying Too'** (MGM K 13146). The little known 'B' side of 'Troubles Back In Town' features a strong vocal performance by Ginny on a track that deserved to be a hit. Her pleading vocals capture the 1963 girl sound at its best.

One of Bob Crewe's garage bands became a cult group and they still survive with their own web site which tells their full story. **"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....They were 'The Original Kounts' but Bob Crewe, seeing Richard with his long hair, said that he was reminded of King Richard the Lionhearted, and, because they were all very young, Crewe came up with a new name for the band: Richard and the Young Lions."

We will feature their first hit single on a future volume but here we include **'Lost And Found'** (Philips 40114), a Brown-Bloodworth composition that is a pleasant ballad reminiscent of the Distant Cousins. Not surprising as that group was Brown and Bloodworth. This track was released in December 1966 and arranged and conducted by Bob Halley for Bob Crewe Productions.

We couldn't have used a more apt track to maintain our late sixties moody and soulful style to this compilation without the classic **"California Nights"** (Mercury 72649) by Lesley Gore. The 'A' side of our opening track and part of the first sessions Bob did with Lesley. She recalls **"the Jazz/R'n'B feel"** which she likes and makes it so distinctive. It shows Bob Crewe's own original production capability at its best. So much of his outstanding Four Seasons work was down to the musical ability of Bob Gaudio. This stands out as a special sixties sound and was written by the well known Hamlisch and Leibling. A major hit, this promised much but for a number of reasons, not down to the quality of the tracks, this would be their biggest success.

Whilst working at Atlantic Bob Crewe met and produced a single for Ben E. King in 1963. The 'B' side of **'I. (Who Have Nothing)'** was an original Crewe composition **'The Beginning Of Time'** (Atco 6267) was not amongst either parties best work but it has however a very unusual and original arrangement and style.

More Crewe-Brown-Bloodworth music and a composition in the same style as before by the Distant Cousins. **'Empty House'** (Date 2 – 1560) again reflects the Beatles 'Rubber Soul' album style on a track produced by Al Kasha for Bob Crewe Productions. The 'B' side of Lesley Gore's first release with Bob Crewe at Mercury was **'Maybe Now'** (Mercury 72611). A quite beautiful ballad written by

Lesley and brother Michael, it gets a wonderful production by Bob which sets the style for much of her late sixties efforts. It's definitely moody and the harmonies again feature Jean, Ellie and Mikie as do the other tracks by Lesley in this compilation.

Novelty tracks were always a weakness with Bob Crewe and with the success of The Lovin' Spoonful, a tribute track written by Kasha-Hirschhorn was too much to resist. **'Mr. Sebastian'** (Date 2-1560) is a catchy song directed at writer John Sebastian and was arranged by Bob Halley and produced by Al Kasha for Bob Crewe Productions. Surely this plea to 'Mr. Sebastian' for a song to make his girlfriend fall in love with him would be a hit. Not this time, but a clever, well arranged and delivered track.

To close and to end on an intense and soulful note, the last and in our view best of the Crewe - Gaudio compositions for Jerry Jackson from the 1962 Bell Studios sessions with Bob Crewe. **'Turn Back'** (Kapp 511) is a pleading ballad which captures the listener's emotions from its opening notes. Smoldering with intensity it remains a classic song, brilliantly delivered. Kevin McQuinn had the first recording of it in the spring of 1962 on Diamond records. It was the flip side of "Philly-Del-Fi-Yea". However this version by Jerry remains the best. So another 29 tracks done and as we stop to take our breathe and look forward, we have another 5 volumes listed as projects and more tracks coming in. We hope you enjoy these finds and join the e-groups for George Juba's selections if you wish to hear them as mp3's. **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 contact the following e-mail addresses.

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