

EXCLUSIVE  
INTERVIEW

# JOE LONG

## AND LABRACIO

BY  
PHIL  
RICHARDS

Popularly is the name of the game in the music business, as has been proven in the past. We have had our Bing Crosby's, Frank Sinatra's, and Elvis Presley's right on through the changing cycles of music, along with many hopefuls and an innumerable amount of possibilities. Every day a rising star appears on the scene, only to disappear months later, not quite achieving the quality that makes a star a star, never quite making that top spot, just missing something in the game plan which doesn't allow them the popularity necessary to make themselves a stand figure in the entertainment business. Let's face it, this is a difficult task. In order for the act to have durability it must have a great deal going for it. The talent must be there and the group must be run like CLOCKWORK, with its integral parts as good as its face. This article is being written about a man whom I believe will achieve all this... Joe Long.

In the mid-sixties a group emerged from our own Jersey grounds that possessed all of this. They burst into the recording world in late '63 with their smash hit "Sherry" and have been ruling ever since. They really had it together though. Yes, when you wanted to hear vocal harmony you listened to

was also his job. Long added another dimension to the group with the horns. His ideas of orchestrating the sound made people give the "Seasons" a different categorical listing. This is a pop group with class. Joe has now decided to split from the "Seasons" and form his own group. People that remember the heights the "Seasons" reached during their peak popularity will readily realize what a dynamic package this will mean. Joe Long is going to organize over again, only this time instead of being an integral part of the clock he is holding the chimes of the clock in his hands, waiting for the right moment, when the group is ready to let those chimes sound and let the clockwork happen all over again. "NITE LIFE" publisher Mike Tarantino foresaw all of this happening and so he and I collaborated to write this article and expose to the entertainment world the fact that "JOE LONG AND LABRACIO" will soon be "THE GROUP" they will be what's happening for you at night when you look to see who's playing in the area.

The interview with Joe listed longer than most interviews, but before long I forgot I was interviewing him. We stuck to Joe's past with the "Seasons" and other groups he was with. We talked of good things on

birthdate Virgo Joe Long, and Elizabeth is the town. Joe grew up in Elizabeth and attended Thomas Jefferson high, all the while studying music and getting more and more involved in the art. The first time he picked up an instrument it was an accordion and he was only seven years old. A year later he had his first professional job, entertaining in a local talent expose' at Singer Sewing machine. Throughout his grammar school days and high school he studied keyboard instruments (eventually switched to piano) and played in small combos when he got out of high school in 1955. Joe's father became ill, forcing Joe to go to work in a factory to support the family. While working in the factory an accident damaged one of Joe's hands. This was where the switch to the stand-up bass occurred. Joe's love for music

four guys and a girl, and playing pieces like the "Copa Lounge" in N.Y., and the "Flamingo lounge" out in Vegas. From 1959 to 1961 this filled Joe's performing life. The draft closed in on Joe Long and he snatched away a lot of his members along with a few of them going on their own. With the "Accents" Joe worked with Tony Russabello who is today a singer, trombone player, and comic out in the Vegas lounges, and John D'Andrea who is producing and writing for some of the top names in the business, Vic Damone, Paul Revere and the Raiders and many others out on the west coast. Upon the breakup of the "Accents" Joe joined and helped form an already popular revue group called the "Al and Jet Loring Show". This group had three singers up front and a dynamic backup band. Joe says "We did fourteen

most people but I never tried to emulate them. About the only person I tried to emulate was Ray Charles. In most of the bands I was in back then I had to do at least two or three Ray Charles tunes in order to satisfy my habit. (laughs)

Mike: Tell us about the travel. The difference between traveling with the Seasons and when you first went out to Vegas with the Rockets?

Joe: When I had my own bands traveling to a job meant looking at everybody's car, and you made a decision, which one was going to make it? No, which one would most likely make it? In other words the best tires, which could have meant a thirty-second of an inch of thread as opposed to the others being bald! The engine! Well, it burned a quart of oil every hundred miles, but the others burn 5 quarts! So that's the one you take. Now, you pile everybody in the car, and if you can't fit all the equipment you put a u-haul trailer on the back. You drive to the date, let's say it's in Chicago, you go right to the club and ask the clubowner where you can get the best deal on rooms. Most clubs in that caliber had a working agreement with some motel or hotel. You drive to the hotel and two of the guys walk in and register... and then the

buy out half the store, 'cause he's a clothes freak. It was nothing for the "Seasons" after finishing a concert in front of 22,000 people, to be singing Italian songs in the dressing room, and screaming our lungs out.

The group with Joe Long did a lot of things no other group had ever done, there were two occasions when the group had three tunes in the top forty under three different names. In late '65 Frankie had, "You're Gonna Hurt Yourself", the group had "Let's Hug On", and then they recorded a tune called "Don't Think Twice" under the name of the "Wonder Who", in 1969 they did it again, Frankie had "Can't Take My Eyes Off Of You". The "Seasons" had "C'mon Maryann" and the "Wonder Who" had "Look Down That Lonely Road". After that the "Seasons" were dry for 4 1/2 years in regards to records. They were locked into a few bad contracts and so just continued doing concerts, (at a price that most hit groups weren't getting) until they broke from Phillips records and brought a tune called "My Eyes Adored You" to Larry Dull of Private Stock Records. The rest is history in the "remaking Swains" to God followed and then Joe's last record with the "Seasons", "Who Loves You".



## Joey Long Article continued



the "Four Seasons" twelve years of success have passed, and times have changed. Frankie Valli, the lead vocalist for the "Seasons," is now out on his own and at the top of the disco world. He had it back then and still does in 1976, but only because the parts of his CLOCK ticked smoothly, when he needed them. The group worked together as a unit and punched out hit after hit.

In 1965 the "Season" CLOCK needed a new part in order to make it function more efficiently. Guitarist Tommy Deviol contacted Bassist Joe Long and boy did that clock tick after that. In fact it never missed a beat... and you know I haven't seen it stop working yet.

Joe Long brought many new facets to the group. At the time he was the only member who could read music. He had vocal training behind him, and would write all the charts for the "sideman". (He added a horn section). Before long he was made musical director of the group, which meant running rehearsals, hiring musicians, hiring arrangers and then working with them. When the group worked with symphony orchestras it was Joe Long who conducted the ensemble. In a word Joe Long "concentrated" the "Four Seasons". He brought the group to another level of entertainment. Before he joined them they were just a regular pop group. Four guys singing with no real excellent stage act. Before the "Seasons" Joe had years of MC experience behind him. Eventually this

the road his feelings about the business and other odds and ends relating to Joe's life. The feeling that was prevalent in the room was so informal that if you didn't know it you would never figure out an interview was going on. Joe sat there with a relaxed smile on his face answering each question with a pleasantness not often attributed to entertainers. Joe is modest about his past with the "Seasons", hardly mentioning the fact that he practically engineered one of the most popular groups of the last decade. He has no time for an overabundance of praise, although well deserved. I have found this only with the biggest stars. They are not overcome by their fame. When I spoke to Joe I felt as if I was speaking to Les Paul or Ben Vereen. They have that quality of stardom, but are so basically "down to earth" that you derive great pleasure in just being there with them. Within five minutes you feel like you've known him for years. Joe Long especially has a reputation for this. I haven't met one person in the business who has a bad word to say about him. I remember meeting Joe about three years ago when my group was the warm-up act for the "Seasons", and he treated me the same way as when he met me as a columnist for "Nite Life". Because of Joe's personality he has made many friends throughout the years. I'm sure all of them, as well as all of us at "Nite Life" are rooting for "Joe Long" and Labriaco to be an enormous success.

September 5th is the

spurred him to continue studying and playing.

He went away for an excellent correspondence course offered by the Berkley College of Music. Through this course he earned the equivalent of three semesters of harmony and theory. This says a lot for the man I believe.

There was no teacher banging Joe over the head and telling him to study. He set his own goals and achieved them because this was what he wanted in life. His playing career wasn't doing too badly either. In 1955 he formed the "ROCKETS", a group that I'm sure people from the Newark-Elizabeth area will remember. They played rooms like the "Chez Charles" in Newark, the "Wonder Bar" in Elizabeth, and the "Chatterbox" in Seaside Heights. Joe reminisces about those years. (55-59). He remembers a sort of rivalry going on between his group and Pat Galo's Hi-Lads.

Joe: It was us and the Hi-Lads back then. We were sort of the Elizabeth band and Pat and his boys were the Newark band, and we were both fighting for everyone's ATTENTION. It was a typical band of the fifties, you know, we wore the red suits and the white shoes, the choreography and the whole bit. Long took his group up to Canada and out to Vegas a few times before moving over to a group called the "ACCENTS". Also his group, it was composed of

weeks at the Stardust in Vegas. Remember those little bit of everything, they danced, they sang, they told jokes.

Mike: Well they were show groups!

Joe: In the strict sense of the word you had to go up there and do a mini-broadway act. I think the show groups are a better barometer of a man's talents, only because he's forced into other areas.

Mike: And you also gave the people more than their money's worth, which is what they've been looking for again today.

Mike: Joe, who were your heroes? Who did you try to emulate back then, before you went with the "Seasons"?

Joe: I guess everybody's influenced to a certain extent by people around them, the local entertainers, but I think the greater influence has to come from the people you look way up to. You hope someday to be able to get even close to that level. The male singer who was and still is my all time favorite is Sinatra. I grew up with Sinatra. If I wanted to listen to female singers to get some direction, some feeling it was and still is Ella Fitzgerald. My big band favorites were Stan Kenton and Count Basie. I was a bass player primarily so I was influenced by people like Oscar Pettiford, Eddie Serransky, Chubby Jackson and my favorite Ray Brown. I was influenced by

rest of the band sneaks in later on. When I went with the "Seasons" I flew in jets, many of them chartered. I stayed in first class hotels, and I found out what room service was. When you're roughing it you carry in your own instruments, and when I was with the "Seasons" we had men to do all that. So everything changed, my whole life changed.

In 1965 Joe joined the "Seasons", a group that had already reached the top. "Recognition," Joe says, "was tough to deal with at first, but even that becomes second nature. In those days the "seasons" had individual images, you walk somewhere and people would say "hey, there's Frankie, or there's Tommy, or Joey," and it was an amazing thing for me to have to get used to."

Mike: What were the living conditions like through all this? Where did it put your head? Where did it put the heads of the other guys?

Joe: I have to be honest, and it is today a credit, I don't recall those guys ever flipping out over their notoriety. Sure it changed everybody's lifestyle including mine, and everybody had their little idiosyncracies. Bob Gaudio tends to be a very grandiose type of person. He likes material things so he bought a \$400,000 restaurant and a \$250,000 castle, but that was his way. I think he would have done it anyway. He would have found a way. Tommy, and Oscar Pettiford, Eddie Serransky, Chubby Jackson and my favorite Ray Brown, I was influenced by

free spirit Frankie will walk into a clothing store and

Mike: Tell us about your experiences with other entertainers? People you have worked with. How did the kid from the Elizabeth school system get along with the kid from the Hoboken school system?

Joe: Well, I think there's the superstar and the star and beneath that the kid from Hoboken that knows the kid from Elizabeth. My first experience with Sinatra was backstage in Cleveland. We opened the show, Pat Henry and then Frank, I remember finishing our turn and getting out of my uniform as fast as I could cause I wanted to go out there and see the man. As I told you he was my idol. I sat in the sound booth until it got near to his closing, and I said "Oh, he's closing, I gotta be backstage". So I ran out of the room and got to where I knew he would be walking off. I was standing there fantasizing what he was going to say, what he was going to do, and in my fantasy because of who he is, I figured he'd probably come off and there would be a light around him. He might touch my shoulder, or develop sprout wings, the whole bit. I mean I was total fantasy. The orchestra was into the reprise, he was bowing, and the first thing he says as he walks off is "Madonna, these lights are hot" and I said to myself "wow he's human! He's real! Subsequently we've paraded together. We've socialized on a minor scale and he never failed in my eyes to be one of the greatest human beings I've ever met.

free spirit Frankie will walk into a clothing store and

# JOE LONG AND LABRACIO

Continued

The general public is aware of the bar rap, but we people in communications, media, and entertainment are aware of the other side to Frank that he doesn't even want out, because he couldn't care less about the bar rap. I remember my wife and I were at a party at Bob Gaudio's house. Bobby had just finished writing and producing an album called "Waterdown" for Frank. The album was finished and being prepared for distribution, and we had this big party at Bob's house in upper Montclair. Frank has a way of not challenging a man's maleness and every woman feels infinitely more feminine by Frank. He makes a woman feel more like a woman than she's probably felt in a long time. Well, he really dug Laura, my wife. He was selling her stories about W. C. Fields and Dean Martin, and she was fascinated. Now it came time for dinner. When you invite Frank to a party he brings his own chef, and his own wine (laughs). Well, anyway we sat down and he said, "Laura, you sit next to me and Joe you sit over there. Now the food came out. I must preface to say that there are two kinds of fish that Laura will eat. That's it. She won't eat anything else! Well, it so happens that our appetizer that day was scungilli sauce. Which isn't one of the two. So she takes a look at the plate and says 'I can't eat this.' And I said in a frantic voice, 'Laura, yo--gotta eat it, Frank's chef made it.' Frank heard this and said 'What's the problem?' And I was starting to cup a plea.

# Joe Long Night Life Article ended

"Well, you see Frank, Laura said 'I don't like that stuff.' He said, 'You have to try it Laura' and he took some out of his dish and started heating it towards her mouth. I was about to say 'Forget it, she isn't gonna...' when she opened the moun-- in went the scungilli and she swallowed it... and I looked at her... out came the calamita and all this wild fish that we all love but she would never eat. She was eating it all because he was spoon feeding her more or less. You know with the blue eyes and the whole bit. Then when dinner was over somebody found an old guitar up in Bobby's music room where we used to rehearse, and Frank had a valet then. A lovely old gentleman named Dominic. I don't know if he's still with Frank but anyway Dominic took the guitar and strummed a chord. Now when an Italian strums a chord it's always a minor chord, all the time. Frank just picked up the guitar, looked at my wife and sang, 'Laura, is the face...' and she went right down to the floor. She's never eaten calamita since then, by the way or any of those other dishes. That's the kind of guy Sinatra is. A few weeks later my manager at the time handed me an envelope to give to my wife, and it was an autographed picture of Frank signed 'To Laura, sincerely Frank Sinatra.' A while later he sent her a gold lighter with his name engraved on it.

To speak about Labraccio a bit, Joe has organized a very tight musical sound with superb

vocals. Columnist Jim Messner, also a vocal coach, was quoted as saying, "This group, because of hard work and dedication has put together an excellent vocal sound that I predict will be one of the top in the country before this year is out."

boards for the group. Joe sings the high lines and Louie is a very capable arranger. Last but not least are the Rodriguez brothers, Dino and Louie. Dino is only 18 years old but plays

leased. It's all happening again for Joe Long. He's working just as hard if not harder on Labraccio, the tape session brought that same feeling in his stomach. The feeling of responsibility, of accomplishment, and pride in his work. The only difference is that now he is behind the board. The reputation of Joe Long is now up front. This is his group, his creation. Every night he goes to bed with chords on his mind, and thoughts of what has to be done tomorrow morning. The group has been around for a short time but now will be totally different. Joe is not the lead singer type. He has the ability to organize a great act and a great sound on records around him. He was an integral part of the "Four Seasons" clockwork for many years. He has that talent and now wants to do it with his own group, and he will do it. Can you think of another reason why he would leave Frankie Valli when the "Four Seasons" are at the top of the music scene? I can't! In Joe's own words, "It's the natural progression of things to want to have your own group."

That statement might give you a slight indication or even a partial insight as to the character of the man, JOE LONG. A human being with just enough ego to work within his own capabilities, who by using his assets, gained through many years of hard work, is about to see the fulfillment. Although the phrase is overused, "this is a great entertainer."

Joe Long and Labraccio will appear at "Creation" Feb 5-6, and at the "Outrigger" Feb 16-28.

**USA Song Hits of the Super 70's**  
**Vol. 3 No. 9 Autumn 1976**

**FALLEN ANGEL**

**O. FLETCHER**  
**DOUG FELT**

You're home again I'm glad you kept the key  
 Been waiting here, it seemed a million years to me  
 But hush now I know you're all cried out  
 It's all right inside I've had no doubt about your love for me

I can see behind the tears  
 I'm certain of the way we feel and given time the hurt will heal.

I need you  
 I think I always will  
 From time to time you play around  
 But I love you still

You tried them all, or everybody's beck and call  
 Maybe you realize them all when I tell you how I mislead you.

Fallen angel  
 I'll forgive you anything  
 You can't help the things you do.

Home again so won't you close the door  
 Stay here with me and we'll forget what's gone before  
 Just hold me tight

Our love is gonna make it right  
 Put shadows way beyond recall  
 The ghost has almost gone.

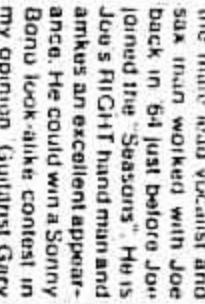
Fallen angel  
 I'll forgive you anything  
 You can't help the things you do.



Susan Shaw, lead vocalist of the band.



Joe Long, lead singer.



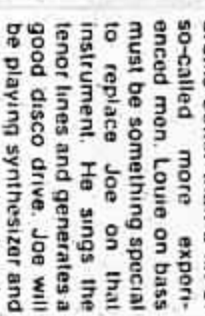
Gary Guittrist, guitarist.



Miss Char Barton, keyboardist.



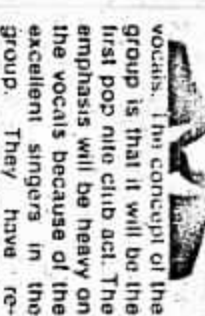
Louie Rodriguez, arranger.



Dino Rodriguez, brother of Louie.



Joe Long.



Miss Char Barton.

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Article Taken From Tom Graham's USA 4 Seasons Fan Club February, 1976

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A REPORT ON JOE LONG  
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Many, many fans have expressed sorrow of the news that Joe Long is no longer with the Four Seasons. Among them is Paul Mowry of Warrington, Pa. who writes in part: "As I sit here in disbelief that Joe Long is no longer with the Four Seasons, Joe was like the backbone of the group, making things happen with his personal assets and contributions. He will in my opinion be long remembered and very difficult to replace.

We have been in constant touch with Joe Long since our last newsletter. Joe informs us that, "Differences of musical opinion and other personal opinions motivated my retirement from the group. My ten years with Frankie, Bob, and Tommy, and all the rest of the guys, were some of the happiest years of my life. But it was time for a change, and I am now embarking on a brand new project; a new group, which should prove to be a very exciting thing." After receiving this letter from Joe we sent him a copy of the Fall newsletter featuring his biography. He sent us an immediate reply stating how ironic it was that while we were putting together a "Joe Long" issue, he was leaving the group. The following is a quote from his letter concerning his new career. "My new group is really beginning to shape up. The name of the group is "Joe Long and La Bracio". I'm still using the name "Long", but I would like to eventually drop the name and use my legal name (LaBracio) only. But, that's some time away." "We Are trying to put together a well-rounded repertoire, including oldies, impersonations, current hits, and original songs. My group consists of seven people, two girls and five guys, and they're all dynamite, both musically and personally. We open on February 6th for two nights at a club called "Creation" in West Orange, New Jersey, and then begin a two week stand, every night but Sunday on February 16th, at a very beautiful club in Totowa, New Jersey, called the "Outrigger". I appreciate your interest in my new career and it would be a great service to me, if you let all of the fans know what I'm doing, and where I'll be performing. "

As much as we will all miss Joe, I'm sure we're all glad to learn that he is well and about to embark on a new career. If any of you can get to see the shows he mentioned, I'm sure that he will be very glad to see you there. We plan to attend to help kick off a brand new career in the life of Joe Long and we wish him nothing but the very best.

# Saying goodbye to JOE

With so very much that is great happening with Frankie and the Seasons, I really hate to have to bring you the news that Joe Long has left the group. Joe first became a Season in 1965 replacing Nick Massi. Since then he has been the "fans" friend; everyone loved him.

It came about while the group was out here in California for recording sessions, Joe tells me it had been coming on for a long time, but he felt that this was the best time to leave, since there wasn't a show schedule for quite a while and it would give the group a chance to revamp their act.

Why did he leave? There are always lots of reasons, but both Joe and Frankie stressed to me that it wasn't because of any personal friction. They are still good friends. Joe simply got too much of the travelling grind. He told me that when it got to the point that it wasn't fun anymore and he didn't feel that he could contribute to the group's music, then it was time to leave.

What's going to happen to the group? Frankie tells me that he doesn't plan to replace Joe. Don will probably take over the bass playing and John Peiva will be lead guitar. The group's sound shouldn't change, but the face will.

Many of us have become friends with Joe and to us he has always been an extremely vital part of the 4 Seasons. We're really going to miss him. I'm sure that Frankie and Don, Lee and Jerry and the orchestra is going to miss him too. It is the last in a long series of changes for the 4 Seasons. In the past five years the 4 Seasons have become a whole new entity. The face and feeling of the group has changed, but the sound has maintained and improved. The Seasons have moved into the music of now and are again a strong voice in the music industry.

In an interview at Knotts Berry Farm in Los Angeles last year, Joe foreshadowed this event. He said: "The 4 Seasons will last forever. I hope that it will be THIS group, but there will always be a 4 Seasons." So, we say goodbye to Joe. He will be missed, but we'll keep you informed of what he's doing.



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**HISTORY OF THE FOUR SEASONS**

The Four Seasons is one of the most consistently successful American groups in the history of contemporary music. During the past 14 years, Frankie Valli and The Four Seasons have gone from being a local phenomenon to establishing themselves as an institution with lasting influence on pop music. "... If I had to explain pop to anyone in one throw, I'd just play them a Four Seasons record... they're perfect, that's all." (Nik Cohn, "Rock From The Beginning," N.Y., 1969, pp. 71-72.)

They have sold more records (83,000,000) than virtually any other American group, have had more top 40 hits than any other act and will celebrate their 15th anniversary this year.

Frankie Valli and the other members of the group spent years performing locally in and around Frankie's home town of Newark, New Jersey (known by such names as The Four Lovers and Frankie Valli And The Seasons). In the late 1950's, Frankie Valli, Nick Massi and brothers Nick and

Tommy DeVito made up the vocal-instrumental group. They succeeded in getting a recording contract and, under the name The Four Lovers, recorded two songs, "Apple Of My Eye" and "The Girl Of My Dreams." Nick DeVito left the group and Bob Gaudio replaced him. Gaudio, founder of the Royal Teens and writer of their hit, "Short Shorts," represented a new artistic direction for the group, which Valli had rechristened The Four Seasons. A prolific songwriter, Gaudio helped supply new material and musical support needed to develop a fresh and unique sound.

Frankie Valli next met producer-songwriter Bob Crewe. Crewe listened to The Four Seasons' music and immediately signed the group. Crewe, however, was so involved with other projects (including Danny And The Juniors, The Rays And Freddie Cannon) that three years passed before The Four Seasons got into the studio to record.

Their first single, "Sherry" (written by Gaudio), went straight to the number one spot when it

was released in 1962. The Four Seasons gained national recognition and Frankie Valli became famous for his three-and-a-half octave range (from baritone to falsetto soprano). "Sherry" was followed consecutively with three number one hits "Big Girls Don't Cry" and "Walk Like A Man." In the years that followed, The Four Seasons turned out one international best-seller after another.

When the "British invasion" hit the American music scene in 1964, The Four Seasons was one of the few American groups to maintain its popularity. As most American groups were pushed aside by the flood of English music, The Four Seasons continued to turn out such successes as "Ronnie," "Save It For Me," "Bye Bye Baby (Baby Goodbye)" and "Rag Doll," a song that went to the top of the charts within one week of its release. A partial list of Four Seasons classics from these years include "Stay," "Candy Girl," "Workin' My Way Back To You," "Let's

Hang On," "Save It For Me," "Silence Is Golden," "Ain't That A Shame" and "I've Got You Under My Skin." Since 1962 The Four Seasons have sold an astounding 83,000,000 records.

In the mid 60's, Frankie added a solo career to his work with The Four Seasons. He had several chart songs including "Can't Take My Eyes Off Of You" and "To Give."

For a brief time the group was off the best-selling charts, but Frankie Valli and The Four Seasons continued to enjoy considerable popularity. They adhered to a rugged touring schedule across the U.S. and in Europe, playing well over 150 concerts a year in the late 60's and early 70's. They filled Madison Square Garden no fewer than ten times, playing to 22,000 fans at each concert, and doing well over 2 million dollars worth of business. When a two-record set containing hits by Frankie Valli and The Four Seasons was sold via television mail order only, hundreds of thousands of copies were purchased.

Valli was signed as a solo artist with Private Stock Records in 1973. His first release for them was "My Eyes Adored You" and the certified gold song was a huge success. Frankie followed that solo record with another chart hit, "Swearin' To God." He now has three solo albums on the market, "Gold," "Our Day Will Come" and "Closeup."

Although successful on his own, Frankie was determined to put The Four Seasons back on the

charts. The group had undergone personnel changes and the new members were Don Ciccone, John Paiva, Gerry Polci and Lee Shapiro. The Four Seasons signed a contract with Warner Brothers and, under the supervision and guidance of Bob Gaudio and Frankie Valli, they recorded new material (all written by Gaudio and Judy Parker.) The Four Seasons were definitely back with their debut Warners album "Who Loves You" (released October, 1975). The

album contains single hits "Who Loves You," "Silver Star" and December, 1963 (Oh What A Night!)."

Frankie Valli and The Four Seasons are both now back on best-selling charts around the world. After 14 years in the industry as recording artists and live performers, Frankie Valli and The Four Seasons show no signs of slowing their pace. They continue as one of pop music's most important, successful and enduring institutions.

The 4 Seasons spent over 6 weeks at the Sound Factory recording studios in Los Angeles California for recording their new LP 'HELICON'. The recording session ended around December 15 of last year. The LP 'Helicon' is out in the USA in January 1977 and in the UK possibly in February! More details will follow as soon as I receive them. The next USA single to be put out by the group is possibly "If We Should Lose Our Love" with Gerry Polci on the lead and Don Ciccone on bridge, more details when available.

The L.P. 'HELICON' on Warner Brothers and the Private Stock 'VALLI' album will be out in the UK in February.

**UK Record Mirror Magazine circa April 1976**

**SINGLE OF THE WEEK:**

**FOUR SEASONS: Silver Star (Warner Bros).** Yet a third foregone smash from the Seasons' "Who Loves You" album, and arguably the finest of the bunch. An

object lesson in the paradoxical art of making subtle pop. Feathery Latin rhythm, muted horns, and soaring vocals produce a gentle, lasting high. Even better that the A-side is the B-side, a longer version of

the same song. The lyrics, by Bob Gaudio and Judy Parker, are well worth your attention, with rhymes that are more clever than was needed. A cowboy fantasy that is no way a horse opera.

