



Simon Phillips

The Second Annual
Lesley Gore
Yearbook

presented by

Jack Natoli, President

LESLEY GORE INTERNATIONAL FAN CLUB

141 Vernon Avenue

Paterson, New Jersey 07503

19 Fabulous Years

1963 - 1982

*The Lesley Gore International Fan Club is proud to be a member of
the National Association of Fan Clubs, 2730 Baltimore Avenue,
Pueblo, Colorado, 81003, Blanche Trinajstik, President.

"it's our lesley"

by Barbara Pepe..... The Soho News (New York) January 19, 1982

At sweet 16 she was America's sweetheart. Lesley Gore became the reigning celebrity of the Dwight School for Girls in Englewood, New Jersey, and the monarch of the pop charts with not one but three Top Five hits in 1963. She got a gold record and a Grammy nomination for "It's My Party," and within two years had appeared on Dick Clark's American Bandstand and The Ed Sullivan Show, became an international celebrity, and was acclaimed by just about everybody as this country's number one female artist. And then...silence.

Oh, there were those comeback tries, but for the most part the silence continued, punctuated by an occasional participation in a rock revival show, or a songwriting credit on somebody else's record. Until now, this is, when the public seems to have an unprecedented interest in bringing Lesley Gore out of mothballs.

"For some reason now people are really aware of me," mused Lesley, though she was quick to point out that "this doesn't necessarily mean a resurgence in my career." But the signs are there..the Lesley Gore Fan Club T-shirts, that melt from Eleecker Bob's shelves, the Oscar nomination last year for "Out Here On My Own," which she wrote for brother Michael's score to "Fame," and the remake by Dave Stewart and Barbara Gaskin of "It's My Party" that just blasted into the number one position on the English singles charts. "Perhaps that's a contributing factor," Lesley allowed. "I must be on a lot of people's minds when a song I was so closely associated with becomes a hit again. Besides, a lot of the music out now is beginning to sound very much the way we cut it in the '60s. And a lot of young people who weren't familiar with the music of the '60s are now getting into it and are very turned on by it. That's always a major event."

However, the public that's beginning to rediscover Lesley Gore won't find the same bouffanted teenager who used to run out to her car between classes at the Dwight School to listen to "It's My Party" on the radio. In fact, you may be more likely to hear other people singing the songs she is currently writing for a proposed Broadway musical, but more about that later.

In the concrete catacombs of Madison Square Garden where she relaxed after her soundcheck for Richard Nader's recent "Rock and Roll Reunion," the five-footer was still slight, though the red hair was now tightly curled and, offstage at least, she sported tortoise-rimmed glasses. In maturity she's cautious and deliberate, a veteran professional--a far cry from the exuberant and naive kid whose voice teacher rushed her into a studio 18 years ago to record "It's My Party."

Not that the enthusiasm is gone; on the contrary. "This is the second gig I've done in two years and I'm really up for it," she enthused. Though Gore claimed the layoff caused her no paralyzing nervousness, she did confess to being a touch jittery, not so much because there were 20,000 people massed outside to see her, Chuck Berry, and Lou Christie, but more because this was a hometown crowd.

Then, too, she was about to try something new, which is not what rock revivalists, mostly over-30 couples out to relive the oldies of their youth, come to hear. "I'm doing "Out Here on My Own" and I've never done it before an audience. We'll find out how they like it--the hard way," she said worriedly. As it turned out, there was reason for her apprehension.

Later that night, in the darkened arena, the polite customers sat through her gut-baring rendition of the piano-accompanied ballad while the rubes whistled and got rude. Much better received--indeed, it was the hit of the show--was her other new addition, a medley sung with Lou Christie of "Since I Don't Have You" and "It's Only Make Believe." This time the whistles and stomps were approving, but by the time Lou and Lesley got together, the suburbanites had already missed the point. A few moments before, stinging her way dogmatically through the closing number, an anthemlike "You Don't Own Me," she'd shown them the steel-covered steel that's the real Lesley Gore. If you didn't like her "out there on her own" terms, then f... you.

The terms she'd dictated lately have been mostly those of a songwriter. "I've

always loved performing but it's one of those love/hate things. You love it when it's great, but when it's not it's like pulling teeth," she said. "It's nice to be known as a writer, to expand my horizons and not just be known as a performer or a singer. It's also nice to begin getting little "hyphenettes" in your vocation."

The hyphenettes- as in singer-songwriter- started in 1976 when Lesley's album, Love Me By Name, was released by A&M. Dusty Springfield was among the many who covered the title track, but the original version floundered in obscurity. Lesley says of her relationship with the label, "Unfortunately the producer (Quincy Jones) took well over a year to produce the album. It should have been out earlier so they (the A&M execs) could assess its progress, but it wasn't finished. Since they hadn't heard any of the cuts, they didn't pick up my option, then just threw out the album. They didn't do anything for it."

This experience, as well as an unproductive stint on Lotown's now-defunct white pop subsidiary, Lo-West, have left this daughter of a wealthy bathing suit manufacturer and his ex-show-biz wife shy of recording contracts. "Several people have come to me with the prospect of recording and I haven't closed my mind to it. If it feels right I will sign, but it'll depend on the company, the people, and so many things. It's a marriage, a major commitment, to sign with a label. More important to me right now than just being in a recording situation is knowing that I'd be able to do what I want to do. You have to be careful. You get involved contractually and those contracts hold water."

Also more important to Lesley at this point is her new career in the theatre. After eight years in Los Angeles she moved back here in 1979 to a small Upper East Side apartment "to be where the music is. All of a sudden L.A. got very insular, the music wasn't growing. I also came back to work with Carol Hall, who I met at a Sarah Lawrence reunion. She, of course, wrote "Best Little Shorehouse in Texas," but now she's terribly involved in getting her new show "Good Sports" off the ground. However, I was interested in getting cooking on a musical immediately.

So, with another collaborator, Norman Dolph, Lesley initiated the project she foresees will eat up much of her winter, a musical written to an original story she and Dolph conceived. Each Monday night the duo, with three other teams, presents two songs before a panel of celebrated composers like Stephen Sondheim, Gretchen Cryer, Nancy Ford, or Stephen Schwartz at the ASCAP Theatre Workshop. The professionals help the newcomers tighten the first few songs of the musical so they can begin to see it take shape on stage. Ultimately, if they withstand a rigid reviewing process, a lucky team can have its work produced at the Playwright's Horizons, another supporter of the workshop. "But my guess is that even if we don't make it to the Playwright's Horizon stage, we'll get produced anyway," Lesley said confidently.

She can be confident now because, if nothing else, her 18 years in the public eye have qualified Lesley Gore as a survivor. Tagged too long with that "America's sweet-heart" epitaph, which she dismisses as "too simplistic to even be considered," she's philosophical. "Whatever image you're locked into is a plague. You don't always like what you're stuck with, but it comes with the turf. Being a celebrity anyway is a difficult, demanding thing."

To Lesley Gore -

The Yearbook means great things to me. It gives me the chance to tell you that I love your music and you.

Looking back to the early '60's brings lots of memories to me - especially 1963 when you started singing.

I enjoy listening to your albums over and over again. You are my #1 singer and I hope to meet you some day.

Love - Jesse Alfaro
(Texas)

Lesley Gore is party to a varied career

It was her party — Singer Lesley Gore was the toast of the town in the early '60s, thanks to such hits as "It's My Party" and "Judy's Turn to Cry." But suddenly, in 1963, she pulled the plug on the record player, dumped the cheese curls and stashed away the records. For little Lesley Gore, it was time to grow up. And that, she claimed, deserved the good ole college try.

"There was a time in my life when, yes, I did have second thoughts about my decision to go to college," she said. "But when I look back, I realize (the decision) to go to school saved my life." She turned her back on a profitable singing career, switching her life's course from rock and roll to English Lit I at Sarah



Ms. Gore

Lawrence College. "I had been in the business for three years," Ms. Gore, now 35, said. "I enjoyed the business but realized there was more to being a recording artist than just the music," that there was more to life than traveling down life's highway at 45 rpm.

But after graduation in 1968, Ms. Gore discovered how hard it was to re-enter the business. "My career never did pick up its momentum," she said somewhat wistfully. "But by then I had decided to become a stage performer, with the realization that I had no stage experience." She had appeared at the Valley Forge Music Fair in the late '60s in a production of "Half a Sixpence," and she is scheduled to appear at the music fair New Year's Eve with the Chiffons and Lou Christie, among others, in "Rock 'n Roll Into '82." The awareness of a lack of time on stage was "a humbling experience. Since, I have taken time to learn my craft."

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She's party to a varied career

(Continued from Page 53)

After school, she had decided to steer clear of performing anyway since "people were just interested in my doing 'It's My Party' all over again." She wanted to break with the past. "I didn't want to take a step backward," she claims.

Instead, she took her next step as a writer, "a painful, lonely process which I find exhilarating." Ms. Gore has gone through a career filled with changes. "I'm used to changes," she said. "That's the way of life I understand."

Her parents, she notes, are more concerned about the vagaries of her business than she is. Coming from a dedicated — and supportive — Jewish family, she is proud to note, has helped her along the way. "I always have received the best kind of support from my parents," she said.

The support she seeks the most now comes from those buying tickets as she anticipates pursuing a vocal career in

1982. She looks back on her early performances wistfully now. "I hear my old records, and I know that they weren't perfect; they were raw. But," she said, "they really captured the essence of the times." — by Michael Elkin



Billboard photo by Chuck Pulin

REVIVAL REUNION—Lesley Gore and Lou Christie share a duet during a recent rock'n'roll revival show at Madison Square Garden in New York.



Billboard photo by Chuck Pulin

WELCOME BACK—Lesley Gore, left, greets Connie Francis and Dick Clark at a party hosted by Clark honoring Francis' recent appearance at New York's Avery Fisher Hall.

↑
← From "Billboard" →

When Lesley appeared in Canada in August, she was interviewed by Norman B. Blakely from FM-108, Toronto, Canada. This interview took place on August 27, 1981 and was transcribed from tapes by fan club member, Linda De Priest.

Norm: Lesley Gore, our paths cross again. It's been about a year since we saw each other.

Lesley: At least a year, I guess.

Norm: And now the interview's in the fan club newsletter and I'm getting the newsletter and a very impressive little newsletter it is. We have a few members from our area that have joined and are quite happy with the club.

Lesley: My fan club president, Jack Natoli, has been with me for many years. He does a super, super job and he has been a terrific source of encouragement and help to me.

Norm: Well, we pretty well did the whole Lesley Gore story last time, but something really eventful has happened in the last year...Grammy and Oscar nominations with your brother Michael. It's been quite a year.

Lesley: It's been a very good year, and it's been worth working toward and waiting for.

Norm: I don't think we even talked about Michael last time. How long had Michael been in the music thing, and when did you get together with him? Last time we talked, we were talking mostly about your work with Ellie Greenwich.

Lesley: Michael is my kid brother, but he's not too many years younger than me. He used to be at every session. He was there for all of them. He traveled with me almost everywhere I went. And then he began studying music. He went to Yale and studied there. And then he went to the Conservatory in Paris. See, he went on to study the classical way, always knowing he wanted to do films as well as other aspects of music. So Michael has always been involved with me musically, and we started writing together many years ago just as kids for fun. We'd sometimes put one of our things on an album. And "Fame" of course was an opportunity for Michael to really do what he wanted to do musically--a very diversified thing: classical, dance music, pop, disco, whatever was required. And for him it was a tremendous challenge and it made a good opportunity to write some more songs within the context of the script. And that was the wonderful thing about writing "Out Here on My Own": the script was written. We knew what we had to write and it made our job real simple. We're both real proud of it.

Norm: Great thing was it got your name up in front again. I don't think a lot of people reconciled Michael Gore with Lesley Gore, I think, until the actual telecast when your name was mentioned, and that was nice to hear. I remember seeing you at the table, I think at the Oscars, and you were on camera.

Lesley: Yes.

Norm: I saw you jump up.

Lesley: (Laughing) I was doing a lot of jumping during that series of award shows. They're a bit trying. There's the Golden Globes and Grammys and the Academy Awards. They're supposedly parties, but everyone is fairly anxious, so you're rather glad when they're over and you can begin to have a good time. But they really, despite sometimes how difficult they can be from a work point of view--they somehow do help people to recognize what's happening and they help our industry to a large degree. It's certainly been very helpful to me just having my name mentioned in conjunction with something like that and has given me credibility in an area which, as you probably know, I've been writing for ten or twelve years now. People are first beginning to know that I write, and that's terrific as long as it happens.

Norm: What are current projects for you now that "Fame" is over and what's in the future? What are you working on now? Are you still taking your voice lessons?

Lesley: I really have been concentrating on the writing. As a matter of fact, this is the first live gig I've done in well over a year and a half.

Norm: I guess the Dick Clark Show was your last show.

Lesley: And that was easily in March of '79. It seems to be awhile since I've actually worked live. But I've kind of wanted to keep that muscle going to some degree. I'm in the process of writing a show. I don't know whether it will be for Broadway, but it will be a musical and I'm continually writing material for myself as well as for other people. And the more material you have, and the more you grow musically, the more things just sort of open up. I'm sure I'll be doing more work musically for films as well as expanding into other areas.

Norm: May I just ask what it took to get you to do this show since Dick Clark Westchester Theatre was the last time.

Lesley: Well,

Norm: Was it because Richard was doing it?

Lesley: I happen to think that Richard puts on a terrific show and that's definitely a very large part of it. Well, one of the reasons, really, is that I haven't performed live in so long and I was beginning to miss it a little. I've spent a little time in Toronto. I think the audiences are terrific up here. I hadn't been singing on a regular basis. When I heard about the show about a month ago, I accepted it and began vocalizing which is sort of what you need: that goal at the other end. I knew I had to be in good voice by such and such a date so it helped me to get the discipline together so I can come up here and enjoy going the show for the evening and see some friends that I have not seen for awhile like Anthony and Lou. And just enjoy being here for an evening.

Norm: Getting the good vibes. Thank you for your time again.

Lesley: My pleasure, thank you!

Typical of the reviews from the Toronto concert:

by Henry Mietkiewicz, Toronto Star

Despite electrifying performances from rock and roll legends like Lesley Gore and Lou Christie, the six acts at last night's Grandstand nostalgia show seemed more like widgets on an assembly line than elements of a single concert.... From the way he (Nader) kept hauling the singers out and then kicking them off after only 15 or 20 minutes each, Nader showed an unusual insensitivity to the audiences preferences and a curious unwillingness to let the show find its own natural rhythm....It meant that truly dynamic efforts from Gore and Christie were nipped in the bud, even though 10,000 fans raved for more after the regulation quarter-hour was up....

Lesley Gore proved that she still has the girlish voice to carry "It's My Party," one of the classic examples of white, middle-class anguish. But her crowning moment was "You Don't Own Me," the epitome of female outrage that even Pat Benatar would be hard pressed to match.

Lesley's turn to write

By Barbara Kantrowitz
Inquirer Staff Writer

She was just an ordinary teenager, really — a 16-year-old student at a private girls' school in New Jersey, the daughter of a wealthy swimsuit manufacturer.

Almost overnight, everything changed.

A demonstration record she made for her vocal coach was sent to Mercury Records and in May 1963, she hit the big time on her first try with a ballad of teenage heartbreak called "It's My Party (And I'll Cry If I Want To)." Within a month, the record sold 800,000 copies and little Lesley Gore was a star.

By the time she was 18, Gore was the country's best-selling female pop singer with 4 million singles sold in a little over a year. "It's My Party" was followed by "Judy's Turn to Cry," "She's a Fool," "Just Let Me Cry," "Look of Love," and "You Don't Own Me."

She even had her own fan club. For 50 cents, you could get an autographed photograph, a short biography (eyes: green; hair: strawberry blond; favorite colors: turquoise and gold) and a newsletter every three months listing her activities. She was interviewed over and over again. "I still go to the same parties in our neighborhood with the same people," she told a reporter in 1964. "When I meet new boyfriends and girls, they seem a bit shy. But my old friends act toward me as they always have. I wouldn't want it any other way."

And then, just as suddenly as it had begun, it ended.

Little Lesley Gore went off to college (Sarah Lawrence in Bronxville, N.Y.) and a few years after she graduated in 1968, her fame was just a memory.

She tried playing clubs and college dates. "I was working to pay the rent like everyone else," she said. She made an album, "Love Me by Name," which was released in 1976 and earned some good reviews from the critics but did not come close to the blockbuster sales of her earlier years. She moved from New York to Los Angeles and then back to New York. She even thought about quitting music.

"Only in the most desperate of hours when you're just so frustrated," she recalled in an interview this week. "But when it really came down to what I wanted to do, I couldn't get away from it being music. And I've often thought to myself, maybe I would have been happier if I hadn't loved music as much as I do. But it's kind of moot because I do. I'm kind of stuck with it."

For most of the past decade, Gore, now 35, has been concentrating on writing music, and in the last few years, she's had some success. She shared an Academy Award nomination earlier this year for "Out Here on My Own," a song she wrote with her brother Michael for the movie

Update

Fame (it lost to the theme song from the same movie, making two Academy Awards for Michael, who also won one for the score of *Fame*). Her "Love Me by Name" was recorded by Quincy Jones and Dusty Springfield. And she's working on a musical comedy.

She's also coming back to performing on occasion. Tomorrow, she'll be at the Spectrum for a "Rock & Roll Spectacular" featuring 10 top performers from the '50s and '60s — people like Little Anthony, Lou Christie, the Dell-Vikings, the Dovells and the Chiffons.

Going from superfame to relative obscurity wasn't easy, Gore said. "I think it's always a difficult transition," she said.

"I can't say I was real dumb at 16 but I don't think I was tremendously sophisticated either. So I really didn't know quite what I got involved in. There was a lot of soul-searching for me at that period of time. Really what I came out of it with was [the feeling that] I didn't want my work to be dependent on whether I had hit records. That's a very tenuous place to be. Only a very small percentage of the entire recording industry achieves that.

"I really did begin to feel that I had to find a way to express myself musically that was not dependent on records or clubs or anything else. It had to be my own expression."

That's when she turned to writing. Working with her brother came naturally, she said. "Music was pretty much our whole life as kids. That was how we spent most of our afternoons when we came home from school. And evenings, after dinner, we would usually sit down to the piano. We began writing at that stage."

She said she was especially pleased that "Out Here on My Own" won recognition beyond the film. The song's title could also apply to her at this point in her life.

"I'm really not making an attempt at a comeback. I've always thought of myself as right here. More and more I'm establishing myself as a writer and will be able to support myself on a more steady basis as a writer."

But performing also has its appeal. "There is a major part of me that began at a very young age as a performer and it would be very nice in my head to be able to juggle a couple of balls. I love to perform and I think it's like anything else. If you do it too much, it does get stale. But if you can do it enough so that you can keep enjoying it, then you benefit from the experience and so does your audience. So I don't really want to give up performing..."

"But everything has to be in its right place."



Lesley Gore in 1966

Live appearances

Since the last newsletter, Lesley has made two personal appearances.....

Minneapolis — March 21, 1982

Randy Collins from Minneapolis, Minnesota wrote to tell us about Lesley's show on March 21st at the Minneapolis Met Center. Lesley appeared as part of Richard Nader's Rock and Roll Revival.

Lesley appeared with Lou Christie (among other stars). She sang five of her hits, "Out Here on My Own," and the medley with Lou Christie ("Since I Don't Have You/It's Only Make Believe").

Randy tells us that it was an excellent show and he thoroughly enjoyed seeing our favorite singer!

Ontario, Canada - May 31²⁹, 1982

Norman Blakely called to tell me all about Lesley's appearance on May ~~31st~~²⁹ at Ontario Place, Canada. I had sent postcards to members in the area because I found out about the appearance about a week earlier. Hope others were able to attend. Not only did Norm attend the show, he interviewed Lesley after the show. Norm sent me a copy of the interview. It is another one of Norm's fabulous interviews because it really brings us up to date on what Lesley is doing now.

Norm discussed the revival circuit shows with Lesley and he asked her about the possibility of recording the medley with Lou Christie. Lesley didn't know if the electricity in that particular piece could be captured on record. She is definitely interested in recording with Lou. She said that she would "love to do more live work: that would give us the key to what we should record."

Norm asked Lesley what she was doing right now. Her answer:

"I am writing with some wonderful people, Ellie Greenwich, among them. We are very close and speak on an almost bi-daily basis. We have a couple of writing projects. We are working on a couple of things for me.

As a matter of fact, I am giving some serious consideration to going into a studio this summer with my brother Michael, as producer, sitting behind the boards. That's very exciting for me. I wasn't looking for the recording situation, but somehow you do a few live shows and your head is right back in that place. Working with Michael will be an absolute joy because we're so close emotionally and musically. Just getting together in a studio..we're going to cut some wonderful things."

There you have it, Lesley's plans for the summer. I'm hoping we will see the results of Lesley's recordings in the fall.

Thanks Norm for another fantastic interview!!!!

Norman Blakely also interviewed Lou Christie during the performance May ²⁹ 31 in Ontario. Lou told Norma that both he and Lesley very much want to record together and are looking forward to it. He said they are looking for the right material and do not know whether they'll write the material themselves or find it somewhere else. However, they are heading in that direction.

Lou told Norma that both he and Lesley are very busy with their own careers. He said Lesley was a very busy lady writing with Michael (and others), writing a musical for Broadway and writing commercials.

If you have seen the "Portrait of a Legend" segment on Quincy Jones (on TV), then you've seen the clip on Lesley. It was an old black and white clip and showed Lesley singing "Sunshine, Lollipops and Rainbows." The show has been aired here in the New York area twice already. Watch for it in your area.

Lesley's "She's a Fool" appears on (U.S. Marine Corps) "Sounds of Solid Gold" 12 inch album, Volume XXVII, Program 6:1963 (Cut. 4)

Klaus Nami recorded "You Don't Own Me" on his French album (French RCA pl 37556).

An album titled "Forever Seventeen- Lesley Gore Meets Bobby Vee." It is on the Japanese label, Trio Records, Trio-kenwood Corporation, Japan. The writing is in Japanese. One side features several of Lesley's hits which she re-recorded in 1980. It was recorded in Nashville. Colleen Bellby has a copy of the album and was kind enough to record Lesley's portion of it for me.

Lesley is mentioned in the book Rock on Film by DeLilah Publications.

Lesley is also mentioned in the book Bubbling Under the Hot 100, a compilation of songs which almost became hits. They have listed "Off and Running," "Treat Me Like a Lady," "Small Talk," and "He Gives Me Love."

Billboard mentioned recently that Lesley was in Nashville recording at Audio Media Studios with Paul Whitehead producing and Hollis Halford engineering. Since we've received no word on any releases, we can only guess that Lesley was just trying out material or not pleased with the results. Anyway, we know that Lesley hopes to record this summer with her brother Michael and I'm sure we'll hear about that!!!

The Gregory Harrison Association of Fans has just recently formed and the president asked that we list their address: P.O. Box 11581, Pueblo, Colorado 81001. As you may know, Gregory Harrison is the fine actor on Trapper John, M.D. (TV).

Ellen Weston
and
Marvin Laird
join her parents
Lilyan and Paul Weinstein
in announcing their marriage
on Sunday, the twenty-fifth of April
One thousand nine hundred and eighty-two
Los Angeles, California

We were very happy to receive the above announcement in the mail recently from Ellen Weston. She is a super lady and we wish her all the happiness in the world!!!

(I surely hope that Ellen is continuing to write music. Her talent is too great to let slip away..... Jack)

Anyone who has listened to her fabulous lyrics will agree!!!

Lesley in the news

National Enquirer, January 19, 1982

"These Gorgeous Singers of the '50s are Still in Tune with the Times"

"Hey There," "Aba Daba Honeymoon," "Where the Boys Are"--these are just some of the great songs that came out of the mild and mellow '50s and early '60s, sung by women who set men's hearts aflutter. Where are these singers today? ...

Lesley Gore--This bundle of energy exploded onto the music scene in 1963 with "It's My Party" and "You Don't Own Me." She went on to play the part of "russycat" on the Batman TV series. Recently Lesley, now 35, teamed up with her brother Michael to write the words and music to several of the songs in the hit musical "Fame."

Cosmopolitan, January, 1982

"So You Want to Be a Recording Star!"

The article discusses how to break into the music business and interviews several successful singers, including Lesley:

...Sometimes even famous artists must go back to the beginning. It's not uncommon for a performer to click with the public, then fade away--only to resurface several years later, back on top.

Neil Sedaka freely acknowledges this happened to him, just as it did to Lesley Gore, who in 1963 went into a recording studio at the age of sixteen and walked out with such hits as "It's My Party," "You Don't Own Me" and "Judy's Turn to Cry." Over the years, she has sold more than 30 million records...but has never been naive about her success.

"I never anticipated my sudden stardom," says Lesley, "nor did I expect it to last. The recording situation is very, very tenuous. There was a recession in the early seventies, clubs closed, music was going through the acid and heavy metal period. Some people thought I'd disappeared, but I was here. I mostly found, however, that record people just wanted me to rerecord "It's My Party"--changing the names and places, of course, but still...so I turned my direction to writing." In 1980, Lesley soared back onto the charts as lyricist of the Academy Award nominee "Out Here on My Own" from the movie Fame. What's her advice to would-be recording stars? "Simply keep working at being good and realize stardom is not the most important aspect of a musical career. I know that when Neil Sedaka's career wasn't going well, he sat down at the piano every morning and wrote tunes. Whether they made it or not, he was--and is--a musician every day of his life. In terms of your own psyche, that's a lot more important than fame."

Billboard, March 13, 1982

Dick Clark gave Connie Francis a "welcome Back to Manhattan" party Monday at the New Ballroom to boost her concert at Avery Fisher Hall on Saturday. Clark detoured his return home to Los Angeles via New York to make the party after keynoting the Country Radio Seminar in Nashville. Among those attending were Lesley Gore as well as Clark's associates in the new United Stations radio network, Nick Verbitsky and Ed Salamon.....

(photo of Lesley, Dick and Connie elsewhere in this Yearbook)

#1 - LESLEY GORE

Thanks to Karola Jandy, Hollywood, California for recommending to us the following record shops. If you are still having trouble finding some of Lesley's old recordings, try the following. Also, if you send us a list of records you still want, I'll keep my eyes open for them.

Ray Avery, Rare Records, 417 East Broadway, Glendale, California 91209

Lee Cotton Records, 806 K Street, Sacramento, California 95814

The Record Connection, 8505 Santa Monica Blvd., Los Angeles, Ca. 90069

Ray Hacknic, P.O. Box 7511, Van Nuys, California 91406

Lynn Mc Outcheon, Box 196, Occoquan, Va. 22125 has the following records for sale:

Mercury 72753 Magic Colors \$2.50 72553 Young Love \$2.50
72649 California Nights \$2.50 Nowest 5029 She Said That \$2.00.

You must include \$1.50 for postage and insurance. Write first for info.

Dave Rossi, 602 Harrison, Redwood City, California 94062 has several copies of the Little Philco Hip Pocket Record with "You Don't Own Me" and "That's the Way Boys Are" on it. It also has a very nice color photo.

He wishes to trade the record for any of the Crewe singles or "Wedding Bell Blues" or "I Can't Make It Without You." Write to Dave for more information.

Several people have written in recommending the Audio Trader which is a magazine/newspaper for record collectors. It is a computerized list where people list records they have available for sale and you can send in a list of records you need. The address is: Audio Trader, 2000 Center, Suite 1336, Berkely, California 94704. I have personally had no experience with the Audio Trader, but people seem to be happy with them. Write for more information.

As you know, we always are willing to print free classified ads in the newsletters. Not many people are taking advantage of this offer. If you are looking for a record or have something to trade, please feel free to send us a description and we'll put it in the newsletter.

Received a post card from Shelagh Grove who is vacationing in France. She saw Lesley in Canada before she left and promises to tell us all about it when she gets back.

Please: remember to send us any articles, photos or anything you see on Lesley. This is the only way we can share everything with other members. We'd appreciate xerox copies or we'll xerox the article and return the original.

This summer I am going to try to sort out all of my articles and photos for my scrapbook. I haven't been able to do this in years. It seems that I never find the time. I know that I have duplicates of many things. I will be offering them to members in the fall or winter newsletter....so this may be your chance to catch up on anything you've missed.

Be in touch, PLEASE. I do enjoy hearing from each and everyone of you...if only to say "Hello."

Jack

for Carol

Thank you, thank you, thank you -

Special thank you's to the following people for contributing material to this Yearbook:

Ron Miller, Pennsylvania
Geoffrey Bell, England
Sharon Fortune, Connecticut
Norman Blakely, Canada

Colleen Beilby, Kentucky
John Stevulak, Pennsylvania
Jim Allio, California
Ron Hrupek, Illinois

Harry Young, Illinois

If I've missed anyone, I am terribly sorry. You know who you are and I appreciate everyone's help and cooperation in putting together this Yearbook. It is not an easy task, but it is one done with love and made much easier with the help of many dedicated fans of Lesley's.

Also, - thank you -

to Linda De Priest for transcribing and typing the interviews.

to Richard Brodie and Colleen Beilby for making contributions (financial) to help pay the cost of postage for the Yearbook.

to Colleen Beilby for xeroxing the two pages in the Yearbook. Colleen was very busy moving into a new home, but still took time out from her busy schedule to help me out. (Good luck in your new home, Colleen!!!)

A word about the Cover:

We received two offers for a cover. Member Sandy Paniccia drew a very nice composite photo of Lesley. However, we are having trouble reducing it to the proper size for the cover. We are still looking for a printer to do this work. Don't worry, Sandy, we have not forgotten your very nice picture. It will be used on the cover of the fall or winter newsletter.

Sharon Fortune also volunteered to print a cover for us. As I am writing this, it has not arrived and I do not know if it will arrive before mailing. If not, I will put an old cover on these Yearbooks and save Sharon's cover for the fall or winter newsletter. In other words, at this moment, I have no idea what the cover will finally look like. If it is something old, please bear with me and understand....I tried. It is already June 14 and I want to get this into the mail this week.

FINALLY: Thank you to Lesley Gore for continuing to bring us great joy and happiness through your music. We love you and always will. Know that your fans are 100% behind you in whatever road you choose to follow (and we're following with you!!!!).

Love always-----

Jack Katoli