



Ultimate Album Compilation Bob Crewe Presents..... 'Seasons' Connections Volume 2

Researching Bob Crewe's production history has been a fascinating project since 2001 when we put together the first compilation in the Bob Crewe Presents... 'Seasons' Connections Volume 1 (Newsletter No 37 – October 2002). That 'Ultimate Albums' compilation had been inspired by girl group and Northern Soul enthusiasts Mick Patrick and Malcolm Baumgart who compiled 'The Dynavoice Story' on Westside CD WESD 226. The 'connection' we followed was based on tracks either produced or written by Bob and/or any of the Four Seasons and Charles Calello and included tracks on which they featured as backing artists. The resultant mix of female and male solo artists and groups was an eclectic mix of sounds that provided an entertaining juke box of rarities. Since then we have searched the world to recover more tracks in this context and we are now able to present 'Seasons' Connections Volume 2.

Bob Crewe Story - Revisited

Getting in touch with Eddie Rambeau and hearing about his times working with Bob Crewe and the Seasons was a treat. (See 60th Birthday Interview in Newsletter No 39 July 2003). So what better track to start the CD than probably Eddie's best song after 'Concrete and Clay' (Dynavoice 204). Unfortunately it was on the 'B' side of that 1965 hit otherwise it would have been a hit in its own right. An Eddie Rambeau/Bud Rehak penned song it features superb Four Season harmony backing vocals on a great 'feelgood' song. Switching to one of Bob Crewe's female protégés we delve into Ginny Arnell's extensive catalogue for one of Bob's productions of 'No One Cares' (Warwick 671). This Bob Gaudio composition is also famous for appearing as track 5 on Side 1 of the Four Seasons 'Rag Doll' album in 1964. This version by Ginny features the Seasons on backing vocals as Ginny's plaintive voice pleads for love on a 1961 recording of the song. Another song from the very strong "Rag Doll" album first appeared on another 1961 Crewe production. 'The Touch Of You' (ABC Paramount 10272) a Bob Gaudio composition again featured the Four Seasons on falsetto backing vocals to Lenny O'Henry. Lenny was one of Bob Crewe's featured solo vocalists from 1961 to 1964. Lenny O'Henry's real name was Daniel Cannon, an original member of The Vibraharp from about 1956. Their last record was released on ATCO records about 1960, after which they broke up. Somehow Crewe met him and they started working together in 1961 for ABC Paramount Records. He wrote a number of songs for Crewe including 'Cheated Heart', and 'Goin' To A Party' (see below). He later co-wrote the very collectible northern soul 'Mr. Moonlight' with Bob Crewe for Smash records in 1963. This song, although not part of this selection, features The Four Seasons on back-up vocals as well as all his recordings



for ABC, ATCO, and the one-off on Vivid records where he poses as L.B. WILSON, 'Don't'. We hope to feature these tracks on future compilations. Another track resurrected from previous years was released by another solo singer who featured with Bob Crewe on only one single. 'Trance' (Philips 40259), a Bob Gaudio composition and production, had been written back in 1961 and recorded by Billy Dixon & The Topics (aka Frankie Valli & The Four Seasons to be). This version by Tommy we believe features the Angels on backing vocals on this 1965 release. Shirley Mathews was a Canadian vocalist highly rated by Bob Crewe and had a run of four impressive singles under his tutelage. Our first feature of her distinctive vocal is on the Crewe-Calello penned mid-tempo song 'Private Property' (Atlantic 2224) with an unknown female group on backing vocals. Returning to Eddie Rambeau we pick up on one of his earlier Crewe productions before the success of 'Concrete And Clay'. 'Come Closer' (20th Century Fox 491) was a Chris Andrews penned song recorded by amongst others 'Craig Douglas' with exactly the same arrangement. This track was probably picked up along with 'Concrete and Clay' by Dan Crewe on his 1963 visit to the UK to meet Andrew Oldham. It is, we are told, the 4-Evers on backing vocals with Eddie. The b-side of Ed's 'Come Closer', 'She's Smilin' At Me' was also the b-side of Craig Douglas' 'Come Closer' 45 on UK Fontana H475.



These tracks both appeared on an Adam Faith LP, 'On The Move' (UK Parlophone PMC 1228)- not surprising given the close ties between Adam Faith's management and Chris Andrews.

In Volume 1 we featured tracks by one of Bob Crewe's best female vocalists Tracey Dey. No-one has been able to tell us where she is today but for a brief period she produced some really good tracks. The Rambeau-Rehak composition 'Hangin' On To My Baby' (Amy 908) from 1964 rocks along with strong lead vocal and backing by the Rag Dolls (and it is suggested The Four Graduates – later to become The Happennings).

The male vocalists who worked with Bob Crewe enjoyed less success than the girls. It wasn't for want of trying and Kevin McQuinn appeared on 4 singles in the early 60's with Bob's production. 'Keep Me On Your Mind' (Diamond 101), presumably a self-penned song (E.J.Quinn!!) is notable for a Paul Anka 'Diana' type sax intro and a catchy melody.

The influence of the Four Seasons

sound occurs regularly in this collection and our next track perhaps matches them at their best. The Victorians were really Charles Calello's group. The Victorians membership we believe included (Tom) DeCillis and Layton writers of this track along with possibly Charles Calello. Their version of 'Baby Toys' (Reprise 0434) composed by DeCillis-Layton is full of warm harmonies on this Charles Calello produced gem from 1964.

A very different arrangement to the later 'Toys' version (DynoVoice 222). A Jimmy Wisner production this also had different lyrics and the songwriter names of Linzer-Randell added.

Back to Bob's boys and 'I'll Step Aside', the Gaudio-Linzer composition from 1964 for Jimmy Clanton, who appeared on only one single for Bob Crewe (Philips 40181). Notable as a straight imitation of Bobby Vee at his best this is a catchy song that could have found some chart action. One of the best boy-girl groups that Bob worked with briefly were the Orlons and their handclapping and chanting 'Goin' Places' (Crewe-Linzer_Randell) is a classic group sound from 1964 (Cameo Parkway 332). Described in their 'All The Hits' compilation this track was produced in an attempt to repulse the dominant British sound which was conquering the US charts. "So the Company (Cameo Parkway) turned for help to an outside (but not far away) producer, Bob Crewe, whose work with the Four Seasons hadn't been trampled underfoot by the British sound. The move failed, although 'Knock!Knock!' was as infectious as any of THE ORLONS' previous records and the flipside, 'Goin' Places" was a fine reproduction of the pounding, Charles Calello orchestrations favoured by the Four Seasons"

Back to Ginny Arnell and the B-side of her version of the Four Seasons 'No One Cares' was 'Tribute To You' (Warwick 671). A Laraine & Joy Darby penned track with Four Seasons and unknown females on backing vocals the tracks pounds

along albeit a little uninspiring as a song.

Back to Tommy Hayes and the B-side of his Philips 40259 single was a DeHayes penned song 'Glistening Lights'. It is a catchy Bob Gaudio production and Charles Calello arrangement on a track released in January 1965. Even with the Four Seasons on backing vocals the song had no hope against the sounds dominating the charts after the British group invasion. This was one of the last appearances on backing vocals of the Four Seasons.

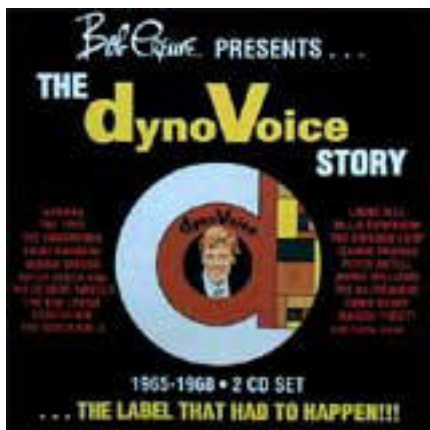
Our search for Seasons connections led us into Charles Calello's exploits as a producer and we will feature his productions regularly to show how important he was to creating the sound Bob Crewe and the Four Seasons wanted. He held so much of the sound of those times in his superb arrangements and orchestrations and no better example exists than the superb laid-back soul sound of Shirley Ellis on 'Backtrack' from her Columbia

Diane Renay



1967 album 'Sugar, Lets Shing-A-Ling' (Columbia CS 9479). This is just superb and is a taster of some of the more soulful tracks that appeared on Crewe (and Calello) productions from 1966 on.

Lenny O'Henry brings us to the mid-point of this collection and what would have been the last track of our double album of 60's memories if this had been on vinyl. 'Goin' To A Party' (ABC Paramount 10272) was another



Bob Crewe Presents.....'Seasons' Connections Vol1

1	Don't Believe Him	Eddie Rambeau
2	No One Cares	Geny Ansell
3	The Touch Of You	Lenny O'Henry
4	Travis	Tommy Hayes
5	Private Property	Shirley Mathews
6	Come Closer	Eddie Rambeau
7	Hangin' On To My Baby	Tracy Day
8	Keep Me On Your Mind	Kevin McQueen
9	Baby Toys	The Victorians
10	I'll Skip Aside	Jimmy Clanton
11	Girl's Place	The Orlons
12	Trouble To You	Geny Ansell
13	Gleaming Lights	Tommy Hayes
14	Backtrack	Shirley Ella
15	Girl's To A Party	Lenny O'Henry
16	Little Girl Tears	The Rag Dolls
17	Ole Buttermilk Sky	The Page Boys
18	Adventure	Kevin McQueen
19	Big Town Boy	Shirley Mathews
20	Mail About your Baby	Jonathan Marcus
21	Tender	Diane Renay
22	Blessing In Disguise	Hal Miller and The Rays
23	One Horse Town	The High Kings
24	A Week From Sunday	Miss Frankie Nolan
25	Clock	Eddie Rambeau
26	He Never came Back	Hedy Sontag
27	Don't Mention My Name	The Shepherd Sisters
28	Be My Girl	The 4 Ever
29	Cheated Heart	Lenny O'Henry
30	Put A Ring On My Finger	The Rag Dolls

attempt by Bob to get his Sam Cooke sound-alike noticed on the charts on a self-penned song arranged by Charles Calello. The effort failed but the track has what we believe are the Four Seasons providing the "Ooh-Ahh", 'Lenny, Lenny, What, What Choo Want' backing.

The 'Rag Dolls' featured with their two best known tracks on Volume 1 and we have tracked down all eight songs from 1964 and 65 featuring the vocal talent of Jean Thomas, Mickie Harris and Susan Lewis. 'Little Girl Tears'(Mala 506) was composed by Linzer-Randell-Crewe recorded in 1965 and to most ears is a blatant re-working of the Four Seasons, 'Big Girls Don't Cry' and at 1 minute 45 seconds is one of Bob Crewe's shortest singles. Soaring harmonies and staccato handclaps feature as the group show off their 'Female Four Seasons' sound on another Charles Calello arrangement.

Amongst the more unusual side projects that Four Seasons members got involved with was the single by a group called 'The Page Boys'(Decca 31505) This was a Valli-Gaudio production of a group comprising Ralph Rizzolo, Ralph DeCapua and Phil Melillo. The A-side was the Hoagy Carmichael-Jack Brooks penned standard from 1947, 'Ole Buttermilk Sky" from the film 'Canyon Passage' starring Dana Andrews, and a number 2 hit at the time. The Page Boys make this version a typical group harmony sound with again the unmistakable arrangement of Charles Calello with possibly Nick Massi helping on vocals.

Kevin McQuinn's 1962 single

he pleads for his girl to embark on the adventure of life with him on this Bob Crewe penned song. Kevin's real name was Eddie Quinn, who was a former original member of The Mello Kings ('Tonight, Tonight'). They broke up in 1961. Good strings and a solo trumpet mid break with Kevin asking "don't keep this dandy handyman on the shelf". A B&Q theme song??

Next it is back to chants and hand claps from the back-up girls as Shirley Mathews calls out to her 'Big Town Boy' (Atlantic 2210). A Rambeau-Rehak composition, the Charles Calello arrangement gives a very soulful feel to this mid-paced bouncer. In Canada it was 16 wks on the Top-50, peaking at # 4 on 01/27/64. Ed still gets royalties from Canada.

Jonathan Marcus is a long time friend of Frankie Valli. Better known for his fame as Joe Pesci, the Hollywood star of several films, he once recorded as one of Bob Crewe's male vocalists. Joe's double tracked impersonation of the Everly Brothers on "Mad About You Baby (MGM13580) features Joe on a song he co-wrote with Denny Randell. A good song and an excellent sound, on a single produced by Bob Gaudio.

Next we feature Diane Renay's first effort with her maestro Bob Crewe on a song titled "Tender" (Atco 6262), a Crewe-L'Heureux composition it tells the tale of a teenage love affair with Diane's boyfriend Johnny. A typical example of the girl sound of the time this single was released in 1963 with the Four Seasons on backing vocals.

"Blessing In Disguise" (Amy909) by Hal Miller is a Bob Crewe-Charles Calello composition better known for

'Adventure' (Diamond 109) has unknown girl backing singers (possibly the Angels who worked with Crewe a lot around this time)chanting "Follow Me" with support from the Four Seasons as

its appearance on the B-side of Mitch Ryder's Dynovoice 901 release in 1967. The version by Hal Miller features the same soulful arrangement but with the Four Seasons and Rag Dolls on backing vocal on a 1964 release.

Lenny O'Henry (aka Daniel Cannon/Troy Keyes) leads the High Keyes (a sound that could well be the Four Seasons) on the tale of their "One Horse Town" (Atco 6290). A bouncy mid-tempo arrangement by Charles Calello and penned by Troy Keyes himself.

Although Miss Frankie Nolan's classic 'duet' with Frankie Valli on "I Still Care"(Early Fantastic Years SP CD - 99005) may have made us believe she needed Frankie's support to deliver her best vocal, we found her performance with backing by Nino & The Ebb Tides on "A Week From Sunday" (Madison 151) is quite exquisite

Boy/Girl harmony at its best . Back to Eddie Rambeau and "Clock" (Dynovoice 225). Bell chimes with a jaunty 'oom-pah-pah ' arrangement best remembered for superb Valli/Seasons falsetto backing which make an indifferent composition by Tony Hayes-Steve Wadley-Michelle Grainger at least listenable. This was released in 1966 but must have been recorded in 1963 or 64 as The Four Seasons no longer backed Crewe's other vocalists once Joe Long joined the group in February 1965

Hedy Sontag ,it is rumoured was Larry Santos's wife and we are unsure whether this brought her to Bob Crewe's attention or if Crewe introduced her to Larry. She featured on at least two Crewe produced singles and here we feature "He Never Came Back" (Phillips 40170). It bounces along mid-tempo beat with a strong lead vocal with the chanting Rag Dolls on backing vocals. A Crewe-Rambeau-Rehak composition it was one of several top quality songs these guys wrote together. We'll feature more on subsequent volumes.

Staying with the girls, Bob Crewe also managed to give the Shepherd Sisters a hit with "Don't Mention My Name" (Atlantic2176). A Crewe-Gaudio composition it features strong chanted vocal with brass and drums on a typical girl group sound. A #94 hit on the Billboard Chart 9th September 1963. The Shepherd Sisters were Martha, Mary Lou, Gayle

and Judy Shepherd, real sisters from Middleton, Ohio. They had hits with "Alone" in 1957 and "Don't Mention My Name" in 1963.

Another example of the Four Seasons vocal backing or maybe just Valli on the 4-Evers best and most successful single (Billboard # 75 on 30th May 1964) "Be My Girl" (Smash 1887) As the story goes Bob Gaudio wanted to flex his talents and produce for himself rather than always playing second fiddle to Bob Crewe. This was to be a long-standing conflict between them that had some part to play in their later break from him.

Bob Crewe liked the 4-Evers (brought to him by Al Kasha) and gave them to Bob Gaudio in 1963 when he was still performing with the Four Seasons. This Gaudio composition was a classic imitation of the Four Seasons. The sound was even enhanced by Frankie Valli's unmistakable falsetto which can be heard on the chorus and of course Charles Calello's great arrangement. (The full story of the 4-Evers work with Crewe and Gaudio was in Newsletter No 28 – September 1999) It has been suggested that the rest of the Seasons wanted this song for themselves and that jealousy prevented the 4-Evers from achieving greater success.

Back to our hero Lenny O'Henry who once again tries (unsuccessfully) for a hit by trying to sound like Sam Cooke on "Cheated Heart" (ABC Paramount 10222). With the Four Seasons 'Whee-Ooohing' in the background he makes a competent attempt on this self-penned track.

Our finale track is also the final track Bob Crewe produced for his female

Four Seasons the Rag Dolls. "Put A Ring On My Finger" (Mala 506) is a strong mid-tempo Seasons sound-alike penned by Crewe-Linzer-Randell, the team responsible for some of the best Seasons compositions. This 1965 release failed however to chart and the group would break up with Jean Thomas reverting to studio work as the remaining Rag Dolls (with a replacement fulfilling the live performances) continuing to tour. (A full story on Jean Thomas's career with Bob Crewe was a feature in Newsletter No 39 – July 2003)

So we hope you've enjoyed this review of past projects under the Bob Crewe/ Four Seasons banner. We will add any further information we get on these tracks and the stories behind them to our next newsletter. There are lots more tracks were these came from so watch out for our next volume of 'Seasons Connections'. For further information on these tracks contact the following e-mail addresses. UK: lynn.boleyn@blueyonder.co.uk EU: kencharmer@btinternet.com USA: doowopdaddy@aol.com Acknowledgements: Thanks to George Ingram, Ray Nichol, Mike Miller, Mike Edwards, Ed Rambeau (See below) and Stefan Wriedt for their assistance in this research.



When Ray Nichol delves in to his record collection you can be sure rare gems will surface and so when he compiled a minidisk titled 'SeeZoned Trax' I was so stunned I had to remaster the set to CD and add them to my I-Pod.

With the first half dedicated to Four Season sound-alikes and the second half to covers of Four Seasons songs, it provides lots of pleasing sounds to remind us of the Four Seasons at their best.

As well as the well known tracks by The Rubettes and Paul DaVinci there are lots of good quality songs by The Chants, Peppermint Rainbow, The Classics, Wind and Adrian Baker. But listening throws up a raft of questions.

Did The Peppermint Rainbow do any other tracks as good as this?

The Four Seasons recorded in the 70's as The Beverley Hills Blues Band, but is this really Paiva-Polci-Shapiro-Ciccione at their best?. It certainly sounds like it could be them. John and Don don't think its them but can't remember what they did!. Is George Clinton's original of 'Life And Breathe' better than the Four Seasons version? And surely Jimmy Walker is really Gary Puckett in disguise.

Personally I am not sure the punk versions of those great Seasons numbers works, but it is good to have them for the record. **Ray has done a great job and he says he has more to come. Can' wait!! Chameleon**



SeeZoned Trax – A compilation of Covers and Soundalikes of the Four Seasons

1	Super Baby Love	The Rubettes
2	Your Baby Ain't Your Baby Anymore	Paul DaVinci
3	If You Get Hurt	Paul DaVinci
4	Lena	Sky
5	Sunday	Buster
6	I Don't Care	The Chants
7	Will You Be Staying After Sunday	The Peppermint Rainbow
8	Come On And Dance With Me	Billy Abbot & The Jewels
9	Pollyanna	The Classics
10	Cry Baby	The Classics
11	Playgit	Tree Prophet's
12	Summertime, Summertime	The Jamies
13	Make Believe	Wind
14	Teenybopper	Wind
15	Just Because	Beverley Hills Blues Band
16	Keep The Ball Rolling	Jay & The Techniques
17	Sherry	Black Society
18	Mariena	Adrian Baker
19	Rag Doll	Sammy King
20	Bye Bye Baby	The Kurts
21	You're Ready Now	Slaughter Dogs
22	Beggin'	Niel McElla
23	Working My Way Back To You	Jefferson
24	Life And Breathe	George Clinton
25	You're Gonna Hurt Yourself	The Bystanders
26	Chmon Marianne	The Grapefruit
27	Dawn	Jimmy Walker

Tracks identified by Ray Nichol (1-25) and Mike Miller (26-27)



Bob Crewe Revisited – Comments

'I Won't Tell' by Tracey Dey is my favorite song by her, says Anthony Arena. The song has deep-toned chunky beats, and it's punctuated with piano notes that sort of jump out at you like a bee's sting. Drumrolls seem to flip

and skip their way across the song in unexpected places, and on the chorus all the music abruptly cuts out for her to sing "I Won't

TEHH-ELL" followed by one single "SNAP" on the snare drum. This record is a work of pure inventive genius. I believe it was produced by Crewe, being influenced by Spector, but trying to go one better. The background vocalists chant "Ooh Mow Mow Mow, I won't tell. Ooh Mow Mow Mow, don't tell her about me." How can you not love it?

And THAT'S another compelling thing about this amazing record. It's all about cheating boyfriends and girlfriends trying to get away

with it! Most "cheater" records do not glorify the idea. The records about cheating teens were almost always about how much pain, anger, and misery the cheating has caused. And there are COUNTLESS records that express it, like It's My Party - He's A Quiet Guy - The Cheater - Baby, It's You, the list goes on and on. But as far as I know, it's only this record, and one other called "Softly In The Night" that actually seem to promote 'cheating' as a cool, exciting, thing to try and get away with. But while softly on the night, makes cheating seem like nothing but utterly romantic, with gorgeous harps, a sultry sax solo, and delicate, tender lyrics,....the best thing about I WON'T TELL is it still keeps the EDGE on. Tracey is WARNING her secret lover, "Don't you dare give me the eye!" "What would we do with my little sister Sue, If she ever knew, secretly, I'm seeing you? I'm supposed to be dating with your brother Jim."

This complicated quadrangle of tangled lust is yet another aspect of the record, along with the fascinating music, that grabs our attention, and makes us play the song over and over. In fact it is SUCH an ear-grabber, I remain astounded as to why such a perfect record was not a monster hit. I can only guess that the risqué nature of the song scared some deejays away.

But it remains a PERFECT record. I wouldn't change a single note of it. I'm not kidding. Anthony Arena "I Wont Tell" was included in our 'Seasons Connections Volume 1'





Comment

More Denny.....

On Denny Randell's website we also found the following :

"In the early '60's Denny wrote, arranged and produced a record on which he was also the artist. The record became a regional hit and caught the ear of New York music publisher Shapiro Bernstein who brought him on board as a staff songwriter. In addition to working on his own songs, he was soon arranging and producing tracks for the company's other writers and artists. This led to an introduction to Bob Gaudio of the super-hot Four Seasons by Al Kasha, a production partner of Gaudio's and an A&R man and record producer for CBS Records, who heard Denny's songs and musical arrangements. Gaudio asked Denny to arrange and conduct for the Four Seasons' and introduced him to writer/producer Bob Crewe, the Seasons' producer. Denny arranged and conducted a number of sides for the Seasons during this period. These included much of the Rag Doll album, the big band rendition of the TV theme song "On Broadway Tonight" and the group's hit singles "Big Man In Town" and "Save It For Me". And he arranged and conducted a last-minute live version of Rag Doll when President Johnson's daughter Lynda Bird asked the Seasons to sing at the 1964 Democratic Convention in Atlantic City. Denny's work with Bob Crewe on these Four Seasons records was also the entrée to the successful songwriting collaboration between Denny and Crewe, both as a twosome, as on the later written "Swearin' to God" and other chart songs including the Disco Tex hit "I Wanna Dance Witchoo", and also with lyricist Sandy Linzer, as on "Let's Hang On". Denny and Linzer had also been introduced by Kasha who thought the two might hit it off as collaborators. Denny's collaboration with Linzer led to a number of hit songs, including such worldwide classics as "A Lover's Concerto" and "Workin' My Way Back To You" and also such

The Peggy Santaglia Discography 1959-1966

The Delicates (Members Peggy Santaglia, Denise Ferri And Arlene Lanzotti)

Tender 818 - The Johnny Bunny / My First Date - 1959
Unart 2017 - Black And White Thunderbird / Ronnie Is My Lover - 1959
Unart 2024 - Meussary / Ringa Ding - 1959
United Artists 210 - Flip Flip / Your Happiest Years - 1960
United Artists 228 - Too Young To Date / The Kiss - 1960

The Delicates (Members Peggy Santaglia And Denise Ferri)

Roulette 4321 - Little Ship / Not Tomorrow - 1961
Roulette 4360 - Little Boy Of Mine / Dickie Went And Did It - 1961
Roulette 4387 - I Don't Know Why (I Just Do) / Strange Love - 1961

The Angels (Members Linda Jankowski, Phyllis "Jiggs" Allbut And Barbara Allbut)

Ascot 2139 - Cotton Fields / Irresistible - 1963 (After This Release Disagreements Within The Group Resulted In Linda Jankowski's Resignation --- She Then Went On To Record Solo Under The Name Carol Lynn Brent)

Smash 1834 - My Boyfriend's Back* / (Love Me) Now - 1963 (Peggy Santaglia Originally From The Delicates Replaces Linda Jankowski --- *The Spoken Intro Is By Peggy Santaglia)

Smash 1854 - Thank You And Goodnight / I Adore Him - 1963
Smash 1870 - Wow Wow Wee (He's The Boy For Me) / Snowflakes And Teardrops - 1963

Smash 1885 - Little Beatle Boy / Java - 1964

Smash 1915 - Dream Boy / Jamaica Boy - 1964

Smash 1931 - Boy From Cross-Town / World Without Love - 1964

The Powder Puffs (Reputably The Angels)

Imperial 66014 - (You Can't Take) My Boyfriend's Woody / Woody Wagon - 1964

Peggie Sans (Peggy Santaglia)

Tollie 9018 - Snow Man / Give Your Love - 1964 (Co-Produced By Bob Crewe And Frankie Valli, This Was To Be Originally Recorded By The Angels But That Idea Was Dropped. Peggy Santaglia Co-Wrote The Songs Under The Name Peggy Farina)

The Beach Nuts (Members Peggy Santaglia, Phyllis "Jiggs" Allbut, Barbara Allbut, Jean Thomas, Richard Gotteher, Robert Feldman And Jerry Goldstein)

Bang 504 - Out In The Sun (Hey-O) / Someday Son - 1965

Jessica James & The Outlaws (Members Peggy Santaglia ??.....Some people argue that this was a fictitious group where Peggy Santaglia worked as a singer / songwriter while still on her leave of absence from The Angels. She also composed the arrangements for Lou Christie's hit "Lightning Strikes" and in 1969 sang backing vocals on his hit "I'm Gonna Make You Mine")

Dyno Voice 213 - Give Her Up, Baby / Come Closer - 1965

Dyno Voice 220 - We'll Be Makin' Out / Lucky Day - 1966

Bronco 220 - We'll Be Makin' Out / Lucky Day - 1966

Bronco ? - Blue Skies / ? - 1966

Note: LOU CHRISTIE sang back-up on the chorus of WE'LL BE MAKIN' OUT (© May 13, 1966)

JESSICA JAMES AND THE OUTLAWS (= Denise Ferri, Bernadette Carroll and Peggy Santaglia) sang back-up on most Lou Christie MGM recordings including RHAPSODY IN THE RAIN (recorded January 8, 1966) which was BANNED in March 1966 because of the line "We were makin' out in the rain." The drummer on "We'll BeMakin' Out" plays several fills that recall Lou Christie's TRAPEZE.

songs as "Opus 17 (Don't You Worry 'Bout Me)", the Top 5 follow-up to "Workin'", "Betrayed", their first Seasons recorded song, and songs recorded by a number of other well-known artists...He did later arrange the Four Seasons' hit version of "And That Reminds Me" after Gaudio heard the concept Denny had created on a cut for one of his own groups." Visit these sites for a great musical experience:www.charliecalello.com
http://www.dennyrandell.com/bs_letshangon.htm We've also heard a rumour that the Seasons Motown Collection could appear as a limited

edition set at www.hip-oselect.com

.....And finally!

Private Stock masters

We've previously heard that the Private Stock masters were destroyed but this note may mean that Gaudio and Valli have them?

"The UK group Mud (or at least their management company) owns their material, and I've seen David Soul material licensed via Celebrity in LA. I think Rupert Holmes got his stuff back too, so it seems anything with any life left in it has reverted to the producers, artists and licensors. **Austin**".