

The Jean Thomas Story—Part 3

Jean Thomas worked with many top producers during the 1960s but the one who created her best known work and who perhaps brought the best out of her vocal talent was Bob Crewe.



Bob Crewe had a special talent himself and was a highly respected producer

Jean's good friend Ellie Greenwich had a good relationship with Bob Crewe and commented on his ability and on how they first met in an interview before her untimely passing in 2009....."I'm not exactly sure when I met **Bob Crewe**, but we always saw each other around the business from the very beginning. (We) had an affinity for each other (and) still do! He was a joy to work with on all levels . . . he's a perfectionist, he's open to any outside ideas, he really knows what he wants and gets it, and most of all, he is passionate about what he does. He puts all of himself into everything he touches . . . I always loved and still do love Bob! I can go on and on about this talented gentleman, and he is just that: A 'gentle man'."

Mick Patrick and Malcolm Baumgart captured the best of Bob Crewe's productions on "**The DynoVoice Story....the label that had to happen**" Westside CD226 and say of his uniqueness....."**Bob Crewe is not a man to be easily pigeon-holed. Possessed by an overriding creative urge from his earliest years, he has painted , worked as a photographic model, sculpted, acted,run an art gallery and dabbled in interior design alongside those talents for which he is justly renowned – ie singer, songwriter, producer, label owner, music publisher and manager.**" The best of his productions of course include those of Jean Thomas.

After his success as partner owner of XYZ Records and the development of the Four Seasons in 1962 and 63, he had successfully sold masters of **Diane Renay, Tracey Dey, Wade Flemons** and **Ben. E. King** to name just a few to New York record companies. By 1963 he had a reputation as a top producer and innovator. He had a sense for what the record buying public wanted and his ear for melody and his constant desire to innovate the sounds was renowned. He established a production company, Genius Inc which he ran with his brother Dan and by 1965 he would establish the family of labels under the '**DynoVoice**' banner. Portrayed in '**Jersey Boys**' as an effeminate gay, people who knew him have said, this is a completely distorted image. It was perhaps unusual for a gay producer to be so successful in the 1960s but Bob Crewe was an exceptional record producer

Jean's working relationship with Bob Crewe developed from the middle of 1964. Never one to miss an opportunity to cash in on a successful sound Bob had done a reply disc to '**Sherry**' with **Tracey Dey's 'Jerry, I'm Your Sherry'** on Vee Jay in October 1962 and with the success

of **'Rag Doll'** with the Four Seasons he wondered again about tapping in with a reply disc. During 1963 he had teamed up with writers and fledgling producers **Sandy Linzer** and **Denny Randell**. **Charles Calello** had spotted the great lyric writing of Sandy Linzer and introduced him to Bob Gaudio. Charlie's father was a music teacher and Sandy Linzer was one of his students. Sandy had brought some songs over to Charles and he introduced him to Frankie Valli and Bob Gaudio. Bob Gaudio and Bob Crewe had by this time encountered friction over the production/writing share credited on Four Seasons records and at this time they were not writing and working with each other so much. So Gaudio began writing with Sandy Linzer. Linzer and Gaudio wrote **'Dawn (Go Away)'** for the 4 Seasons as one of their first songs together. It was recorded at Atlantic Studios in November 1963, got them signed to Philips and achieved #3 on the charts, making a real stand against The Beatles dominance of the Top Five on the Billboard and Cashbox charts. This would lead to an answer disc later in 1964.



JEAN THOMAS 1964

Denny Randell had met Jean and Don Thomas at sessions when the two were working as a brother- sister songwriting team at **Spanka Music** in 1963 . Denny and Don had roomed together for a while and were session musicians on the New York music circuit. Jean told Denny that she was becoming active as a studio background singer but still hoped to make it herself as a recording artist. Denny believed in her talent and helped her with a number of demos and some masters featuring her as the artist.

So when Denny and Sandy collaborated with Bob Crewe on the concept of a female Four Seasons the selection of personnel was crucial, as a female **'Frankie Valli'** type falsetto lead was needed. Denny immediately thought of Jean. Bob Crewe was in agreement and so under the Genius Inc banner they went into the studio with a song and a compiled group of Jean Thomas, Carol Fran, Marilyn Jackson, and Ann Philips. The session at Bell Studios on 28th July 1964 of the Crewe – Linzer – Randell penned song **'Society Girl'**, captured a reply to the Four Seasons current hit **'Rag Doll'**. Jean and the other girls were very excited by the session. Charles Calello was arranger. Jean recalls, **"When we found out Charles Calello was arranging our tracks we were really excited. Charles was regarded as one of the best ar-**

rangers in town and we knew our recordings would be special.

It's was always fascinating hearing a recording being constructed. When the background was put on, everything was usually done.....sometimes everything, but the lead voice and sometimes everything when the recording was good enough to become a master. We were lucky, because we could usually hear the finished product. Charles Calello who wrote the arrangements often didn't hear the final record until it came out.

When I started doing studio work I couldn't read a note of music, but had a very good ear for hearing harmony and learned very quickly. I knew it would get harder for me, so I found a wonderful sight-singing teacher, Helen Hobbs Jordan. Many of the studio singers were going to her at the time and she demanded perfection in class. It was good that she did. We learned very quickly, because we didn't dare come to class with a lesson that was unprepared.

I was never a great sight-reader of music, but at least I could figure it out in the studio before we got to the microphone. With a combination of a good ear, fast learning and what I had learned about music, I was ready when the producers were ready to record.

I never sang the background for the Rag Doll records, so I never had to learn those parts. I only sang the lead. I'd usually rehearse the songs once with Bob Crewe or Denny and Sandy before I got to the studio. It never took very long to learn it. The hard part was to make it my own and deliver it the way the producers and writers heard it. (emotion, interpretation). I would think, "How would The 4 Seasons sing this line?" and I'd have to consider whether to sing certain lines in my high voice or my chest voice. Bob, Denny and Sandy had very clear ideas of what they wanted, so I got a lot of direction from them. That helped a lot."

John Clemente best captures this new sound they created in his book, "Girl Groups"...

"At the opposite end of the spectrum from R'n'B vocalists, Jean's sweet voice exudes the onset of pubescence, the antithesis of the tough-sounding female voice prevalent in many recordings during this period. Her innocent plea won the listener's hearts and sympathies. The release on Parkway 921 was an immediate albeit modest success. 'Society Girl' became a hit in New York and



LOOK OF A HIT!

HOT POP
PICK OF THE WEEK
FOUR STAR PICKS

LESLEY GORE
"LOOK OF LOVE"
MERCURY 72372

LESLEY GORE
A HIT SINGLE FROM HER LATEST
CHART ALBUM
"GIRL TALK"
MG 20945
SR 60945

Mercury
RECORDS

LESLEY GORE—LOOK OF LOVE (Trio, BMI) (2:00)
—In the vein of her early hits this one will be a fast chart climber. Flip: "Little Girl Go Home" (Bonjour, ASCAP) (2:42). **Mercury 72372**

RECORDED AT A 3 DAY ALBUM SESSION, JEAN SANG BACK-UP VOCALS WITH ELLIE GREENWICH AND MIKIE HARRIS ON 'LOOK OF LOVE' WITH LESLEY GORE IMMEDIATELY BEFORE THE FIRST RAG DOLLS SESSION



many other regions, jumping on to the outer rungs of the pop charts.”

The session for **‘Society Girl’** for Bob Crewe Productions was on 28th July following a 3 day session backing **Lesley Gore** on 15 tracks for the master session on the **‘Look Of Love’** album. ..an example of the smooth harmony backed girl group sound of the year created with Ellie Greenwich and Mikie Harris. Jean was continuing her session work on a daily basis and other session performances would contribute to the backing sound of several notable artist releases during the last half of 1964, with master sessions for **Ritchie Dean’s (aka Warren Schatz) ‘Good-bye Girl/ I’ll Do Anything, Anita Humes (of the Essex) solo sides, ‘I’m Making It Over/Just For The Boy’** as well as the **Connie Francis** classic, **‘Don’t**

Ever Leave Me’ and three songs on **Dusty Springfield’s** first New York sessions...**‘Live It Up/ Now That You’re My Baby/ Don’t Say It Baby’**. All are memorable sessions from the end of 1964. Jean would also appear in another fictitious group **The Ramblers** on **‘Surfin’ Santa/ Silly Little Girl’ Almont 315** as October closed as well as back-up to **Ella Fitzgerald** on her self penned **‘Ringo Beat’ Verve VK10340**

But it was the modest success of The Rag Dolls and **‘Society Girl’** that convinced Bob, Denny and Sandy that they had potential with the Rag Dolls sound and believed that the right songs and production would bring greater success

As Denny Randell recalls: “ **Bernie Lowe quickly picked-up the group for his hot label Cameo Parkway out of Philly and with this new shot, ‘Society Girl’, the group’s first release, which we produced at Bell Sound. It broke the ice for the girls with some major station airplay in New York and other cities. But when it didn’t go all the way, Cameo/ Parkway dropped the group and for a minute the project was on hold. “**

But, Denny , Sandy and Bob Crewe re-visited the ‘answer-record’ idea again, penned **‘Dusty’** and the song soon found its way onto the Billboard Singles Charts via the Amy-Mala label. **“We recorded the session at Atlantic Record’s Columbus Circle Studio on their new 8 track machine, one of two in existence at that time, the other being at Motown. It was such a trip to have that many tracks to work with. The other studios had at most 4- track set-ups and the additional 4 tracks at Atlantic offered a whole new technique for recording and mixing.”**

The result showed it and became a definitive example of the girl group sound.

The track was described in the Seasons Connections Volume 1 CD compilation by the Frankie Valli and the Four Seasons UK Appreciation Society Newsletter 37 (October 2002)... **“Dusty” Mala 493 by The Rag Dolls is the peak of Bob’s alternative ‘Seasons’ sound worked on a girl group, the tremendous marching/stepping arrangement and lyrics mirroring those of ‘Dawn’. The obvious reply to one of the Seasons most famous lines “Dawn, go away, I’m no good for you” has the Rag Dolls singing “Dusty, take me away with you” , This is**

Rag Dolls Factfile

Chart action

"Society Girl" CameoParkway 921 was released 8/64, and entered the Billboard Popcharts on 12/9/64 and reached a highest place of

91. It only lasted 3 weeks in the Top 100!

"Dusty" Mala 493 Released 12/64. Dusty entered the Billboard Chart (after bubbling under in December) on January 23rd 1965 : see below

It reached a highest position of 55 and stayed in the Top 100 for 5 weeks

Billboard

The International Music-Record Newsweekly

BUBBLING UNDER THE HOT 100

101. BIG BROTHER	.....	Dickie Lee, Hall 1924
102. WHENEVER A TEENAGER CRIES	.....	Reparata & the Delrons, World Artists 1036
103. I'M THE LOVER MAN	.....	Little Jerry Williams, Loma 2005
104. THE RACE IS ON	.....	George Jones, United Artists 751
105. PAPER TIGER	.....	Sue Thompson, Hickory 1284
106. ACROSS THE STREET (Is a Million Miles Away)	.....	Ray Peterson, MGM 13299
107. WOODEN HEART	.....	Elvis Presley, RCA Victor 6720
108. IT'S BETTER TO HAVE IT	.....	Barbara Lynn, Jamie 1292
109. NEVERTHELESS	.....	Billy Butler & the Chanters, Okeh 7207
110. ODE TO THE LITTLE BROWN SHACK OUT BACK	.....	Billy Edd Wheeler, Kapp 617
111. FIDDLER ON THE ROOF	.....	Village Stompers, Epic 9740
112. TALK TO ME BABY	.....	Barry Mann, Red Bird 10-015
113. CHITTLINS	.....	Gus Jenkins, Tower 107
114. GUESS WHO?	.....	Dusty Springfield, Phillips 40245
115. LOVELY, LOVELY (Loverly, Loverly)	.....	Chubby Checker, Parkway 936
116. I WANT YOU TO HAVE EVERYTHING	.....	Lee Rogers, D-Town 1035
117. GOLDFINGER	.....	Billy Strange, Crescendo 334
118. AND SATISFY	.....	Nancy Wilson, Capitol 5319
119. EITHER WAY I LOSE	.....	Gladys Knight & the Pips, Maxx 331
120. THE CRUSHER	.....	Novas, Parrot 45005
121. TRY TO REMEMBER	.....	Ed Ames, RCA Victor 8483
122. TELL HER JOHNNY SAID GOODBYE	.....	Jerry Jackson, Columbia 43158
123. SO WHAT	.....	Bill Black's Combo, Hi 2055
124. AMEN	.....	Lloyd Price, Monument 865
125. CHAINED AND BOUND	.....	Otis Redding, Volt 121
126. LAUGH, LAUGH	.....	Beau Brummels, Autumn 8
127. DUSTY	.....	Rag Dolls, Mala 493
128. SEND HER TO ME	.....	Johnny Thunder, Diamond 175
129. A LITTLE BIT OF SOAP	.....	Garnet Mimms, United Artists 796
130. THE OTHER RINGO	.....	Larry Finnegan, Ric 146
131. I'LL COME RUNNING	.....	Lulu, Parrot 9714
132. HAWAII TATTOO	.....	Martin Denny, Liberty 55754
133. GOOGLE EYE	.....	Nashville Teens, London 9712
134. BABY DON'T GO	.....	Sonny & Cher, Reprise 6309
135. THE "IN" CROWD	.....	Dobie Gray, Charger 105

93	86 88 88	BLIND MAN	.....	Connie Francis, MGM 13303	4
94	---	DUSTY	.....	Little Milton, Checker 1096	1
95	92 99	NO FAITH, NO LOVE	.....	Mitty Collier, Chess 1918	3
96	---	THE RACE IS ON	.....	George Jones, United Artists 751	1
97	---	YOU'RE THE ONLY WORLD I KNOW	.....	Sonny James, Capitol 2280	6
98	---	GOLDFINGER	.....	Billy Strange, Crescendo 334	1
99	99	I WANNA BE (Your Everything)	.....	Mashedness, Carnival 367	2
100	---	THE BIRDS AND THE BEES	.....	Jewel Akens, Eic 3141	1



BILLBOARD FEATURED THE BEACH GIRLS AS A 4 STAR 'PICK' ON 6TH FEBRUARY 1965. THE CALENDAR GIRLS 45 WAS REVIEWED ON 16TH JAN 1965 AND THE RAG DOLL'S FINAL RELEASE, THE 'FOUR SEASONS' LIKE 'BABY'S GONE' WAS A 'SPOTLIGHT 45 ON 31ST APRIL

KEN KIRKHAM—There's Gonna Be a Fight (Metric, BMI). STELLAR 1505
THE BEACH GIRLS—Skiing in the Snow (Saturday, BMI). DYNO VOX 202
THE TURTLENECKS—Ding Dong Dolly (Matador, BMI). AUDIO FIDELITY 106

THE CALENDER GIRLS — PEOPLE WILL TALK (Saturday Music, ASCAP) (3:06) — Teen-grooved hit sound produced by Bob Crewe. Combination of strong infectious Detroit beat and smooth vocal performance. Not to be overlooked. Flip: "Sha-Rel-a-Nova" (Saturday Music, ASCAP) (2:29). 4 Corners 4118

THE RAG DOLLS—BABY'S GONE (Saturday, BMI) —With a female Four Seasons sound, the group has an exciting production disk to follow their recent "Dusty" hit. Flip: "We Almost Made It" (Saturday, BMI). Mala 499



THE
RAG DOLLS

LEWZAN MGT. CORP.
1841 Broadway
CI-5-3535 N.Y.C.

THE STUDIO PROMO PHOTO OF THE ORIGINAL RAG DOLLS THAT FIRST APPEARED TO PERFORM AS THE GROUP, LEFT TO RIGHT—SUSIE LEWIS—JEAN THOMAS—MIKIE HARRIS

53	— — —	EIGHT DAYS A WEEK	1
		Beatles, Capitol 5371	
54	78 — —	YEH, YEH	2
		George Fame, Imperial 64086	
55	57 68 79	DUSTY	5
		Rag Dolls, Mala 493	
56	63 78 —	BORN TO BE TOGETHER	3
		Roettes, Philips 126	
57	69 95 —	RED ROSES FOR A BLUE LADY	3
		Vic Dana, Decca 304	
58	62 67 84	DON'T COME RUNNING BACK TO ME	4
		Nancy Wilson, Capitol 5348	
59	52 52 55	DO WHAT YOU DO DO WELL	9
		Red Miller, Faber 137	
60	73 89 —	DON'T LET ME BE MISUNDERSTOOD	3
		Animals, MGM 13311	

'DUSTY' ENTERED BILLBOARD 'S POP CHARTS ON 23/1/65, REACHED A HIGHEST POSITION OF 55 AND STAYED IN THE TOP 100 FOR 5 WEEKS

another Crewe/Linzer/Randell ultimate Seasons 'sound-a-like' on Mala 493 “

Jean worked hard at this new role. “**Being the lead singer meant that at times I would try to be a sort of female Frankie Valli. Bob Crewe would instruct me on how to phrase and sing the lyric to achieve the same effect on some of the tracks. Funnily enough I recall I only met Frankie Valli once and I never met the rest of the group”**

The sessions for ‘**Dusty**’ were on 24th and 27th October and again on 12th November 1964 to perfect the mix, with ‘**Ski-ing In The Snow**’ (Linzer - Randell) and ‘**Hey Hoagy**’ also being recorded. The latter would become the cute ‘B’ side to ‘**Dusty**’ whilst Bob would release ‘**Ski-ing In The Snow**’ as the **Beach Girls** on Dynavoice 202 to provide another classic harmony laced girl group sound

With the success of the Rag Dolls singles, promotion followed in Pittsburg and Philadelphia and the group consisted of Mikie Harris, Susie Lewis and Jean. Next, The Rag Dolls did The Clay Cole Show in NYC and that group consisted of Mikie Harris, Jean’s sister-in-law, Anne Thomas, and Jean. More recording sessions were arranged but having a hit didn’t mean fame and fortune.....and the bread and butter daily recording sessions were financially essential to an artist like Jean to providing a ‘living’ cash-flow.. Life as a ‘signed up’ artist wasn’t secure.....as John Madara commented at Spectropop.. “**...if you were cold for one or two records,**



they'd drop you - goodbye! Artistry wasn't developed. Promo men went out and got the records played. All they cared about was hit records, not developing artists."

For Jean the demos were still being rolled out each day and some were significant. Whilst 1965 would open with back-up to **Ben E King for Kenny Young** at Trio music on the memorable **'The Record'** and a classic 'Phil Spector' sound-alike with **Tommy Regan** on **'I Adore You'** - **World Artists 1049**,..... **Bernadette Peters** master of **'Wait Johnny For Me'** **AB-CP** **Paramount 10669** was a classic girl group sound and the highly collectible **'Mrs Green You've Got An Ugly Daughter'** by **Kenny Young** and the **English Muffins - Diamond 883**, were also back-up sessions of note in the spring..

None achieved chart action but Jean's perfect vocal demo of **'Make Me You're Baby'** on 22nd January 1965 would provide the template for Barbara Lewis to get to #11 in the charts but not until late 1965. **Roger Atkins**, who penned the song with **Helen Miller** said of the session, **"It was a "needed it yesterday" session and we were thrilled that Jeannie could do it on such short notice. But Jerry Wexler held it for months before promising us the follow up to 'Baby I'm Yours'. He had originally wanted it for Patti La Belle who he was trying to sign."** Unfortunately this demo hasn't survived.

Jean was also given the chance to forge a solo career when Bob Crewe allowed Sandy Linzer and Denny Randell to produce Jean on two sides for her solo outing (as Jeanie Thomas) on **New Voice 804**. Going into the studio on 3rd February they produced **'Life Of The Party'** and **'To Good To Be Bad'**. Sweetening sessions would continue through to June until release. Arguably Jean's best solo tracks, the songs and performances were so good that Bob Crewe was convinced this was the chance for Jean to get an even bigger hit than she had achieved with the Rag Dolls.

Subsequent Rag Dolls sessions on 4th March 1965 produced **'Baby's Gone'** - **Mala 499** (later cut by The Toys), **'Put A Ring On My Finger'** and **'Little Girls Tears'** (**Mala 506**) all falsetto laced recordings which firmly established the sound based on Jean's excellent vocal range.along with one other very different sounding recording, a completely different style of song which was a mirror of the Andrew Sisters harmony sound, on a song called **'We Almost Made It'** Denny Randell tells the story of how this song came to be... **"Denny's focus and involve-**

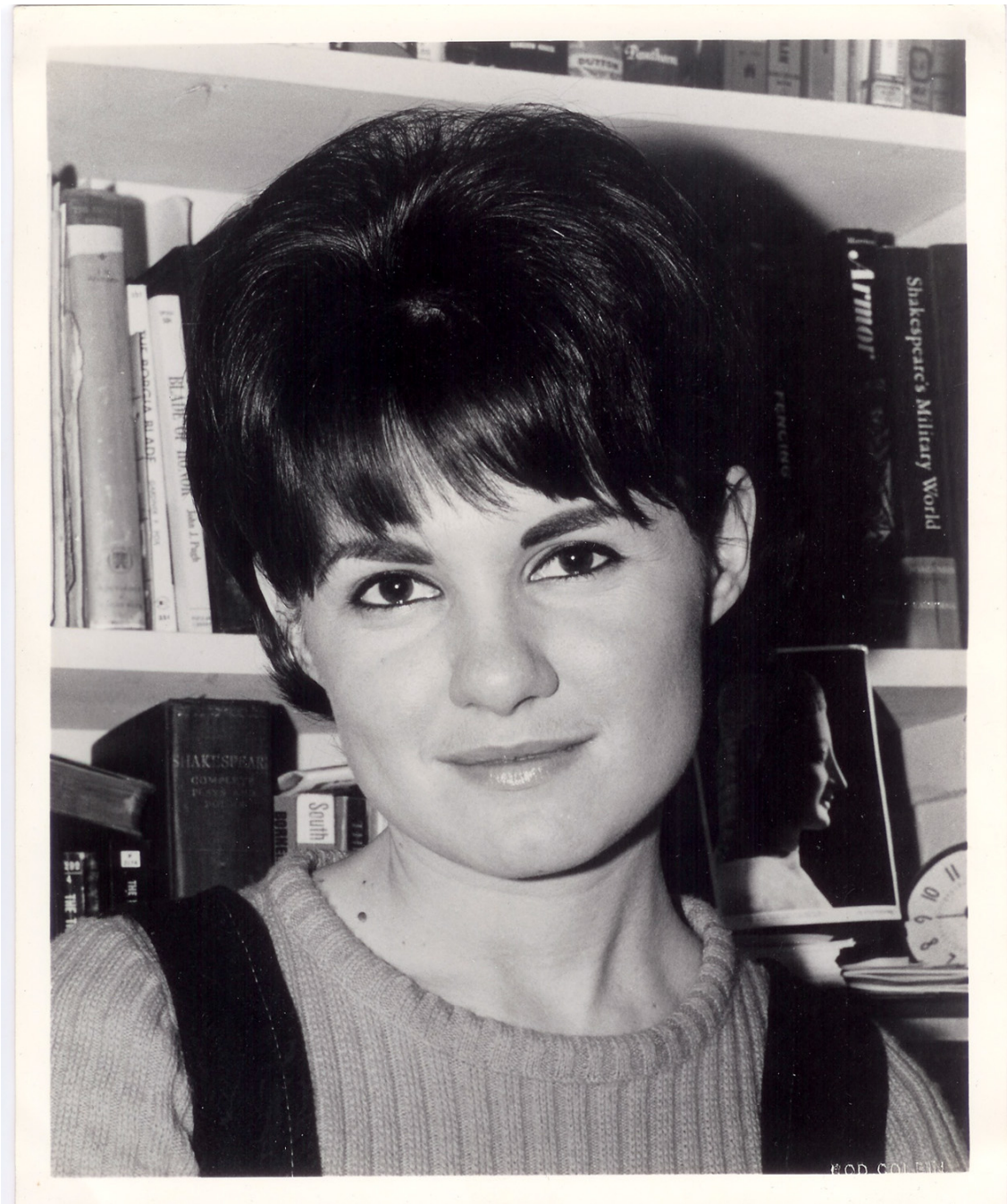
ment as a songwriter has not very often provided the time and opportunity to write in certain styles, such as jazz ballads like “We Almost Made It”. Denny: “We were in Bob Crewe’s apartment at the Dakota’s working on charts for an upcoming Rag Doll’s session. I was at the piano and at some point while tinkering at the keys I got into some mellow jazzy chord progressions and melodies and soon came up with opening motif for “We Almost Made It.” Bob joined me and the next thing that happened was that the song just sort of came out. We really got into it and decided that night to record a demo on it. I said I’d write a rhythm and an orchestral arrangement for it and we did a rhythm track and then a string date at the end of the Rag Dolls as a single.”

The song came out as the B side of The Rag Dolls penultimate single (**Mala 499**) which found no chart action. Denny again....”**The next thing I knew, Sarah Vaughn recorded it and Mercury released it on a single. The trio of principal artists on that record was the finest combo you could get: performed by Sarah, arranged and conducted by Don Costa, my favorite orchestral arranger of the times, and produced by Quincy Jones.**” The beautiful version by the Rag Dolls is often over-looked and deserves attention.

Further promotion was needed to generate sales as the Rag Dolls releases tried to follow up their January 1965 chart success and Bob Crewe by March wanted a touring Rag Dolls group to perform the new songs live . John Clemente covers the story in his book ‘Girl Groups’.....”**Jean was surprised at the fact that Crewe wanted to run with the idea of a real Rag Dolls group. She wondered what was to happen with her solo projects. Crewe assured her that they would run concurrently, so Jean agreed to go out on the road, as Ellie Greenwich was appearing with her sister Beverley Warren as a live Raindrop group. Jean had to be prepared. She originally corralled her friend Lesley Hamblett, to help her out for the ad hoc group. Eventually, Jean brought in Mikie Harris, her singing buddy from Sarasota, for session work and for work as a Rag Doll. Mickie, Jean and Jean’s other room-mate Susie Lewis, posed for the publicity photos as The Rag Dolls. Jean agreed to continue on the road provided that Bob Crewe eventually find replacement Rag Dolls, because she had no intention of doing extensive touring. Steadier and more lucrative work could be found in demo and session work.....(Crewe) “never missed a beat, ultimately finding a replacement for Jean so she didn’t have to continue touring with the Rag Dolls. Jean remembers how cavalier she was about the end of her days as a Rag Doll, “ I told Bob I would go out on the road until he had another group.I remember one time I had to go do a record hop as myself. The crowd had no idea who I was. I went off stage to polite applause.. The headliners turned out to be The Rag Dolls. I watched from back stage and it was interesting to see other people lip-sync to my voice, but I was surprised to find out that it didn’t bother me, which proved to me that I didn’t really want to be a Rag Doll anymore.”**

In fact Jean confessed to not enjoying having to perform before an audience and realized she no longer wanted to make it herself as a recording artist. Why should she ? What she did enjoy was singing. With an abundance of studio work and the precarious nature of recording contracts there was little guarantee of long-term income and success could disappear just as quickly as it camewhereas studio work allowed Jean to sing daily, earn a consistent income with her voice appearing on thousands of recording as demos or master session tracks as a result.. And the music scene was changing in New York very quickly as 1966 beckoned.

One other nearly lost gem is the Linzer – Randell production of “**People Will Talk**” **4 Corner 4118** by the **Calender Girls** which is not found in Jean’s session logs. A ‘**Hot Hit**’ forecast in Billboard on 16th January 1965 after its release, it features Jean on lead vocal and comes



probably from those late 1964 sessions of the Rag Dolls and The Beach Girls. Sandy Linzer remembers little of those sessions. He told us.. **“Time has erased much of the Rag Doll’s sessions memories-the one thing that remains is the high regard and affection that I hold for Jean Thomas. She was not only an amazing singer but also always a joy to work with. There was nothing she couldn’t do vocally - who else could have been a female counterpart to Frankie Valli!”**

Lack of promotion prevented further chart success with the final Rag Dolls singles and Jean’s solo sides and this led to the project being abandoned as Bob Crewe pursued new emerging sounds that would bring him success from the club based sound of Mitch Ryder and The De-



troit Wheels. Chart action however was to be found as June progressed as Jean once again found herself working with FGG Productions (**Robert Feldman, Gerald Goldstein, Richard Gottehrer**) but this time actually performing with them on the summer hit **'Out In The Sun (Hey-yo)'** along with other members of **The Angels**. The song was a re-write of Harry Belafonte's **'Banana Boat (Day-O)'**. Recorded on 9th June and released on **Bang 504** it soon became popular and was promoted on **WCAU-TV** on 29th July. A hit on local charts in the New York and Philadelphia areas unfortunately this 45 only got to a **'bubbling under'** spot at **#106** on the national **Billboard** chart on 31st July 1965.

One other performance in a manufactured group would arise during June (15th) as Jean appeared for **Bob Stone's** production of **'I Could Write A Book (About My Baby)'** which would eventually get release a year later as **The Pandora's** on **Imperial 55954**. But suddenly the girl group peak was over and other sessions for the rest of 1965 failed to produce any chart activity. But some legendary tracks did emerge from Jean's work with the more soulful producers on the New York scene. Motown's success was driving producers there to seek to emulate the success of Detroit's dance beat songs. **'SOS (Heart In Distress) Cameo Parkway 971** by **Christine Cooper** would become an iconic track in the Northern Soul Clubs of NW England during the 1970's and is an anthem of that dance scene today. Jean worked as a back-up singer on the session on 23rd September and would finish the year giving one of her best harmony back-up performances with Ellie Greenwich and Mikie Harris on **Barbara Lewis's 'Don't Forget About Me' Atlantic 2316**. A classic Goffin – King composition the great track was arranged and conducted by Artie Butler and produced by legendary NYC producer Bert Berns.

The effect of the Beatles and Motown success had by now diminished the glow of New York's early 60s domination of the recording business and companies were moving to LA as the new centre for the record business. The girl group sound was dying quickly and new rock and soul based sounds were coming through. The singer songwriter was taking over from the publishing houses of salaried writers like Shapiro – Bernstein. The question was could Jean continue to earn a living as a session singer having turned her back on being a stage performer as 1966 began? As New York was less dominant as a recording 'centre' would the sessions dry-up?

Compiled by Ken Charmer and edited by Jean Thomas