



John: Hey Frankie...What's this I read about your clothes fetish.
Frankie: No John I dig shoes! Photo courtesy of John Paiva

Whilst in New Zealand Frankie revealed his fetish for clothes in an interview in Auckland.....
..."I'm a clothes freak really. I can't resist buying clothes and my wardrobe at home is sure pretty big." Frankie's clothes addiction was also confirmed by John Paiva...."When in London Frankie heard about a quality boot-maker in the city and we paid a visit. Frankie asked what colours they were available in...."Four or five....brown, red, white etc..."said the boot-maker..."OK" said Frankie. I'll have them all...send them to me".

Some months later we were rehearsing at Frankie's home and he gave me a tour and showed me his 'dressing-room'. One wall was covered in shoes and there amongst them were five pairs of boots from England. They must have cost \$800 a pair. I don't know if he ever wore thembut he said he just liked them....an example of the trappings of success, I suppose."



In an interview on Capitol Radio (London) during the 1977 tour Valli and the group talked about the future

Roger Scott interviewed Frankie Valli and Gerry Polci in what should have been a half hour interview but turned into about an hour and a half. "Red Hot Roger Scott" knew his stuff and Frankie just wasn't prepared for what hit him, Roger started the interview by asking about The 4 Lovers

and the pre Seasons stuff before playing 'My Mothers Eyes' to which Frankie shouts "Take it off" Roger replies "NO!" and Frankie actually tried to lift the arm off the deck of the turntable. Roger then played 'Bermuda' and it went on from there. There was some discussion about the troubles at Motown and after that he talked about Frankie leaving the group saying that the public wouldn't accept it. Frankie said "oh they will", This is an extract.....Frankie:" – I think there really is more emphasis on the fact that the Four Seasons will be going on without me, and what is going to happen then is really necessary. You know, we could've done this a whole other way. We could've taken the same four guys, created a new name and you know a lot of" But Frankie was interrupted by the DJ...."it wouldn't be The Four Seasons!!" Frankie replies... "That's very true because it can outgrow you. There's definitely evolution. The toughest hurdle to get over was that we used the name the Four Seasons. I mean, that already was tough. To establish a situation or establish a success with anybody singing lead in the Four Seasons, I mean, it's already a difficult



thing”. ..He was asked...”Surely the toughest hurdle is gonna be the first concert where it’s the Four Seasons and they all come on and they think that you’re gonna walk out there?”

Frankie: “The one point that I’d like to hit on is the fact that we originally planned to develop more than one lead singer for a couple of reasons. First of all, in the original Four Seasons there was only one lead singer, that was the reason I did all the

leads. I would’ve very happily welcomed someone else to sing some leads, especially nights when we were doing performances and I was feeling a little under the weather or whatever. Gerry just had a great sound right from the beginning, developing what he’s doing now, you know, so that he could sing contemporary music and get a better feel for it. He made it easy you know. He already had the facility and that’s the major part of it” “ Lotta help though, lotta help”!...added Gerry

Frankie: It probably will be the last English tour together. The group and I will be working together right up until September; we will still be very close, in contact with each other. We’ll still care about each other and have a feeling and a love for each other. It’s just that I feel I should in no way stand in way of the development of the other people. They’re talented enough to happen on their own and I think it would be a hindrance more than a help for me to be there. I don’t think it’s fair because some people would stand and compare our successes or careers. And they probably can go on to have as long a success as the original Four Seasons had.

But the hardest thing is – we’ve gotten over the roughest hurdle. We’ve been able to develop success with the Four Seasons without Frankie Valli. “Silver Star” was without Frankie Valli at all. “December ‘63”, Frankie Valli sang two lines.”

Roger; But a lot of people don’t realise that, they automatically think FOUR SEASONS –



FRANKIE VALLI.

Frankie: I think they do. I think they're really tuned and they're much more aware than we sometimes give them credit for.

Valli was struggling to explain the plan and clearly the split was not fully developed.. **"If they know in advance that I'm not gonna walk out there, and it's advertised right and there's no misconception, I think they will really be very pleased with what they hear and what they see. Now, I'm very close to the situation, probably closer than anybody and I have more feeling for it than anybody. And I'm more honest about it than most anybody else would be because it's something that I'm a part of. I've watched it grow; it's like sending your children out into the world. It's the same thing."**



The group were certainly not that.....after all, the lawyer for the Four Seasons Partnership had made it very clear in a Crawdaddy magazine article in February 1977 what the true relationship was....

"Peter Bennett Esq., the Four Seasons' attorney since 1969, fills in the blanks: "Bob Gaudio and Frankie own the name, "The Four Seasons," and the present members of the group are under exclusive contract to them for all personal appearances, TV, recording, everything. They are employees of The Four Seasons Partnership and do not perform without Frankie Valli. If the personnel of The Four Seasons needs to be changed for any reason it can be done at any time by terminating the contracts of the employees."

"Also, Gaudio and Valli own the masters of all the Four Seasons' records from their biggest period with Vee-Jay and Mercury/Phillips. They are leased periodically to companies like Private Stock or the Longines Symphonette Society. This is handled very carefully. Not long ago, the entire old Four Seasons product was withdrawn from the market for a period of two years as a merchandising move; we calculated that the absence of the old records would create a new demand and we were quite correct. Perhaps we'll do that again in the future."

"When Frankie Valli signed a contract with Private Stock, and the Four Seasons signed with Warner Brothers/Mike Curb, we decided to give up the rights to future masters so that we could have two separate recording entities. Valli and Gaudio do not retain ownership of these new records but both companies can release *only* the product we designate and only when we designate it. This gives us complete control over which record follows which and that prevents Frankie Valli's records from conflicting with Four Sea-



Just to add to the confusion the published music to 'Down The Hall' featured the NEW Four Seasons, whilst the pic sleeve to the 45 showed Valli as part of the group when he doesn't appear on the track

sons records, especially those on which Frankie appears. One label couldn't handle it as well. Frankly, I don't know of any other group with an analogous contractual situation".

The article continues..."In other words, Valli and Gaudio at last have the independent record deal they've always wanted. The Four Seasons you used to know and love no longer exists. Even Warner Bros realises you wouldn't recognize the group anymore so it is putting a photo of the present "employees" on the jacket of their "debut" LP.(i.e. 'Helicon') But the smart money in the industry says you'll strike up a long-term romance with these ringers, just as you embraced a reconstituted King Kong and a diet Dr Pepper. They're probably right, since "December 1963" was the best selling single in the groups, err, name, err, *Four Seasons* existence."

That was the feed to the public but John Paiva recalls the reality of their contract arrangements... "We, as a group and individually, stupidly signed a producers contract where we were not signed to the record company (Warner Bros.), but to Frankie Valli and Bob Gaudio....The Producers. None of us was about to get rich being in this group. Frankie Valli and Bob Gaudio came up through the ranks and earned their money through lots of hard work and were not about to part with any of it too easily. I still believe that I was really the only one who was foolish enough to be a company man. I believed in the Four Seasons Partnership and felt that I was safe in the fold. There was a hard and bitter lesson ahead. The studio time money on the "Who Loves You" project was great, but I received no points on the album. Later when we were to do the Helicon album, I was a full fledged member of The Four Seasons. This project featured more of the four of us than Frankie. It came out great. When we went into Bob Gaudio's office to discuss the deal it