



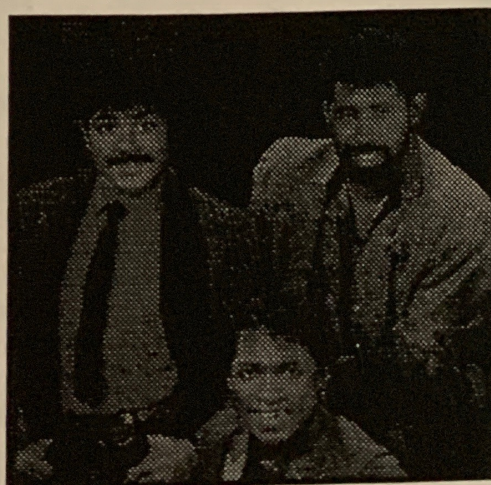
SUPREMES

4th	<i>Empire Theatre</i>	SUNDERLAND
5th	<i>Corn Exchange</i>	CAMBRIDGE
6th	<i>White Rock Theatre</i>	HASTINGS
7th	<i>Derngate Theatre</i>	NORTHAMPTON
8th	<i>Fairfield Halls</i>	CROYDON
10th	<i>St. Georges</i>	BRADFORD
11th	<i>Civic Hall</i>	WOLVERHAMPTON

THE SUPREMES & COMMODORES March U.K. Dates

12th	<i>Guild Hall</i>	PRESTON
13th	<i>Royal Concert Hall</i>	NOTTINGHAM
15th	<i>Princes Theatre</i>	CLACTON (SUPREMES ONLY)
16th	<i>Hexagon</i>	READING
17th	<i>St. Davids Hall</i>	CARDIFF
18th	<i>Leisure Centre</i>	BRENTWOOD
19th	<i>Ritz Theatre</i>	LINCOLN
20th	<i>Theatre Royal</i>	NORWICH

**ALL VENUES
CONFIRMED**



COMMODORES

REVIEW

**PHOTOGRAPHS- Top Left with Jerry and Keith/Bottom left with Andy Speake
Bottom right with Keith Doy. All backstage at Corn Exchange Theatre Cambridge**

By KEITH DOY

CORN EXCHANGE THEATRE CAMBRIDGE 5/3/1994

Saturday, March 5th saw a packed audience at the Corn Exchange Theatre in Cambridge. I arrived with my friend Jerry from Masters Of Music and we took our seats eagerly awaiting the ladies part of the show.



Before too long the lights dimmed and the band kicked off with the fabulous SUPREMES overture which sounded really tight. They gave a taster of just what was to come by running through a selection of the hits from 1964-1977. The audience were now really in the mood and ready to see Scherrie, Lynda & Sundray. The ladies entered from stage right to thunderous applause and they looked fabulous in their sequin costumes.

They opened with "You Keep Me Hangin' On" and then went straight into "Stop! In The Name Of Love". Scherrie took lead on this and she sounded as great as ever. Then came the introductions of the ladies. We



were then treated to a medley of hits which included "Reflections/Where Did Our Love Go/Baby Love and their soul-stirring version of "My World Is Empty Without You" - The audience

loved it, and they let the girls really know it!

Then Sundray took centre microphone and got everybody clapping their hands and singing along to "You Can't Hurry Love" - it's amazing how she can change the sound of her voice from soft and sweet to really raunchy and soulful. She really brings a great new quality to the group and she won the audience over immediately.

Then they left the sixties behind and Lynda gave her fantastic rendition of "Up The Ladder To The Roof" - she did a beautiful performance of the song followed by the trio's beautiful rendition of what has surely become their anthem - "How Do You Keep The Music Playing" with Scherrie's poignant spoken intro. Their triple-leads on this song is just beautiful and it is so nice to now have the studio version available on their fantastic c.d. We then had a real treat when Scherrie sang one of her hits from her pre-SUPREMES days. She did a storming version of "Crumbs Off The table" with Lynda and Sundray providing the backing vocals! it was a really nice addition to their act, and I hope that they will continue to add more new songs to their show because they all have great voices and although the SUPREMES songs are all gems - these diva's voices are all like highly polished diamonds and it's so great to hear them really show off their incredibly individual vocal talents. They closed their half of the show with the classic "Stoned Love" leaving the stage with the audience wanting more - and they let the girls know it!!! This is one of those nights that I will never forget and I would like to send Scherrie, Lynda and Sundray my personal thanks and wish them the best of luck with their terrific new album SUPREME VOICES - the title of which sums up the ladies perfectly. They graciously took the time to pose for photographs and signed autographs for all of the fans that managed to get backstage which included a new friend that I made that night named Andy Speake who joined the fan club recently and I will treasure the photograph you see below. Finally, I have one last message for the SUPREME ladies - Hurry back soon!

Words/Photos: Keith Doy.



By SHARON
DAVIS

THE SUPREMES & THE COMMODORES White Rock Theatre, Hastings

Dry ice, strobes and fireworks announced the three existing Commodores to the stage, leaving the first few rows gagging for air. In fact, the very first time I saw the full, original line-up early in the seventies their appearance on stage was the same! Says much. Dressed in black and white, the trio J. D Nicholas, William King and Walter Orange, backed by the white clad Mean Machine, sweated and girated their way through an energised programme that seemed never-ending. Starting with a disorganised "No Tricks" and an almost indistinguishable "Brick House," the music was ear-breakingly loud as the elongated funk broke up whatever melody the songs held. "Easy" followed, which could easily have been unrecognisable if not popularly known, yet for the new track "Everything Reminds Me Of You," a super ballad, the harmonies were less frenetic and enjoyable. a pot pourri of the Lionel Richie-fronted group's repertoire dominated the show but more titles could happily have been included had not the chosen songs stretched often beyond recognition. Even the beautiful temptress on "Three Times A Lady" was vocally misused, while the poignant "Nightshift" emerged eerily from a further firework burst. Again the song was exaggerated, although the Marvin Gaye tribute was well presented except for the tasteless "Sexual Healing" sequence whilst Jackie Wilson's enormous tribute was sadly confined to a fast, short "Higher And Higher." This provincial performance obviously delighted the audience although on a couple of occasions cries of 'get on with it' were heard during Walter's regular monologues. No doubt about it though, all the artists worked to a sweat; it was a fast-paced, heavy, hard hour-plus, where, I regret, the songs were the victims.

On the other hand, and complimenting perfectly the rough and ready side of the Commodores, the Supremes were

a combination of grace and the inevitable sophistication we've come to expect from this particular line-up. Wearing a contrast of black, mauve and gold laced gowns, this was a personable, intimate forty-five minutes, where Lynda Lawrence, Scherrie Payne and newcomer Sundray Tucker (replacing the 'irreplaceable' Jean Terrell) proved there were mighty voices behind the glamour; in fact, the octaves achieved were staggering, often not requiring a mic. When blended together, they sang as one. When solo, the back-ups were an extension of the one. Opening with an electrifying "You Keep My Hangin' On," the ladies guided us through a tight and vocally stimulating medley that included "Stop! In The Name Of Love" and "Come See About Me." An extremely wise move followed when Lynda introduced her two colleagues and named all the Supreme members from the original line-up, thus dispelling any audience doubt. Fakes beware, your shows are numbered. This trio is cleanin' up! The choreographed routines brought the songs alive, while the interchanging of lead vocals brought a new dimension to the overall sound.

The sixties Supremes were lovingly re-created, although it was the music of the seventies that enveloped me in nostalgia. For example, the sublime "Up The Ladder To The Roof" (taken from "Supreme Voices") with an imaginative, complex new arrangement was a stunner. You see, the beauty of the Supremes' act was the sheer professional approach to it. They enjoyed themselves and that spread across into the audience to be reciprocated, and it's this magical bond, or whatever, that makes a show complete.

The unpretentious forty-five minutes (far too short) closed with the vocally superb "How Do You Keep The Music Playing" (another CD track), while their encore was a funky "Love Child" and "Stoned Love." Although the latter will, in my opinion, always be Jean Terrell's song, this was creatively presented. Yes, the entire set was terrific experience. Thank you ladies.

(SD)

BLUES & SOUL

SCHERRIE, LYNDA & SUNDRAY BACKSTAGE AT READING



