



Lesley Gore International Fan Club

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Lesley Gore Itinerary

Check the Lesley Gore Fan Club website for updates!



Lesley Gore International Fan Club Newsletter
August, 2014

Welcome to our newsletter! Hope you are well and enjoying the summer!

Lesley starred in Bowzer's Rock and Roll Party at the River Spirit Casino, Tulsa, OK, on July 18th. I heard about this performance only about two weeks prior to the date. It was put on the fan club website and the fan club Facebook pages. I also sent notices to members in the Oklahoma area since it was short notice. Question: Do you want to be informed of *any* appearance no matter where or when it is? I would be happy to send out a general email and mailing if members are interested, even on short notice. Let me know your thoughts.

I sent out an email notice to all members informing them of the great radio interview Lesley did on May 20th for Fringe Radio Network. If you did not receive an email, please let me know so I can double check the files.

Lesley's "You Don't Own Me" was prominently featured in the 1996 movie "First Wives Club." TV veteran Linda Bloodworth-Thomason is adapting the book for a Broadway-bound musical based on the movie. It has not been announced yet whether Lesley's hit will be in the musical version. The Chicago tryout is scheduled for Spring, 2015 at Chicago's Oriental Theater, aiming for Broadway during the 2015-16 season.

From the website www.songfacts.com I have included two articles on "It's My Party" and "You Don't Own Me." On this website there are some very interesting comments from people following the articles. There are too many to print here, but if you go to the website and type in the song name, you will see what I am referring to. They also have articles on "She's a Fool," "Judy's Turn to Cry" and others.

With the release of James Brown's new biopic "Get On Up" in theaters there has been renewed interest in the TAMI Show which is featured in the film. The attached TAMI show article, by writer Steven Rosen, was originally printed in the *Los Angeles Times* ten years ago, but has recently re-emerged on the internet. I do not remember reading this article ten years ago so I am reprinting it here. Hope you enjoy it as much as I did.

In the last newsletter, I started a new feature: Lesley Gore "in the news." I asked for comments and many members let me know that they enjoyed this page. So, I am continuing it in this issue. If you see any "mentions" you think would make a good addition to this page please send them to me.

A number of members have signed up for email newsletters. If you are interested in receiving your newsletters by email, please let me know.

Guess that's about it for now! Keep in touch (the best way to communicate with me is by email)! Your comments and suggestions are always welcome!

Jack Natoli

Lesley Gore "in the news" (Aug. 2014)..... Page 1 of 2

4/29/14 www.time.com A WOMEN SCORNED: THE TOP 12 FEMALE REVENGE MOVIES: ...The First Wives Club 1996_Goldie Hawn...while serving as an aging divorcee's Declaration of Independence, to the tune of Lesley Gore's "You Don't Own Me"...

5/1/14 www.aultstar.com THESE GIRLS ARE MARVELOUS: WAPLES. The Marvelous Wonderettes are in town and they are rewinding the times to the Fabulous Fifties and Winging Sixties....The music is infectious confection, with everything from...Lesley Gore...

5/2/14 www.hitfix.com GET ON UP TEAMS PROMISES A JAMES BROWN BIOPIC DONE RIGHT...Taylor's commitment to his Mississippi roots has us at the Natchez Auditorium (instead of Santa Monica where the TAMI Show was really filmed)...I'm not sure if the woman with the big hair is supposed to be Lesley Gore, or if I'm projecting because I saw her name on a dressing room door....

5/4/14 www.theguardian.com FASHION FADES BUT STYLE IS ETERNAL: THE RETURN OF ROCK'S WOMEN OF THE 70s: ...A recent issue of Vanity Fair celebrated Harry, Hynde and Smith as women who have more in common with Led Zeppelin than, say, Lesley Gore...

5/12/14 www.consequenceofsaund.net ALBUM REVIEW: LA SERA- HOUR OF THE DAWN: In a press release, Goodman stated, "I wanted the new record to sound like Lesley Gore fronting Black Flag," and that winds up being a fairly accurate description...

5/12/14 www.thebakersfieldcalifornian.com IT'S MY MONEY AND I DO WHAT I WANT....Obviously, the old Lesley Gore song doesn't quite do justice to the pain of not being able to obtain mortgage financing...

5/13/14 www.thefaurahfive.com LA SERA- HOUR OF THE DAWN: ...from the oft-repeated quote from its press release "I wanted the new La Sera record to sound like Lesley Gore fronting Black Flag." Now that's a bold claim and the quick answer to the question that's probably in all of your heads is no: it doesn't really sound like Lesley Gore fronting Black Flag. But you can easily see what Goodman means, she just wants to make a great rock record, and with Dum Dum Girls, Frankie Rose and other artists from the sort of imagined girl-group-revival scene moving into dreamy and spatial directions, it's nice to see someone make something with such grounded aspirations....

5/13/14 www.irishcentral.com MAXINE LINEHAN-AN EXCITING NEW IRISH VOICE...The strength of the spirit that saw her strike out on her own emigrant's journey is also in evidence in her version of the blatantly feminist Lesley Gore classic "You Don't Own Me"...it's a high point of the night...

5/15/14 www.hangout.altsounds.com POLICA 'RAW EXIT'...The four new jams include the band's stunning rendition of the Lesley Gore ballad, "You Don't Own Me" that they've been totting live and will also be available as a standalone 10" vinyl out in Europe June 30th...

5/24/14 www.huffingtonpast.com MUSIC AND MOVEMENTS: THE TRADITION CONTINUES: ...The second wave of feminism and the emerging environmental movements inspired performers, too. Lesley Gore's "You Don't Own Me" (1964) and Helen Reddy's "I Am Woman" (1971) were

commercial pop hits with feminist themes...

5/28/14 www.thealternativepress.com WHARTON CENTER PRESENTS GUITARIST JOEL PERRY...Mr. Perry has appeared with...Lesley Gore...

6/1/14 www.albanyherald.com ROCKERS CHANGE FOR BABY BOOMERS: WHAT WOULD LYRICS OF ROCK SONGS BE LIKE TODAY...Lesley Gore was one of the hottest female singers during the mid 1960's with 11 hits landing in the Top 40. Her first chart single was her No. 1 smash, "It's My Party" in 1963...The updated version of Gore's hit reads: "It's my procedure, and I'll Cry if I Want to, Cry if I want to, cry if I want to, You would cry too if it happened to you.":

6/4/14 www.zumic.com "YOU DON'T OWN ME"- POLICA (LESLEY GORE COVER)...Politica have released a cover of Lesley Gore's "You Don't Own Me." The '60's pop song gets a rock makeover with darker vibes...The cover is almost unrecognizable in the Polica version, but the polished, updated sound is an interesting take on the original...

6/19/14 www.advocate.com TBT: THE GAY JERSEY BOY...Bob Crewe is a hit maker. His songs and his production work helped brighten the careers of the Rays...Lesley Gore...

6/19/14 www.music-mix.ew.com THE BREAKDOWN: LANA DEL REY'S 'ULTRAVIOLENCE' INFLUENCES, BY THE NUMBER...15% Lesley Gore. Lesley Gore is one of the all-time greats of making pop songs that are as heartbreaking as they are catchy, and Lana's on her way to joining her.

6/23/14 www.diymag.com INTERVIEW POLICA...Q: Why did you end up covering Lesley Gore's "You Don't Own Me"-how far back does the love of that song run within the band? A: Ryan played me that song after I returned from April 2013 tour and had just finished a long over due break up of the worst of my relationships. That was exactly what I needed to hear and singing that song every night was the best post break up drug. Every time I sing that song I feel stranger than before I sang it- these are the kind of songs I want to try to make....

7/1/14 www.hollywoodreporter.com BROADWAY-BOUND 'FIRST WIVES CLUB' MUSICAL SETS CHICAGO TRYOUT...The 1996 movie, "First Wives Club" turned into a musical will convene in Chicago en route to Broadway...It's unclear at this point, however, if the Lesley Gore hit, "You Don't Own Me," which was featured prominently in the movie, will be included...

7/9/14 www.popermag.com WATCH ALLIE X'S NEW VIDEO, 'BITCH'...The singer's sound and style reminds us of a gath-ier version of Lana Del Rey mixed with a hint of Lesley Gore sass...

7/20/14 www.biffbampop.com TRUE BLOOD: SEASON 7, EPISODE 5 ...As if Sookie's place, she is ever the party pooper. A house full of friends, food for all, party music, and she wants to be sad and do Lesley Gore...

"It's My Party" www.songfacts.com

[View Lyrics](#)

Gore was 16 when she recorded this song, which led the media to call her "The Teen Queen." She took some voice lessons in New York City and recorded some piano demos with her instructor, which somehow got to Quincy Jones - at the time an up-and-coming producer.

Jones liked what he heard and decided to record her. In late February, 1963, he brought a stack of demo tapes to her house and they spent an afternoon listening to one after another. The only one they both liked was "It's My Party." so they decided to record it.

Jones booked a standard 3-hour session at Bell Studios in New York City, and had Paul Anka write two more songs for Gore to record. They completed all three at the session on March 30, and Gore went back to ordinary teenage life. Just six days later, "Party" was released as Gore's first single, and she heard it on the radio for the first time. On June 1 the song went to #1, making her teenage life far less ordinary.

In the tale of this song, the lead character's birthday party does not turn out to be the happy occasion she thought it would be. In the middle of the party, her boyfriend Johnny departs with a girl named Judy. Since it's her party, she feels she has every right to cry.

Gore almost missed out on her party, as after she recorded the song with Quincy Jones, Jones went to an event at Carnegie Hall where he ran into Phil Spector, who told him about a great song he was planning to record with his group The Crystals: "It's My Party."

Jones didn't mention that he had recorded the song that day, but the following Monday, he picked up the tape from the recording studio and had 100 copies pressed, which he sent to the top 100 radio stations in America. The song was rush-released and quickly climbed the charts. The Crystals never did record the song.

This was recorded using 4-track technology, which meant you needed to record a bunch of musicians at once. As Gore remembers it, there were about 15 musicians in the studio with two microphones hung overhead. There were about 8 backup singers around another microphone, and she was in the booth. Two of the 4 tracks were for the band, another for the backup singer, and the fourth for Leslie's vocals. It took them about 3 hours to do 4 songs.

Gore's second single, "Judy's Turn to Cry," is a sequel to this song which told the story of the lead character forgiving Johnny and reuniting with him. (thanks, Jerro - New Alexandria, PA)

This was Gore's first single and only #1. She did have big hits with "She's A Fool" and "You Don't Own Me," but her chart success tapered off in the mid-'60s and her last Top-40 was "California Nights" in 1967.

Some Lesley Gore trivia: On the TV series *Batman*, she played Pussycat, who was Catwoman's version of Robin, but more evil. Also, she came out as a lesbian in 2005.

For a huge hit song, this one has some pretty obscure writers. It was composed by John Gluck, Wally Gold and Herb Weiner, who were staff writers at a music agency. The first to record the song was Helen Shapiro, but her version was relegated to an album cut.

It seems odd that an esteemed producer like Quincy Jones would play demos tapes for a teenager and get her input on which one to record, but it's what makes Jones such an appealing collaborator - he knew if Gore wasn't onboard with the song, he would have a hard time coaxing a great performance out of her.

Gore was driving when she heard this song on the radio for the first time. She had never heard her voice through a car radio before, and didn't recognize it as her. "I said to myself, 'Wow, somebody else has recorded by song,'" she told *Performing Songwriter*.

As she was singing along, Gore realized that it was indeed her song. She drove a quick two blocks to her friend's house, honked for her to come out, and listened to the end of the song with her pal.

"You Don't Own Me" ... www.songfacts.com

[View Lyrics](#)

Along with Betty Friedan's book *The Feminine Mystique* (which was published shortly before this song's release), this song can be considered one of the many artistic works that helped begin the Women's Liberation Movement, despite the fact that the movement did not really take off until a decade later. This song is one of the very first in which a woman demands her independence from her man.

This was Gore's last US Top 10 hit. It was written by the Philadelphia songwriters John Madara and David White, whose hits include "1-2-3" and "At The Hop." Madara said of the song in the *Forgotten Hits* newsletter: "Our original intent was to write a song with a woman telling a man off: 'Don't tell me what to do, don't tell me what to say.' Though we didn't realize it at the time that it would become a woman's anthem, it definitely was our intention to have a woman make a statement."

This was written for a singer named Maureen Gray, but when Quincy Jones (who was Lesley Gore's producer) heard the song, he had the songwriters Madara and White play it for Gore. In the boxed set of her Mercury Records recordings, Gore explained: "I met John Madara and Dave White up at the Catskills (New York) hotel Grossinger's. I was up there doing a record hop, gratis, for a disc jockey by the name of Gene Kay at WAAB in Allentown. I was sitting at the pool on, I think it was Saturday - the day I was going to perform - and John and Dave came up to me with a guitar, took me into a cabana by the pool, and played me 'You Don't Own Me.' I told them they had to meet me in New York on Monday, to see Quincy and play him the song, and we were in the studio probably a week and a half later. It is much to Quincy's credit that he could see what was really involved in that song, because his edict, as far as I

know, was to keep me in 'It's My Party' territory - keep it light, keep it frothy, keep it young. You can't hold back a seventeen-year-old woman... she has got to find a way to spread her wings - and this was a song that allowed me a little bit more freedom vocally. The beauty of that song is that the verses start in a minor key, and then, when you go into the chorus, it goes into the major, and there's such a sense of lift and exhilaration. After seeing how powerful that is, it became a method I've used on a number of occasions."

Goldie Hawn, Diane Keaton, and Bette Midler sang this together in the 1996 film *The First Wives Club*. The song also appeared in the movies *Dirty Dancing* and *Hairspray*. (thanks, Jerro - New Alexandria, PA)

Joan Jett recorded a popular version for her 1981 album **Bad Reputation**. Jett certainly had the credentials to record this rebellious anthem - she was part of the all-female Punk Rock group The Runaways before moving on to solo success. Other artists to record this song include The Blow Monkeys (who recorded the version used in *Dirty Dancing*), Percy Faith, Bette Midler and Dusty Springfield.



SUNDAY, JULY 27, 2014

James Brown, Lesley Gore and Others Recall The T.A.M.I. Show: From the Archives



The T.A.M.I. Show

By Steven Rosen

(From Los Angeles Times, Oct. 29, 2004)

(Note: Ten years since this story ran, and The T.A.M.I. Show's status as a rock-music milestone has only grown. It's now available on DVD-- it wasn't in 2004. Brown, who I interviewed for this story, is of course gone. But his appearance in The T.A.M.I. Show reportedly figures in the new biopic about him, Get On Up. And now we await the DVD release of The Big TNT Show. -- SR, 7-27-14)

In addition to the Beatles' appearance on The Ed Sullivan Show, another historic rock 'n' roll event is celebrating its 40th anniversary this year – on Oct. 28th and 29th, to be exact.

That's when, in 1964, a concert took place at the Santa Monica Civic Auditorium featuring the finest line-up assembled up to that point on one stage. It was called The T.A.M.I. Show and many consider the resultant concert film, released several months later, the best ever. Entertainment Weekly has ranked it the 49th (of 100) most important rock 'n' roll events, period.

It featured an astounding array of acts who either already were or would become Baby Boomer icons and enduring pop stars – the Rolling Stones, James Brown, the Beach Boys, the Supremes, Chuck Berry, the Miracles, Marvin Gaye, Lesley Gore, Jan & Dean, and more. They were filmed live before a constantly screaming crowd, sometimes with dancers (including Teri Garr) prancing all around them or performing in go-go cages behind them. There was an attempt to hook the biggest names across the pop-music spectrum – from surf music to the blues-soul of Brown.

Yet its origins, and many of its details, are still shrouded in mystery. While copies of dubious origin and quality are available through the Internet, the company that holds the rights – Dick Clark Productions – has no immediate plans for a formal DVD release. As a result, it's rarely seen in full.

And even for those familiar with it, it's been tough figuring out its history – such as what exactly T.A.M.I. means. (Publicity for the show referred to it as both Teenage Awards Music International and Teen Age Music International – in its opening title sequence, the film identifies itself as Teenage Command Performance.) And with time, memories of those involved in the event vary as to what happened on each of the two nights.

Still, it was a great show. The artists, many of whom were surprised or touched by the wild, ecstatic audience reception, gave delighted performances unburdened by the kind of rock-star calculation and preening that became all too common later in the decade and afterward.

"I think it's in the top three of all rock movies," says Quentin Tarantino, who loaned his personal 16-millimeter print for a sold-out screening at August's Don't Knock the Rock Film Festival in Hollywood. "The two others for me personally would be Wattstax and Don't Look Back."

"What was unique about this event was it was filmed," says Billy Vera, a rock historian and musician. "And that's what makes it such a valuable artifact. It shows the wide cross section of genres that constituted pop music. That created an audience that was very well-rounded, much more well-rounded than you have today."

During the concert, the Beach Boys with Brian Wilson – wearing their striped surfer-bay shirts – performed "Surfin' U.S.A.," "I Get Around," "Surfer Girl" and "Dance, Dance, Dance" with the gentle enthusiasm and camaraderie that soon would disappear amid the struggles to create Pet Sounds and Smile.

Marvin Gaye, nonchalantly cool and amused among the excited dancers, crooned early hits like "Hitch Hike" and "Can I Get a Witness." And while teen-idol Lesley Gore's rendition of her million-selling "It's My Party" may seem dated now, her booming and aching version of "You Don't Own Me" was – and remains today – transcendent and prescient in its youthful, defiant rebelliousness.

The penultimate act was Brown. He mesmerized the crowd with his raw screams, agile footwork, and now-famous theatrical routine of repeatedly rejecting a cape offered by an aide in order to repeatedly plead "Please, Please, Please" into his microphone.

"I tell you, it's a masterpiece and the beginning of my career in one way," says Brown of the event, during a recent telephone interview. "It was great for me. I'd been getting that kind of response for a long time, but white people didn't get a chance to see me because they didn't go to the venues I was playing at." (Several months after the event, he became a true Tap-40 mainstay, thanks to "Papa's Got a Brand New Bag.")

Following Brown were the still-new Stones – coming off an Ed Sullivan Show appearance, themselves, and enjoying their first major U.S. hit, “Time Is On My Side.” Perhaps influenced by Brown’s dynamism, Mick Jagger danced and jumped to “Around and Around” and played seductive maracas on “It’s Alright.” Guitarist Brian Jones, favored by the camera over Keith Richards, charged around the stage like a cat pouncing on its prey.

This performance has become legendary – because of reports the Stones were so frightened to follow Brown they stalled coming out. In *Old Gods Almost Dead*, Stephen Davis writes that Gaye had to tell them to “Just go out there and do your thing.”

Steve Binder, the director of The T.A.M.I. Show, can still remember Brown’s reaction when he told him the Stones would be the final act. (Unlike everyone else, Brown hadn’t done a rehearsal.) “He said, ‘Nobody could follow me,’” Binder says. “And just recently I read where Charlie Watts (the Stones’ drummer) said the single biggest mistake in their career was going on after Brown. But I think to this day it’s still one of the greatest Stones performances of all time. I felt whoever followed James Brown would be pushed to their limit.”

Now 65, Binder has had an accomplished and varied career following The T.A.M.I. Show, working on television’s *Hullabaloo* rock show as well as directing Elvis Presley’s *68 Comeback Special* and 1975’s *Give ‘Em Hell, Harry*, with James Whitmore as Harry Truman, among other projects.

Although not long out of University of Southern California, Binder had already shown aptitude for directing variety shows on television in the early 1960s. He was supervising Steve Allen’s Westinghouse-syndicated television show at a theater on Vine Street in Hollywood, next to an all-night Hollywood Ranch Market that Allen used it for skits. “Steve trained me to shoot from the hip – call it instinct,” Binder says.

He first met the colorful entrepreneur behind The T.A.M.I. Show, the late William “Bill” Sargent Jr., when the latter hired him to

produce and direct a star-studded Los Angeles benefit for the NAACP. Subsequently broadcast on closed-circuit TV, it introduced both men to working together on rock ‘n’ roll – indirectly. One of the skits Binder put together featured Edmund O’Brien, Edward G. Robinson, Ed Begley and Agnes Moorhead reading the lyrics of Jan & Dean’s 1963 hit “Surf City.”

And Sargent told him about his dreams for Electronovision. In the days before videotape, electronic-camera live-television broadcasts were recorded and preserved on kinescopes, a form of film. Sargent felt his Electronovision could improve the picture quality of these well enough for quick theatrical release of filmed live events. In early 1964, he showed a stage version of Richard Burton’s *Hamlet* in movie theaters. Next up, he wanted to rock – and hired Binder to direct.

“Bill was way ahead of the curve in saying it doesn’t matter what medium something is on, as long as you can get it into theaters and it’s entertaining,” Binder says. “But he constantly was looking for money for his ideas. He was in trouble from day one. I loaned him \$1,000 and he gave me the rights to the Far East for the T.A.M.I. movie, which I never explnited.”

Sargent appeared to have grandiose plans for his enterprise. A rare souvenir booklet of the event, now stored in the Michael Ochs Archives in Venice, states that “TAMI is an international non-profit organization. Its purpose: to understand teenagers, to recognize their needs, their wants, their attitudes and their principles. And most important, to help them establish a position of respect in their communities, and in our total society.”

To do so, a special board was to create a TAMI Awards competition – voted on by teen-agers – with winners announced on a national telecast. Winners would each get a statuette of Artemis, the Greek goddess of youth.

Binder says none of that happened because Sargent lost control of the project to American International Pictures, his distributor. It subsequently filmed its own sequel of sorts, *The Big TNT Show*, at Hollywood’s Moulin Rouge club.

For The T.A.M.I. Show, Binder hired Jan & Dean as hosts and commissioned two teens who liked to visit his management office – Steve Barri and Phil Sloan, who later wrote “Eve of Destruction” – to write the theme song, “(Here They Come) From All Over the World.” And he shot the film’s credit sequence, featuring Jan & Dean on skateboards, motorcycles and go-karts, at various L.A. locations, on 35-millimeter film. He also hired choreographer David Winters and assistant Toni Basil to work with the dancers. Sargent hired music director Jack Nitzsche, whose orchestra included Glen Campbell and Leon Russell.

Santa Monica Civic Auditorium had never quite seen anything it – although it had been home to the Academy Awards and would go on to become one of the region’s top rock venues. “I guess it was kind of a landmark, but of course we didn’t know it at time,” recalls Gary Ferguson, the auditorium employee in charge of the show. “We thought here’s this crazy guy Bill Sargent trying this thing. They built ramps and all sorts of things for cameras. Back then the capacity was 2,500 – but it was only 2,000 for the show because of all the seats taken for the camera locations.” The crowd

eventually surged forward for the Stones’ set – a police officer by the stage can be seen in one shot.

The two-hour movie *The T.A.M.I. Show* is the full concert straight through, minus the many waits between acts. Binder says he’s unsure now if the first day of the event was a rehearsal without audience or a bona fide show, but says he only filmed the second. But both Gore and Brown remember two days of concerts – Brown boasts the audience reception to the first was better than the one in the film. Gore says there was an earlier rehearsal day.

Indeed, Gore says in a phone interview, she and some other performers just stayed at the auditorium rather than fight crowds to their hotel. “Everybody was acting out, like a day at camp when it’s raining and nobody can do anything,” she says. “There was a lot of beer-drinking and hootin’ and hollerin’, a lot of singing, a lovely time – albeit loud.”

POSTED BY STEVEN ROSEN AT 6:44 AM 

LABELS: GET ON UP, JAMES BROWN, LESLEY GORE, MARVIN GAYE, ROLLING STONES, SANTA MONICA, STEVE BINDER, T.A.M.I. SHOW

