



LINDA LEWIS



ARISTA

The talents of LINDA LEWIS first came to the public's attention in 1971 with the release of her debut LP 'Say No More'. Since then her praises have been sung loudly and her career has blossomed rapidly.

As a breakaway from the conventional biography style, Linda Lewis' story is told here through the words of the press.

MELODY MAKER

1ST. JAN 72

Linda Lewis

She didn't really get round to making it this year, well, worry not, it's only like postponing dawn, it will come round in the end, and you'll know it. Linda possesses such a deal of warmth it's hard to see how it's going to be distributed. She's not the sort of thing you can push. You can't push magic, you just wait till the trick is performed, and she has tricks. There's an album out by her at the moment, and it looks as though some steady gigging will come into force next year. This little lady has a sky-full of songs, very special to her, unique to her, and she's been blessed with the gift of melody. It's as though she were taught to sing before speaking, if you see what I mean. If you don't you will. — ROY HOLLINGWORTH.



MELODY MAKER

13. MAY 1972

MIDDAY actually saw red hot sunshine, and a somewhat temporary feeling that it was all going to be nicely blissful. But then, before you could blink an eye, the clouds were back, and a nasty wind blew into the stage.

But the sun came out again — this time in the form of little Linda Lewis, playing her biggest gig to date. Remarkable how this lady can capture any audience within a matter of minutes.

She stood and sang her happy songs, showing no nerves, no tension, and reaching the most amazing pitches with her voice. "Hampstead Way," and "Jasmine Junky" were cut out so sweetly that one began to wonder if anybody was actually daring to breath among the audience. There was manager Tony Gourvish swearing she had magic, and well, that's something people don't have to be told, as Linda threw a few sweet nothings out between numbers, and giggled.

Anybody who can confront an audience, rasping a wooden fish with a stick, and stamping a foot, and getting that audience to fill in the rhythm to a strange chant/song has got a darned sight more than a good manager and loads of people fussing backstage. She pulls tricks like a conjurer with songs that shift, and blossom like flowers, they're so delicate. Then right the next minute she pulls funk, and you're beating feet.

Linda the songbird sang on, and won hearts, and thrashed her guitar heavily, and came off with fingers as cold as icicles. "It was so cold I couldn't feel the pick in my hand," she said.

LINDA LEWIS:

ALBUMS

Linda: What a Lark

LINDA LEWIS: "Lark"
(Reprise).

Thank you Linda Lew for brightening up a grey daunting day. For singing your lovely songs in gay abandon, for playing your simple little guitar chords and melodies. For forgetting your hang ups and playing your soppy piano parts, and most of all for putting it down on such a beautifully majestic album. Linda is human, and that's the most important thing about her and the way she can put down little feelings everyone experiences and so few can explain. While other singer songwriters put their bad trips on us and let us know what a drag it all is, Linda's a cheery soul with a song for every occasion. Sure she has her bad days, "Reach For The Truth" lets you

know that. But it's not woe, a simple case of being mixed up and not knowing where to go. Follow that up with "It's A Frame" and you're beginning to get the picture. The skill and execution in putting across her work, especially as Linda has produced this herself (with Jim Cregan's help) is shown to its fullest on side two. With Richie Havens rhythm section, Jim Cregan, Poli Palmer and Cat Stevens pianist, Jean Roussele, Pat Donaldson and Gerry Conway in different connotations the backings are simple, drastically dramatic in pruning. One of my favourite tracks on Lark, "Gladly Give You My Hand" appears in the finished mix almost as it was recorded live in Apple studios and "Little Indians" live at Fairfield's Hall, Croydon. Unlike most lady singers whose music like Maggie Bell is rooted in the blues, or Sheila MacDonald is mainstream contemporary folk, Linda Lewis is younger and her music draws from a wealth of experience in listening to Pop and Tamla. She can take a song like "Reach Out For The Truth" with its gospel roots and turn it round into a masterpiece with the same feel as Tamla at its best. That is the nearest thing to her music, like Tamla she has all the ingredients that so many younger songwriters are missing. Strong melodies, simple rhythmic backing that understate rather than lay-back, and her voice over the top. But on songs like "Feeling Feeling" the influences are obviously culled from listening to pop music as a girl with her mum, radio one and all that goes with it. But don't get put off by the pop influences because they are so important, important in the way she can take a song based on jazz chords and progressions and instead of coming up with a hackneyed slim line volume, she can twist it around and make



LINDA LEWIS: brightening up a miserable day

it something totally original. The two standout songs, both incidentally following one another on this album are sitting on side two. "Gladly Give You My Hand," is a masterpiece with Richie's men, Jim Cregan and Michael Eve on sax, playing so cool. The following track "More Than A Fool," has Linda shining as a singer with herself and Jim Cregan playing simple 4/4 picking guitars before the chorus comes in when Poli Palmer brings in a tasty flute line and vibes. Lark is beautiful Linda Lew. You've brightened up a miserable day. Thanks I'm glad you came into my living room. — M.P.

MELODY MAKER
14TH OCT 1972

Webb was preceded by the lovely Linda Lewis, who for 30 minutes sang and girded her way through a selection of her own songs. With a voice that must stretch through a good few octaves, she enjoyed herself and the audience enjoyed her. What more can anyone want?—BRIAN SOUTHALL.

One cannot help but being drawn to Linda Lewis — a delicate and fragile septia imp — who on the strength of her first half appearance could next play this venue as the bill-topper.

The fact is, someday in the not too distant future, Miss Lewis is going to be a star. Not a product of the industry but entirely on her own virtuous merits. She sang, chatted and won the audience over with talent and sincerity. — ROY CARR.

DISC
15 APRIL 1972

N.M.E
12 APRIL 72

Linda writes herself a winner



LINDA LEWIS...
One of the rare girls
heading for the top
five?

LINDA LEWIS is a comely, coloured girl of 22, who was born in the East End of London, now lives in the cosier spot of Chiswick, and who has erupted as a great new girl talent in a year when great new girls have been noticeably absent.

Linda has been singing since she was 17, been with bands and groups, made LPs, without anyone taking a great deal of notice of her.

Until now, that is and Linda has managed to project herself on the pop scene in a startlingly simple way.

She just said to herself: "I'm going to sit right down and deliberately write a commercial record for the hit parade."

JUMPED

She spent a week in her flat figuring it out. She got the tune first. Then, "after a struggle," she found the stumbling words.

The result: "Rock-A-Doddle-Do."

Linda's song has jumped into the Top 20 after only a month, was No. 15 in the BBC charts during the week, and looks set to introduce a new girl to the rare regions of the top five.

Linda just says: "I'm delighted, naturally. But I'm not in this business just for the fame and the fortune. I want to write songs, meaningful songs, and I thought that if I could get my name known through a hit single, then people would start listening to my albums."

CONCERT

A highly-talented girl from a working-class background, Linda had an album out a few months ago, called "Lark," and "Rock-A-Doddle-Do" is on that one.

Another album is due out soon, and her next

By DONALD BRUCE

single will be in the shops in a month's time.

Now? She's on "Top Of The Pops" tonight, is a likely candidate for "The Golden Shot" and "Lift Off," and flies off to Helsinki this weekend for a one-night concert.

Like all coloured girls who've got feeling for words and music, you can see that she isn't big-headed. I believe her when she says: "I just live for music, for writing songs and for singing them."

Like all coloured girls again...

Linda Lewis



Hot Off a Top 20
Single in England,
Linda Lewis Is
Getting Ready
to Thoroughly Undo
the United States
With a New Album,
Fathoms Deep,
and a Coast to Coast
Tour Which Looks
Like This:

- 10/9-14 Los Angeles
- 10/15-17 Dallas
- 10/18-21 Houston
- 10/23-28 Boulder
- 11/1-4 San Francisco
- 11/17 Bellingham, Washington
- 11/18 Seattle
- 11/20-25 Boston
- 11/27-12/2 Philadelphia
- 12/3-9 New York City

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Sweet and sour Cockney chic

WITH OBVIOUS exceptions, home-grown British female singers tend to be rather one-dimensional. Perhaps to a greater degree than their male equivalents, girl singers are expected to slot neatly into preconceived slots.

There's the family-entertainment, television guest artist, who specialises in delivering standards with demure theatrical sincerity. Then there's the personality-plus type, who giggles a lot and sings out of key; and the one-tempoed cabaret belter, with the shocking neckline trademark. In the past it's been down to a few Dusty Springfield, Annie Ross and Cleo Laine —to break down the barriers and achieve across-the-board acceptance.

Today we have Maggie Bell and Elkie Brooks, who have turned into volatile rock and roll ravers, and Kiki Dee, who is gradually finding an individual approach. But there's one singer, who for me stands out as having matured recently into a complete artist—an imaginative writer and vocalist with a dazzling range of styles to call on.

Handling a heckler

She is Linda Lewis, and at the Festival Hall last weekend (on the Staple Singers bill) she gave a performance of typical breadth of manner and adventure. Bugged by an amplification system with all the quality of a cheap tranny, she nonetheless provided a constant focus of attention. Switching from a gentle, bossa nova number to a controlled but loose-limbed funky song, Linda varied her voice and projection from unposed vulnerability to bluesy, jazz chicness. And on the way, Linda, who leads her excellent musicians with natural authority, put a heckler right in his place with a sweet-and-sour "Shut yer gob."

Clues to Linda's assured manner of performing come from her background. Coming from an East End dockland family, she went to stage school as a youngster and through that picked up a few film parts, including one as a screaming fan in *Hard Day's Night*—a role, Linda recalls, that didn't take much acting.

Then at 14 she smiled her way on stage at a London club where blues veteran John Lee Hooker was playing. She sang a number and next day found herself the centre of attention in a Carnaby Street pop management office. Straight Swinging London stuff, Linda remembers, and the start of a round of singing gigs with club bands like Herbie Goins and the Nightimers, White Rabbit and Ferris Wheel, with whom she stayed for two years.

And then a lean spell. "I didn't fancy going in another

LINDA LEWIS: matured into a complete artist

group and I didn't want to work in Woolworths, so I decided to try it alone." That was when she started to write, still living at home, and encouraged by her mother. "She's been a great help," Linda says. "She was a singer herself, and was once going to join a Glenn Miller-type band.

"But it was harder in those days, and so she's helped push me where she couldn't go. Without her I may not have got so interested."

Now, three LPs and two American tours later, Linda has developed a refreshingly open attitude to work. In an age of the specialist, she likes to perform before different audiences. Last year, for instance, she appeared at the Yugoslavian Song Festival along with people like Frank Ifield and Dana, yet also played that Mecca of the hip rock scene, the Los Angeles Troubadour. A singer for all seasons.



EVENING STANDARD
2.FEB'74

In the earlier stages of her solo career, when she used to appear alone with her acoustic guitar, Linda tended to be uncomfortably over-whimsical and sometimes saccharine-sweet. But no longer. Check out her new LP, *Fathoms Deep* (Raft RA 48501, £2.20) and sample a delightful array of expertise and sympathetic musicianship, always spiced with a touch of the unexpected.

LIL'S JUST THE TICKET

SIT up and beg for little ol' Lil. For that light-hearted bundle of twinkling talent is going to charm our ears off next year.

Linda Lewis, known to her mates as Lil, is the most under rated young star on the pop scene today.

Sure, we fell in love with her "Rock-a-doodle-doo" chart hit in 1973.

But Lil took 1974 off from Britain to tour the world with superstar

FRIDAY SCENE

by DEBORAH THOMAS



Cat Stevens, and we've all forgotten about her.

Now our Lil is back in Britain and determined to make 1975 the year we'll remember her.

She has a catchy song written for her by Cat Stevens called "Old Schoolyard," out in January with an album to follow.

February sees the chirpy East Ender hotting it up at London's Ronnie Scott's club.

Happy

She writes many of her own songs and sings them with such sweet delight that you can't help feeling happy listening to her.

Lil's Mum, who is a bus driver, reckons her daughter is just the ticket.

So do I.



LINDA LEWIS: she sings her songs with such sweet delight.

DAILY MIRROR
22 DEC 74

MUSIC WEEK
FEB 75

LINDA LEWIS: "Remember The Days Of) The Old

Schoolyard" (Bell). Oh, this is luvverly. Baby-voiced Linda coyly jinks and squirms through a neat, twinkling little song that's a poppier "Those Were The Days." Halfway through she develops a strange ailment where she imagines she's Stevie Wonder and goes all funky on us, but just when you wonder what the hell's happening we're back on that sweet, compulsive little chorus. Hit.

Arista Signs Linda Lewis



Clive Davis, president of Arista Records, has announced the signing of Linda Lewis to a long term exclusive recording contract. Ms. Lewis spent the past year touring with Cat Stevens and is currently recording a new album at Apple Studios in London. Her new single, which was specially written for her by Cat Stevens, is entitled "Remember The Days Of) The Old School Yard," set for release soon. Present at the signing were, from left: Tony Roberts, managing director of Bell/Arista U.K.; Tony Gourvish, manager of Linda Lewis; Linda Lewis; Clive Davis; and Andrew Bailey, director of a&r for Bell/Arista U.K.

MELODY MAKER 29 MARCH '75

'Take me to Linda Lewis'...



Linda Lewis: *The Cockney Billie Holiday.*

...said Stevie Wonder

IT REALLY is a long way from singing 'A White Sports Coat and a Pink Carnation' on the counter of Mr Chandler's grocery store in Canning Town, to packing out Ronnie Scott's jazz club every night.

Even the great Ella Fitzgerald hardly had more success there recently.

But Linda Lewis — the black girl with a Cockney accent who plays and sings as though she'd been raised by Billie Holiday — is refreshingly naive about her own potential.

'You know the nicest thing that has happened to me,' she says, speaking in Ronnie Scott's own office, 'is that my photograph advertising my new album is on the front of the bus that my Mum works on as a clippie.'

Walks

Although she has been a hit parade force for only a year Linda, with her thick, curly black Afro hair, has been acting since she first attended Miss Peggy O'Farrel's stage school of 100 wonderful children down there in West Ham, when she was six.

JAZZ: James Greenwood

One more time?

LINDA LEWIS, the coloured pop singer from Essex, now surprisingly doing a two-week stint at Ronnie Scott's Club, has above all else youth on her side.

As jazzmen look more like genial uncles, this girl is more like Shirley Temple must have been just after she reached puberty, all innocent charm, schoolgirl exuberance and coming-on coyness.

Swings

She bounces and bubbles around the stage, confident as a puppy, backed by a very competent electric quartet, singing those songs with fragmented melodies and rock rhythms that are the current vein.

She writes many of them herself, in—according to her patter—the most inspiring of situations, sitting on bar stools drunk



LINDA LEWIS

on tequila, or lonely and randy in her room at the end of an affair.

There's a Hollywood epic here in the making.

SOUNDS
31 MAY 75

EVENING STANDARD
13TH FEB 75

Linda Lewis

THE THIRD song said it all. Linda Lewis sang 'Not A Little Girl Anymore' at Ronnie Scott's, and sang it like a definite W-O-M-A-N. The song was written by Tower Of Power for Linda Ronstadt, but it fits L. Lewis like a hand-knitted pair of socks.

Her style complements the words, and so does the fact that she is now able to sing the words confidently in front of the traditionally elitist audience at Ronnie Scott's, without a trace of incongruity.

The switch from little girl with guitar forever second on someone else's bill to a band-leading lady was none too smooth. Some of the early gigs with other musicians led to Linda's vocals all but disappearing into a screech in a desperate attempt to be heard.

But now she's tailored her voice down to fit a band, and it has worked both ways. She now has a fairly permanent band capable of the sort of accomplished flowing, jazzy background she needs to move around in with confidence.

Even the poppiest end of her repertoire — 'The Old Schoolyard' and 'Rock - A - Doodle - Doo' (introduced as "One of my greatest hits ... the only one. Never mind") — comes out refurbished and pushes down newly-explored paths.

Linda's deeper register has deepened and become far more powerful. While she's come full circle back to her original jazz influences, it's also true that public acceptance is switching in the same direction, with the likes of Minnie Riperton achieving a breakthrough. Happily, she may not have just one greatest

hit for too much longer in the present climate. — ROB MACKIE.

These days Linda lives in South London with her boy friend, a guitarist with the Cockney Rebel group and her red setter dog Mick.

'I like taking Mick for walks because that's the way I meet a lot of lovely people I wouldn't otherwise get to know.'

Measure of her emerging popularity: When Stevie Wonder was in town and was asked whom he most wanted to see, he answered: 'Linda Lewis.'

RODERICK GILCHRIST

DAILY MAIL
26 FEB 75

Linda—growing up fast

LINDA LEWIS: "Not A Little Girl Anymore" (Arista ARTY 109). Linda Lewis (vocals and backing vocals): Max Middleton, Jean Rousset, Derek Smith, Duncan McKay (keyboards); Lowell George, Jim Cregan, Bernie Holland, Jerry Friedman, Jeff Miromov, Lance Quinn, Snowy White (guitars); Clive Chaman, Bob Babbitt, Phillip Chen (bass); Richard Bailey, Gerry Conway (drums); Tower of Power horn section (brass); Lenny Pickett (flute); Carlos Martin, Darryl Lee Que (congas); Phil Kraus, Ted Sommers, Jack Jennings (percussion). Produced by Jim Cregan at Apple Studios, London, and by Tony Sylvester and Bert De Coteaux at Media Sound, New York.

HER fourth album and Miss Linda Lewis has finally come of age. Gone are the days of the precocious, cheeky East End pseudo-schoolgirl. Instead we are faced with a mature young lady who has proved without doubt in her latest album that she is indeed

not a little girl anymore. There's a new depth of maturity in Linda and it has a far more lasting appeal personality — and music-wise than anything she has accomplished before. In the past she was very much of a one-girl band, doing all the writing, playing a multitude of instruments and even taking a hand in the production and arranging of her material. But here she has achieved the remarkable — one might say schizophrenic — trick of taking a back seat to herself. To put it more clearly, she's allowed her vocal talents to come to the fore, subjugating all else. And the restraint has paid off. She has a wonderfully expressive voice with a fine vocal range. Much of the time on this album she concentrates on the sensuous side of her singing, often giving the listener the pleasant impression he's being

slowly lowered into a bed of warm velvet. This has got to be the nearest thing to an erotic experience on vinyl I've heard for a long time. The title track is a prime example of this sensation, no matter how many buy this album every single person will feel Miss Lewis is singing only to him. I guarantee it. Her latest two singles ("Remember The Days Of) The Old Schoolyard" and "It's In His Kiss" are both included. Perhaps they jar just a little, suffering as they do from a slight case of over-arrangement, but they're far from being out of place.

"This Time I'll Be Sweeter" is a finely honed, slow and evocative soul-blues number featuring some startling vocal pyrotechnics from Miss Lewis which puts one rather in mind of Minnie Riperton. I'd suggest that Linda beats Minnie hollow. "Love Where Are

You Now" features neat vocal harmonies on the intro and a terrific brass backing by the Tower of Power horn section. Some great wailing alto sax sneaks in there too. Unfortunately, the perfect album has yet to be released and like every other this one has faults too. Sad to say they occur on the Linda Lewis-penned tracks. "Love, Love, Love" is good, although the lyrics are a bit suspect in their trickery, but "My Granddaddy Could Reggae" is a mistake. It's too cutesy-sugary for the Linda Lewis of 1975, a jarring reminder of her worst excesses in the past. But there's more than enough here to make up for it. Linda Lewis is at her best and she's surrounded by excellent, tasteful musicians too. The production is cool, controlled and sympathetic and nothing jars. —B.H.

MELODY MAKER - 19 JULY 75

MELODY MAKER 19 JULY 75



LINDA LEWIS: singing in the bath

Linda's Shoop Shoop song

LINDA LEWIS has taken two years to follow her last hit single. That was called "Rock-A-Doodle Doo", something she wrote herself and as specific a commercial ditty as you could wish for.

But now, 24 months on, she's stretching out on a strong re-arrangement of Rudy Clark's "It's In His Kiss" first cut by Betty Everett as "The Shoop Shoop Song."

The decision to cut that tune says Linda, was made by noted American soul producers Tony Sylvester and Bert de Coteaux ("Champagne" and "Supercharts") who did three tracks on her first Arista album, "Not A Little Girl Anymore", itself a title indicative of her new label's determination to rid her of the cutesy tag which hung round Linda's shoulders since her launch as a solo artist about four years ago. That was on a Reprise album called "Say No More."

But to "It's In His Kiss" and today, "I'd been singing that. I'd been walking round the house singing that. It's one of those songs that when you're in the bath you sing."

Sylvester and de Coteaux offered Linda the pick of their staff writers' material and she picked "This Time I'll Be Sweeter," a Gwen Guthrie/Patrick Grant tune. They wrote most songs on Sister Sledge's "Circle Of Love" album. In New York Linda also cut one of her own songs, "Rock And Roller Coaster", which has a diluted reggae lilt.

Linda's being pushed in a more commercial direction, she says. Her own songs have been critically lauded but haven't sold outstandingly well and so The Professional Touch has been introduced at the instigation of Clive Davis, Arista's boss.

"It's In His Kiss", for example, has been rearranged by "Supercharts" de Coteaux quite clearly with today's market in mind. "They did a disco sound on it didn't they?" smiles Linda, whose sweetness is undeniable yet because of that quality her sense and sensibility are bypassed. She uses her "cuteness" as a defence too, I'd guess.

"Big off-beat. They had just one guy there in the studio just beating on the snare drum. All the way through that's all he did. It was quite an experience to go there 'cos I always wanted to go and record in America 'cos I started like that. I started to do a lot of Tamla Motown songs before I wrote my own. We always tried to get an American sound."

This prior life she refers to encompassed Herbie Goins & The Night-Timers, White Rabbit and the Ferris Wheel. After that Linda became a hippie for a couple of years and started to build up her own batch of material — she'd written a couple of tunes for Ferris Wheel's album.

In America, "I thought well this is gonna be it. I got there and I'd been imagining all these heavy American Black geezers laying it down and" she says, her voice rising with the shock of it all, "they're all white guys. One of them came from Ilford!"

Linda's an East London kid herself, hailing from West Ham. She left home at 15 when she went to tour France with Goins. "But it was BERT" ("Supercharts," she says his name in broad Cockney) "who actually put the kind of American sound. And HE'S like 40 with a bald head so he knows all about it."

"They're a team, Bert does the actual work. Tony's the guy who goes around saying it's a smash."

The rest of the album was produced by Jim Cregan in London. Cregan is Linda's old man and, Cockney Rebel's guitarist. Not surprisingly, she feels easier working with him. He's sympathetic to her style and, broadly speaking, let's her rangy voice go where it will. In America, where she's toured several times and has a respectable, growing following, her producers were more definite in terms of direction.

On "It's In His Kiss," says Linda, "they told me how to sing. I would've sung it different. I would have arranged it different too."

What did they say? She smiles at that. "They said 'You're singing old fashioned!' They said 'Stop singing old fashioned, you gotta sing like this'."

What was old fashioned? "My phrasing. It was too jazzy they said. And if you want to appeal to, like, people who buy records you shouldn't sing like that. So I thought 'Well, that's where I went wrong!'"

Linda is being modest. Her "Rock-A-Doodle-Do" was a Top Ten record and, recently a Cat Stevens tune called "Remember The Days Of) The Old Schoolyard" got more plays than a news jingle so well was it liked. But no one bought it. Linda reckons it was too well-produced.

Singing live holds no great mystery for Linda. It's more exciting than the sterility of recording. "I remember being small and my mum being broke and being on this coach and her saying 'Give 'em a song' and so I'd give 'em a song and then they'd all get up and give me two bobs and things so it used to be all right." A born performer, she's never had to struggle for money. Another tale she recalls has her standing on shop counters singing to the store keepers. They'd knock a few pence off her mum's bills. But the studio after, for instance, the five month Cat Stevens tour of the globe, is a welcome haven.

Knebworth? She went on at 11.30 a.m. when people were getting their sleeping bags together. She did her set and split. The fact that she'd played the first half of her opening number with no p.a. hadn't cheered her, but festivals, anyhow, aren't as thrilling as they used to be, says Linda.

"Not A Little Girl Anymore," its hairbrush cover showing Linda abed, is her fourth album. "Say No More", "Lark" (her favourite) and "Fathoms Deep" preceded. What's most noticeable about the album is that there are six songs from pens other than Linda's. Aside from the single and Cat's "Schoolyard", there's a John Martyn cut, one by friends Ian Samwell (an ex-producer of hers) and Bob Tench and one by Tower Of Power whose horn section play on a track on the new album.

Was this a conscious move? Well, she has lots of tunes yet to be used, but as "this album is meant to be a bit more commercial" many of her own songs "got the elbow."

"I've lost a little bit of confidence about writing songs because if I write songs like I like and everyone says they're not, y'know, they won't sell any. If I write things that are commercial they sound a bit pretentious... but now the pressure's off my songwriting a bit. I can write songs in my own time. Put more care into them."

There are few genuinely exceptional women songwriters in Britain. An old MM copy dated 1972 has a cutting tipping Linda Lewis for stardom. The tip's about to pay off big.

GEOFF BROWN

Linda seals it

with a kiss

THE SUN
1st. AUG 75

LINDA LEWIS must be the most exciting girl singer Britain has ever produced.

This week, she set the seal on her success with a brilliant version of the old Betty Everett single, It's In His Kiss (Arista), which has shot into the top ten.

Linda, 24, says: "I'm really pleased that Kiss has made it, but a bit surprised.

"I was resigned to the fact that I was one of those singers, like Maria Muldaur and Cleo Laine, who had to hit 30 before anybody listened to me.

HELP

"And my Mum, who is a London bus conductress, is delighted. Her ambition is to own a pub in the East End of London.

"And with a couple more hits, maybe I can help her achieve it."

Linda, who comes from West Ham, London, is single, but lives with boyfriend Jim Cregan, guitarist with Steve Harley's Cockney Rebel, in East Molesey, Surrey.

She says: "Living there is like living in the country, compared to the East End.

BICYCLE

"We have a rowing boat for going to the pub and I have a mid-wife's bicycle for going shopping."

If you like Linda's hit single, listen to her album, Not A Little Girl Any More (Arista).

It is a mixture of funky American tracks, and British-made examples of Linda's singing and writing ability.

And it shows how talented she really is.



LINDA LEWIS . . . surprised by success

PICTURE: MIKE WILSON

LINDA'S LATEST

"ROCK and Roller Coaster" is the latest single release from Linda Lewis, who was at Sheffield City Hall last night with Labi Siffre supporting.

The track was taken from Linda's "Not a Little Girl Anymore" and rush-released as a result of public demand after her "Supersonic" TV show date.

"Coaster" is the follow-up to hit "It's in His Kiss," also from the album.

Linda's tour, which opened last Friday with Cockney Rebel guitarist Jim Cregan as special guest, follows a well-deserved holiday after intensive U.K. and European promotion.

LINDA LEWIS is to end her most successful year in the music business with a special concert at London's Ronnie Scott Club on Monday, December 15.

The concert, which will also feature George Melly, is to be taped for a Boxing Day broadcast on Capital Radio between 10 pm and 1 am.

Backing Lewis will be a band made up of highly rated session-men featuring Philip Chen (bass), Geoff Seopardie (drums), Darryl Lee Que (congas), Steve Gregory (flute/sax) and back-up singers Domino — all of whom

LINDA'S SPECIAL

worked on her first major British concert tour this year — plus Max Middleton (piano) and Robert Ahwai (guitar).

Lewis opened 1975 with a two-week season at the Scott club followed shortly afterwards by a three-week stint which were significant in the rise to her present prominent status among Britain's ladies of rock.

MELODY MAKER - 13 DEC 75

THE STAR - Sheffield
14 OCT 75

The Sunday Times
2 NOV 75



Linda Lewis: audacious squeak

The Toast of the Victoria Omnibus

BRITISH BLACK GIRLS do badly as a rule in the pop business. The competition is too great from American soul music, of which Brixton's is a feeble impersonation. Aside from Shirley Bassey (as one tries to be), the only exception is Linda Lewis, a 25-year-old from the East End, whose voice, ascending from a chesty tenor to a piercing squeak, has genuine audacity and charm.

Her new record Rock and Roller Coaster is selling even better than the last one, It's in his Kiss. This week she had just returned from a nationwide tour, and was engaged in rehearsing her musicians before a concert at the Festival Hall, for which every seat had been sold. She wore silver boots and a short

Afghan coat, the fingerless sleeves of which she swung round her like Indian clubs. She has cloudy black hair, beautiful neck bones and a frankly adorable mouth.

She is the daughter of a bus conductress who sent her to a theatrical academy called Peggy O'Farrell's School of 100 Wonderful Children. Her big chance came when she met Ian Samwell (Cliff Richard's former bass-player), to whom she was recommended by John Lee Hooker, the blues singer. "I think he really liked my singing, John Lee Hooker did. But I don't think he would have told Ian about me if he hadn't fancied my Mum."

She recently played Yum

Yum in the musical Dick Deadeye, singing The Moon and I from the Mikado. In her concert she introduces it: "This song was written by a bloke called Gilbert and Sullivan."

"I spend most of my time just messing around with music. I suppose everybody goes on the stage to show off. But I don't think I'm a showoff. Am I?" she asked Tony, her manager. "No," he responded loyally. "I'd call you more reserved than anything else."

"I still dream a lot, the way I always used to. I used to dream about meeting Paul McCartney. That's all the business meant to me: meeting Paul McCartney. I did meet him in the end. But he was too fat."



Linda's a sell-out!

IT'S A busy time for London-born Linda Lewis at the moment. Following her hit *It's In His Kiss*, Linda is now in the middle of a hectic round-Britain tour.

A rest day on this tight schedule gave her time over the weekend to fly to Belgium to record a TV spectacular, then she flew

back to London for a sell-out concert at the Festival Hall tonight.

On Wednesday she appears on the *Twiggy* TV show as fellow-Londoner *Twiggy's* special guest.

And, to cap it all, Linda has just been voted Best Female Artiste for 1975 in a poll conducted by *London Weekend TV*.

Evening Standard
27 OCT 75

● LINDA LEWIS *Baby I'm Yours* (Arista): Another smash to follow Linda's great version of *In His Kiss*.

It allows Linda to show why she is reckoned by so many people to be the best girl singer Britain has ever produced.

THE SUN
12TH MARCH 1976

So-sexy Linda's musical treat

Colston Hall, Bristol: Linda Lewis.

The delectable Linda Lewis gave a delicious, sexy feast of a concert last night.

We're so short of intelligent, attractive girl singers these days that one forgets the atmosphere someone like Linda can create.

It was warm, responsive and — above all — a musical treat with adroit songs and that twisting, spiralling voice.

CAREER

She brought a backing band with her to amplify the strength of her songwriting, but managed a couple of solo numbers on piano and acoustic guitar to round off a thoroughly enjoyable evening.

Linda is a hair's breadth away from the killer touch which will kick her career into the international scene.

Labi Siffre opened the show with a nice easy set, playing guitar and keyboards with his band and singing some attractive songs.

It was fascinating to see Siffre and Lewis on the same bill, because Siffre — like Lewis — just needs a gentle shove to make him a star.

Certainly his performance was near enough to star quality.

JAMES BELSEY

EVENING POST-
BRISTOL
11TH OCT. 75

Caught in the Act

THE little girl in the 15th row just couldn't believe her eyes or her luck. There she was, waiting for Linda Lewis to open the show at the Royal Festival Hall in London on Saturday, and then suddenly, Rod Stewart comes and sits in front of her. The little girl remained spellbound for the rest of the night between Ms Lewis's excellent performance and the proximity of Mr Stewart.

Rod himself seemed to enjoy the show tremendously, and it was easy to see why. Over the years Linda has matured remarkably as a performer, and now turns in consistently good concerts at the drop of a hat.

She opened with a version of "She's A Woman," the old Beatles song, which she transformed into "I'm A Woman" in a fairly obvious continuation of the "Not A Little Girl Anymore" campaign. It worked excellently, and set the keynote for an evening that was as technically excellent as it was pleasurable.

It's not surprising that the music itself was good, since Linda had, as her backing band, Robert Ahwai on guitar; Max Middleton playing keyboards and conducting the 18-piece orchestra, Clive Chaman on bass, Darryl Lee Que on congas, and the very impressive Steve Gregory playing some great sax and flute.

This was the first time Linda had worked with an orchestra onstage and it was all very well done, though I preferred the numbers she did with her old man, Jim Cregan, on acoustic guitar.

He came on stage for "The Moon And I," an unabashed love song, and was greeted with yells and catcalls from the audience — particularly from Rod the Mod, for whom Cregan is now guitarist. The song was distinguished by excellent flute playing by Gregory and a most tasteful string accompaniment by the orchestra.

The mood was maintained with a lovely version of the old Family number, "My Friend The Sun," dedicated to Roger Chapman and Charlie Whitney, who called out their greetings from the back row. Linda recorded this with the intention of including it on "Not A Little Girl Anymore," but it didn't quite work out. Hopefully, it will find a place on her next, long-delayed album.

On "Love, Love, Love" Linda was joined by her back-up duo, Domino, plus the support band — an American outfit called Clover — on background vocals. The song is a fairly obvious pastiche of "All You Need Is Love" and "After The Cold-rush," but has its own merits, not the least of which is Linda's own voice, strong at both ends of quite a remarkable range.

Linda displayed her innate, yet seldom displayed, funkiness, with "Shining," a song she worked out with Alan Toussaint a couple of months ago, and a

Who loves ya, Linda?

great re-working of "Have Mercy On Me" which rejoiced in its reggae rhythm. "(Remember The Days Of) The Old Schoolyard" and "Rock A Doodle Doo" were received with fervour by an audience notable for its democracy — kids, grannies, mums and dads — but the greatest acclaim was saved for "This Time I'll Be Sweeter": a superb song superbly performed.

The concert was great entertainment and a re-affirmation of Ms Lewis' status as one of the best lady vocalists either side of the Atlantic. — BRIAN HARRIGAN.

MELODY MAKER
23 OCT '76



MEANWHILE, yet more stars turned out to see Linda Lewis's Royal Festival Hall gig on Saturday. Pictured with lovely Linda are Steve Harley, Rod Stewart and Linda's ol' man Jim Cregan. Pic by Elaine Bryant.

SOUNDS 23 OCT 76

Linda Lewis

THE TITLE of Linda Lewis' Arista LP is Not A Little Girl Anymore. Her opening numbers at the Festival Hall on Saturday, the final date of her UK tour, was a funky version of She's A Woman, titled I'm The Woman. And she swirled around the stage in a glamorous gown, wiggled her hips and twinkled her eyes. But underneath all this, Linda Lewis is still the irresistible East End kid. Perhaps most remarkable, she has a child-like lack of awareness of her own amazing talents. Awed by London's prestige venue, with its perfect acoustics and cold atmosphere, she took a long time to warm up and sing with confidence, not helped by the band's lack of togetherness in opening numbers. Songs like The Old Schoolyard, It's In His Kiss and so on suit her, but minimise her abilities. It is in the bluesier numbers and jazz-styled rock that she comes into her own and then her true potential can be seen.

Miss Lewis is well-known for her amazing mature vocal range. She manages complicated melodies with ease, scats with deceptive simplicity, swings with tongue-in-cheek nonchalance and puts in earthy quality in her jazzy numbers faintly reminiscent of early Ella Fitzgerald.

The tired band was joined by a string orchestra and backing vocalists, and things warmed up ("I've never done it with an orchestra," she quipped). Then her husband, guitarist/producer Jim Cregan joined her for a duet and to play acoustic accompaniment for The Moon And I from Dick Deadeye, which, incidentally, is worth considering as a single.

Her confidence came back after this interlude, and the hall was reduced to a friendly, cosy club. This closer atmosphere seemed to give Miss Lewis the lift she needed, and subsequent titles gave the audience its moneysworth.

What Linda Lewis needs now is much more original material. She writes herself, but not enough. Britain does not yet have a young black female star (though Joan Armatrading is opening some doors) so Miss Lewis is going to be backed to win by all around her. And deservedly so — she has an enormous amount of talent, vulnerability, a vivacious stage personality, a sense of humour and that all important girl-next-door-made-good touch.

During the closing numbers of Saturday's concert, there rippled through the audience the disturbing sensation of perhaps seeing Britain's first world-class across-the-board appeal songstress since Shirley Bassey. With careful handling, the right choice of material and freedom to exercise her broad vocal style, Linda Lewis may one day be a superstar.

VAL FALLOON



Linda, a swinging singer

Swinging her pom poms in this picture, songstress Linda Lewis, whose current single disc, This Time I'll be Sweeter, was chosen recently by Capital Radio listeners as their No 1 record of the day for three consecutive days. Linda did a successful UK tour after visiting New Orleans and Los Angeles, where she recorded tracks for her forthcoming new Bell/Arista record album.



LINDA LEWIS: delicate showcase

Linda Lewis: "Winter Wonderland" (Arista). Max Middleton's fine string arrangement shimmers through this lovely track with all the sparkling chill of a magic snowscape.

Jim Cregan (thank goodness — nobody has done better than him) is at the production helm and so the team which nearly had a hit with "Remember The Days Of The Old School Yard" is together again.

A seasonal single which is a joy in its own right, but as a delicate showcase for Linda's talent, it's perfect. She is singing in a comfortable key, sounding relaxed and happy. Great. A hit.

MELODY MAKER
27 NOVEMBER 1976

Linda opens

THE WEST END musical I Gotta Shoe, starring Linda Lewis, opens at the Criterion Theatre on December 15.

The musical, an all-black version of Cinderella, has been written by Ned Sherrin and Carol Brahms, who are also responsible for the successful West End production of Side By Side.

I Gotta Shoe contains both traditional music and material by such composers as Stephen Sondheim, Johnny Mercer, Edith Piaf and George Gershwin.

MELODY MAKER
4TH DEC 76

MUSIC WEEK

23 OCT 1976

Nice 'nuff to eat

LINDA LEWIS
Ronnie Scott's Club, London

CALL ME a male chauvinist pig if you like, hold me back if you can but don't tell me that if any full-blooded male saw Linda Lewis he wouldn't go weak at the knees. And that's before she opens her mouth. This is the place for her, a fairly small, intimate club, where she can get close to her audience, the closer the better. That's not to say she's no good at bigger venues but here it was like holding hands and your eyes could meet.

Her band were the best I've seen with her: Max Middleton keyboards, Robert Ahway guitar, Delisle Harper bass, Richard Bailey drums, Darryl Lee Que conga and Steve Gregory tenor sax / flute, but they let Linda come through on her own, just adding the right touches everywhere.

You couldn't fault any of the songs, 'Rock A Doodle Doo', 'You're My Number One Heartbreaker', 'Old



Smokey' and the song that should have been her new single, 'My Granddaddy Could Calypso'. Then she sang her current single, 'Winter Wonderland.'

Linda probably doesn't know where she stands at the moment, either being a commercial pop singer or an excellent rock / jazz singer. All I can say is whatever she does and however she does it I'll always like it. ALF MARTIN

N.M.E.
18th Dec 76

At Linda Lewis's closing night at Ronnie Scott's, who should be in the audience but Prancin' **Rudie Nureyev**. Dashing Rudie went backstage and spent hours chatting with The Star. Handing out a few stage movement tips. *T-zers* expects...

The new singles

Linda puts new life in an oldie

★ LINDA LEWIS — Winter Wonderland (Arista): Linda is simply our best girl singer. She is successful in this country—but not as successful as she deserves to be.

Here is a stunning example of her ability to breathe life into any song. Good old song, well chosen for Christmas. A smash.



LINDA LEWIS
A stunning smash

THE SUN-3DEC 76

RECORD MIRROR
11TH DEC 76

SUNDAY TELEGRAPH
19 DEC '76

A new stage star is born, playing Cindy-Ella in *I Gotta Shoe* (Criterion): a musical version set in the Deep South, concocted by Caryl Brahms and Ned Sherrin. Her name is Linda Lewis, and she is not only black and beautiful and the owner of a superb voice, but possesses a special delicacy which is entirely her own and which augurs well

for the future. As yet, her acting is tentative and she is not quite sure what to do with her hands, but this adds to her childlike appeal.

She is surrounded by three American boys, who are frighteningly polished and know precisely how to project their "camp" material, and supported by the experience of Elizabeth Welch, but it is her show.

There is an opening revue section, and the "body" is as light and insubstantial as soap bubbles, but they float most agreeably.

SOUNDS March 26, 1977

WOMAN OVERBOARD, IS IT IN HIS KISS??: Muchissimo Congratulations to Linda Lewis and Jim Cregan who got hitched last Friday at St Barnabas Church, in Surrey. Cregan, who is currently wielding his axe for Rodnee has just recently returned from a tour of Australia and Hawaii. On returning from their honeymoon in the Seychelles, Linda will be busy promoting her new album 'Woman Overboard'. And talking about overboard, there were wild scenes at Cregan's stag night, which culminated with everyone landing in a swimming pool fully decked out. Mssr's M. Bolan and S. Harley were in attendance. NO ONE WAS SPARED!

SOUNDS 26TH MARCH '77

Linda's New Album WOMAN OVERBOARD 1977

SIDE ONE VERTICAL

SIDE TWO HORIZONTAL

YOU CAME

PRODUCED AND ARRANGED BY ALLEN TOUSSAINT
RECORDED AT SEA-SAINT STUDIOS, NEW ORLEANS
ENGINEERS: KEN LAXTON AND SKIP GODWIN
MIXED BY JIM CREGAN AT SCORPIO SOUND, LONDON
ENGINEER: DENNIS WEINREICH

BASS: CLYDE TOVAL. DRUMS: HERMAN ERNEST. PERCUSSION: KIM JOSEPH.
GUITARS: PAUL BATISTE AND WALTER HARRIS. ORGAN: JAMES BOOKER.
PIANO: ALLEN TOUSSAINT. BACKGROUND VOCALS: LIZA STRIKE,
BARRY ST JOHN AND VICKY BROWN.

WRITTEN BY ALLEN TOUSSAINT
WARNER BROS MUSIC LTD.

SHINING

PRODUCED AND ARRANGED BY ALLEN TOUSSAINT
RECORDED AT SEA-SAINT STUDIOS, NEW ORLEANS
ENGINEERS: KEN LAXTON AND SKIP GODWIN
MIXED BY JIM CREGAN AT SCORPIO SOUND, LONDON
ENGINEER: DENNIS WEINREICH

BASS: CLYDE TOVAL. DRUMS: HERMAN ERNEST. PERCUSSION: KIM JOSEPH.
GUITARS: PAUL BATISTE AND WALTER HARRIS. ORGAN: JAMES BOOKER
PIANO: ALLEN TOUSSAINT. BACKGROUND VOCALS: LIZA STRIKE,
BARRY ST JOHN AND VICKY BROWN

WRITTEN BY ALLEN TOUSSAINT
WARNER BROS MUSIC

BONFIRE

PRODUCED BY CAT STEVENS
RECORDED AT A & M STUDIOS, LOS ANGELES
ENGINEER: ED THACKER
MIXED AT AIR STUDIOS, LONDON
ENGINEER: JON KELLY
STRINGS ARRANGED BY JEAN ROUSSEL

BASS: WILLIE WEEKS. DRUMS: OLLIE BROWN. PERCUSSION: BOBBY HALL.
GUITARS: JIM CREGAN AND RAY PARKER. KEYBOARDS: JEAN ROUSSEL.
BACKGROUND VOCALS: JUNE D. WILLIAMS, ALEX BROWN AND JAMES GILSTRAP.

WRITTEN BY CAT STEVENS
SCREEN GEMS - COLUMBIA

COME BACK AND FINISH WHAT YOU STARTED

PRODUCED BY CAT STEVENS
RECORDED AT A & M STUDIOS, LOS ANGELES
ENGINEER: ED THACKER
STRINGS ARRANGED BY JEAN ROUSSEL

BASS: WILLIE WEEKS. DRUMS: OLLIE BROWN. PERCUSSION: BOBBY HALL.
GUITARS: JIM CREGAN AND RAY PARKER. KEYBOARDS: JEAN ROUSSEL.
BACKGROUND VOCALS: JUNE D. WILLIAMS, ALEX BROWN AND JAMES GILSTRAP.

WRITTEN BY VAN McCOY AND JOE COBB
U.A. MUSIC LTD.

No. 1 HEARTBREAKER

PRODUCED BY ALLEN TOUSSAINT
RECORDED AT SEA-SAINT STUDIOS, NEW ORLEANS
ENGINEERS: KEN LAXTON AND SKIP GODWIN
MIXED BY JIM CREGAN AT SCORPIO SOUND, LONDON
ENGINEER: DENNIS WEINREICH

BASS: CLYDE TOVAL. DRUMS: HERMAN ERNEST. PERCUSSION: DARRYL LEE QUE.
GUITARS: PAUL BATISTE AND WALTER HARRIS. ORGAN: JAMES BOOKER.
PIANO: ALLEN TOUSSAINT. BACKGROUND VOCALS: LIZA STRIKE,
BARRY ST. JOHN, VICKY BROWN, TONY RIVERS, STU CULVER AND
JOHN PERRY. ADDITIONAL BACKING VOCAL ARRANGEMENT: TONY RIVERS.

WRITTEN BY LINDA LEWIS
SKYLARK-WARNER BROS MUSIC LTD

DREAMER OF DREAMS

PRODUCED AND ARRANGED BY ALLEN TOUSSAINT
RECORDED AT SEA-SAINT STUDIOS, NEW ORLEANS
ENGINEERS: KEN LAXTON AND SKIP GODWIN
MIXED BY JIM CREGAN AT SCORPIO SOUND, LONDON
ENGINEER: DENNIS WEINREICH

BASS: CLYDE TOVAL. DRUMS: HERMAN ERNEST. PERCUSSION: KIM JOSEPH.
GUITARS: PAUL BATISTE AND WALTER HARRIS. ORGAN: JAMES BOOKER.
PIANO: ALLEN TOUSSAINT. BACKGROUND VOCALS: LIZA STRIKE,
BARRY ST. JOHN AND VICKY BROWN

WRITTEN BY ALLEN TOUSSAINT
WARNER BROS MUSIC LTD

MOON AND I

PRODUCED BY JIM CREGAN
RECORDED AT SCORPIO SOUND, LONDON
ENGINEER: DENNIS WEINREICH
STRINGS ARRANGED BY MAX MIDDLETON AND JIMMY HOROWITZ

ACOUSTIC GUITAR: JIM CREGAN. KEYBOARDS: MAX MIDDLETON.

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LIGHT YEARS AWAY

PRODUCED BY JIM CREGAN
RECORDED AT SCORPIO SOUND, LONDON
ENGINEER: DENNIS WEINREICH
STRINGS ARRANGED BY DEREK AUSTIN

BASS: PHILIP CHEN. DRUMS: RICHARD BAILEY. GUITARS: TIM RENWICK AND
WINSTON DELANDRO. KEYBOARDS: DEREK AUSTIN. PERCUSSION: DARRYL LEE QUE.
BRASS: STEVE GREGORY. BACKGROUND VOCALS: TONY RIVERS, STU COLVER
AND JOHN PERRY

WRITTEN BY LINDA LEWIS
SKYLARK/WARNER BROS MUSIC LTD.

MY LOVE IS HERE TO STAY

PRODUCED BY JIM CREGAN
RECORDED AT SCORPIO SOUND, LONDON
ENGINEER: DENNIS WEINREICH
STRINGS ARRANGED BY DEREK AUSTIN

BASS: PHILIP CHEN. DRUMS: RICHARD BAILEY. GUITARS: TIM RENWICK AND
WINSTON DELANDRO. KEYBOARDS: DEREK AUSTIN. BRASS: STEVE GREGORY.
BACKGROUND VOCALS: LIZA STRIKE, BARRY ST. JOHN AND VICKY BROWN

WRITTEN BY LINDA LEWIS
SKYLARK/WARNER BROS MUSIC LTD.

MY FRIEND THE SUN

PRODUCED BY JIM CREGAN
RECORDED AT APPLE STUDIOS, LONDON
ENGINEER: PHIL MCDONALD

SLIDE GUITAR: SNOWY WHITE. ACOUSTIC GUITARS: JIM CREGAN AND ALUN DAVIS.
KEYBOARDS: MAX MIDDLETON. HARMONICA: PETER HOPE EVANS. BACKGROUND
VOCALS: ANNA PEACOCK, BOB BARTON AND LINDA LEWIS

WRITTEN BY ROGER CHAPMAN AND CHARLIE WHITNEY
U.A. MUSIC LTD.

SO MANY MYSTERIES TO FIND

PRODUCED AND ARRANGED BY BERT DECOTEUX
RECORDED AT MEDIA SOUND, NEW YORK
MIXED BY JIM CREGAN AT AIR STUDIOS, LONDON
ENGINEER: PHIL MCDONALD

BASS: BOB BABITT. PERCUSSION: PHIL KRAUS, TED SOMMERS AND JACK JENNINGS.
CONGAS: CARLOS MARTIN. GUITARS: JEFF MIROMOV, JERRY FRIEDMAN,
LANCE QUINN AND JIM CREGAN. KEYBOARDS: DEREK SMITH.

WRITTEN BY LINDA LEWIS
SKYLARK/WARNER BROS MUSIC LTD.

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