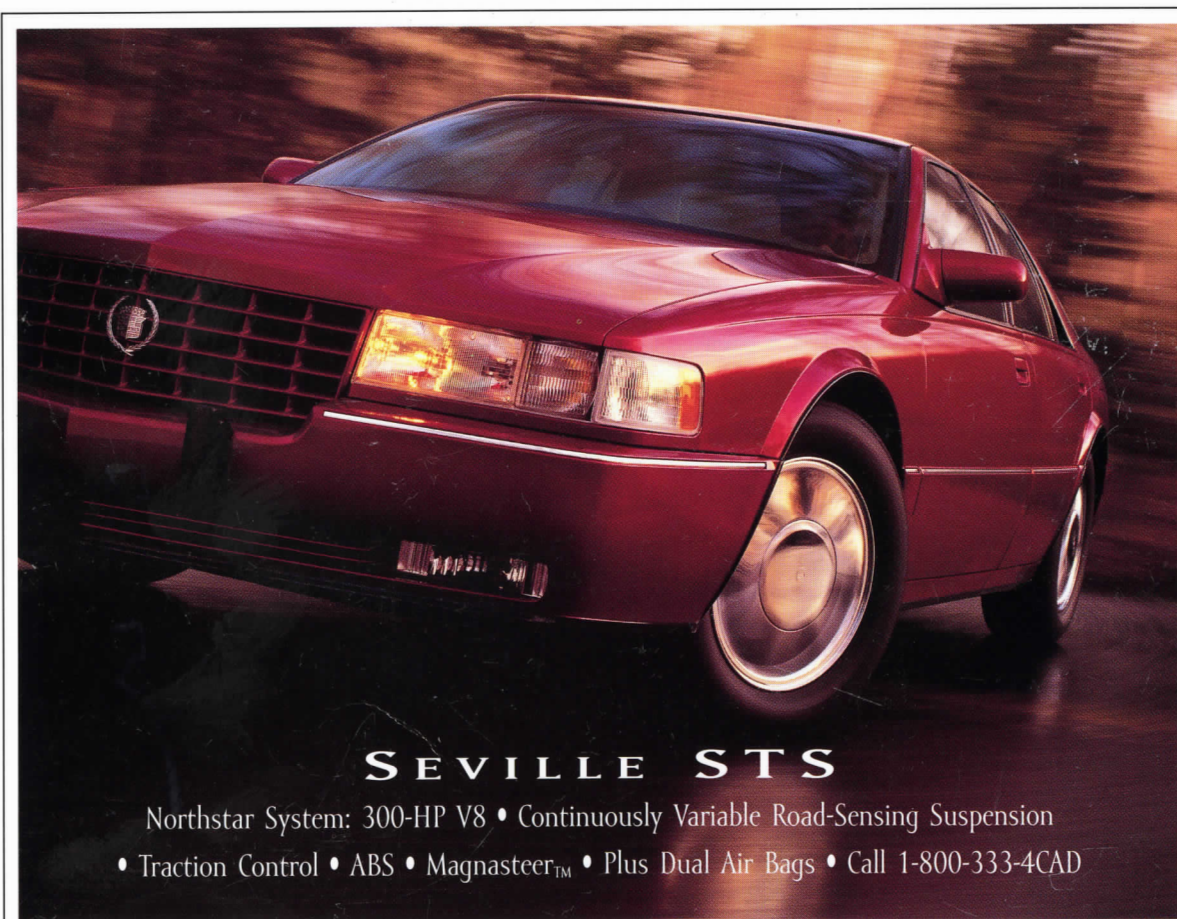


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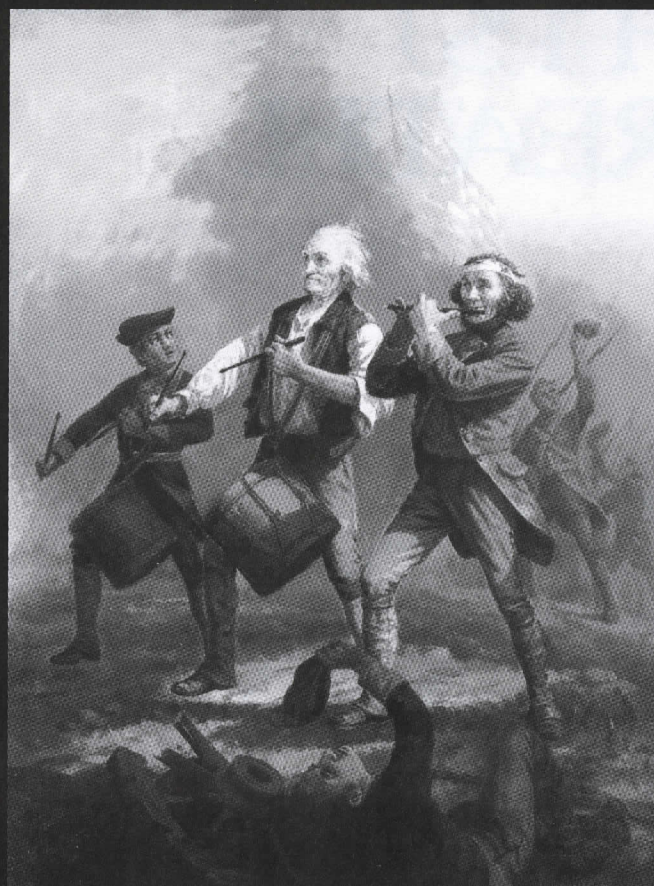
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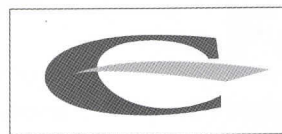
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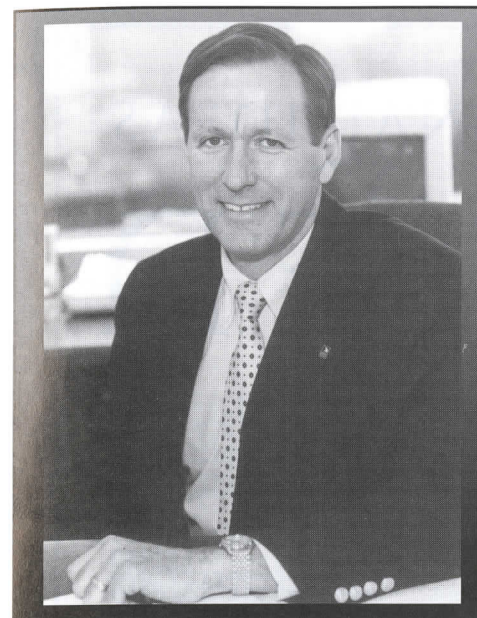
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A Message from the President of Oakland University

Welcome to the 33rd season of Oakland University's Meadow Brook Music Festival.

Oakland University is proud to offer this summer tradition featuring world-class entertainment at our beautiful outdoor amphitheatre. The Meadow Brook Music Festival is an extension of the university's role in serving the community through diverse educational and cultural programming.

While you enjoy your time on the festival grounds today, let me share with you some important news about Oakland University. With student enrollment soaring to a school-record 13,600 students, Oakland is entering a selective growth period, adding programs and state-of-the-art facilities to meet market demands. Our Strategic Plan 1995-2005 is serving as a template for decision-making, assessment and growth.

Major renovations and improvements at Oakland are making this season the most active construction period on campus since the university's beginnings in the late 1950s. This spring we broke ground on a new Honors College, and this fall we will be breaking ground on a new \$29 million Recreation and Athletic Center. Construction of our \$43 million Science and Engineering Complex is expected to be completed early next year.

As a learner-centered, technology-enriched institution, OU is preparing students for a rapidly changing workplace. Across disciplines, we are bringing new information technologies into the classroom to develop the skills that are needed for today's high-performance work environment.

In response to business and industry needs, our School of Health Sciences has added a new M.S. in physical therapy. We have opened a full MBA program at the Oakland University Center-Birmingham, and initiated distance learning partnerships. Graduate students have three new degree options at Oakland: a Ph.D. in applied mathematical sciences, a master of accounting and a master of science in software engineering.

The School of Business Administration and several corporate sponsors are now operating the Center for Family Business, the state's only major resource for the advancement of family-owned businesses. Through its growing technological capabilities, Oakland University is serving as the hub of the Macomb-Oakland Area Network (MOAnet), linking more than 370,000 students via the Internet at more than 50 local public schools and community colleges.

Thank you for participating in the life of our university. With your continued involvement and support, we will play a leadership role in preparing a community of learners for the opportunities of today and tomorrow.

Gary D. Russi
President
Oakland University

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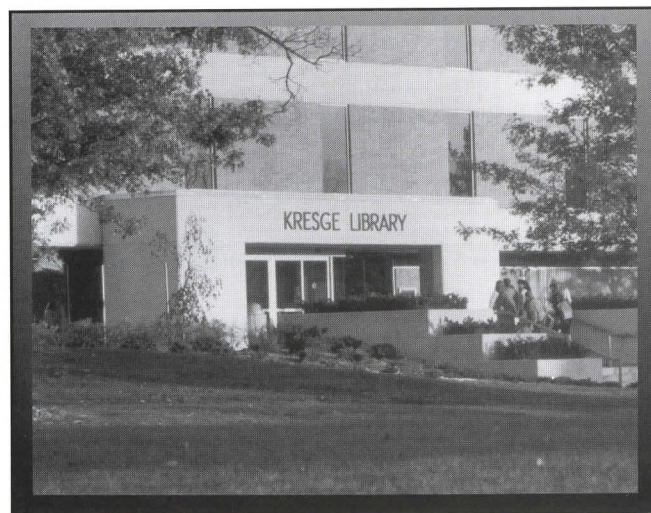
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About Oakland University

The late Alfred G. and Matilda R. Wilson created Oakland University in 1957 when they donated their 1,500-acre estate and \$2 million to Michigan State University to begin a new college in Oakland County. Named Michigan State University-Oakland, the new campus enrolled its first students in 1959. In 1963, its name was changed to Oakland University, and in 1970 the Michigan Legislature recognized the maturity and stature of the university by granting it autonomy. The governor appointed Oakland University's first Board of Trustees in 1970.

Since its beginnings, the university has flourished, emphasizing academic quality, student-centered learning and providing its students with a broad liberal arts education by a nationally recognized faculty.

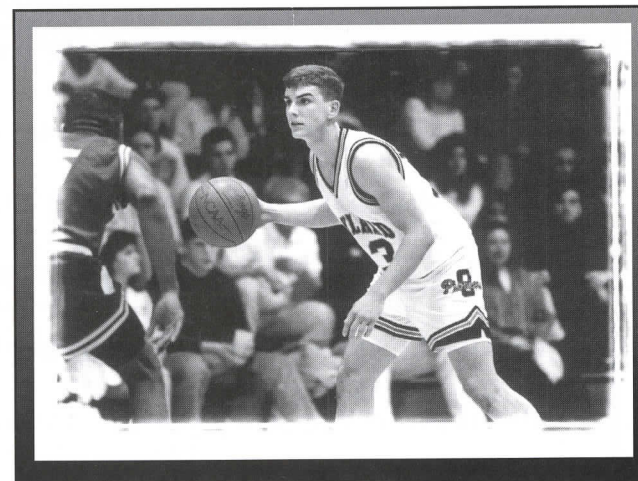
With the millennium approaching, the university is experiencing unprecedented growth. Under the leadership of President Gary D. Russi, student enrollment continues to set new records, reaching 13,600 students, a 3.3 percent increase, in 1995-96. In five years, enrollment has swelled by about 10 percent.



Through a 10-year Strategic Plan launched in 1995, Oakland is embarking on hundreds of new initiatives which support ongoing

growth, technology-enhanced learning, research and development. Highlights include:

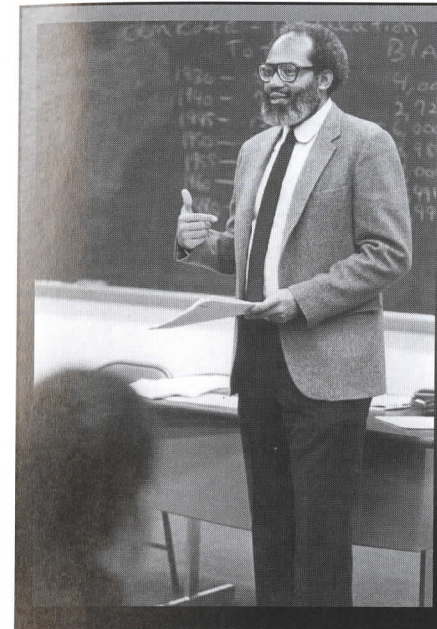
- The Center for Family Business, formed by Oakland's School of Business Administration, the only one of its kind in the state. The center is a partnership between the school and several leading financial, legal and insurance sponsors to offer a wealth of information to family-owned businesses.
- The Michigan Center for Automotive Research (MICAR), overseen by Oakland's School of Engineering and Computer Science, offers specialized courses, interdisciplinary academic collaboration and a merger of applied learning, academic theory and research with a practical orientation.



• A \$29 million Recreation and Athletic Center, scheduled for completion in fall 1998, will include a 3,000-seat indoor arena, 1,000-seat natatorium, a gymnasium, weight training and fitness area, a running track, wellness center and a host of athletic courts.

• A \$43 million Science and Engineering Complex, scheduled for completion in early 1997, will provide state-of-the-art laboratory, office and classroom space.

Dedicated to preparing students for the challenges of a rapidly changing workplace,



the university has major institutes and centers in eye research, wellness, biochemistry technology and international studies. They include the Language Learning Center, which offers refresher courses and special

instruction for global business travelers, and the Institute for Biochemistry and Biotechnology, which assists in developing new biotechnology-related businesses and supports existing Michigan firms through applied research.

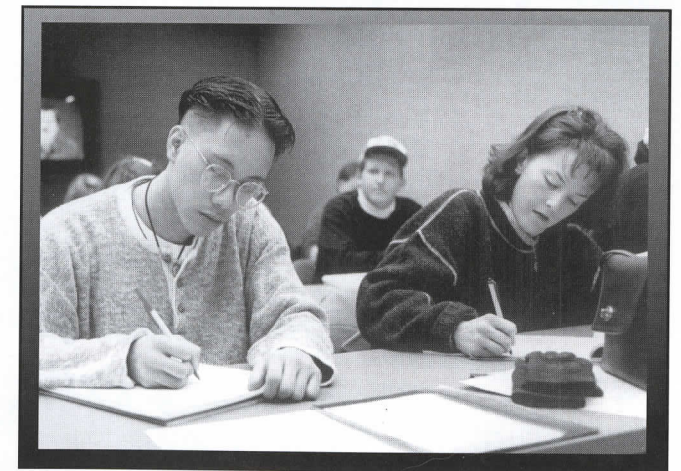
A university-wide commitment to increased diversity among students, faculty and staff is leading to increased recruitment, training and retention. Strong community outreach activities include existing collaborations with the Oakland Technology Park and other area businesses and industry, additional articulation agreements with community colleges, and innovative K-12 partnerships in teacher training, multiculturalism, reading and Beginning School Math, introduced from New Zealand.

OU continues to explore innovative solutions in non-traditional settings as well. Off-campus courses increased 24 percent in 1996, including the School of Education and Human Services' 15 sections at the Macomb University Center, the School of Business Administration's two courses at Comerica

Bank, a School of Engineering and Computer Science course at General Dynamics and Oakland's first Distance Learning program at Northwestern Michigan College University Center in Traverse City.

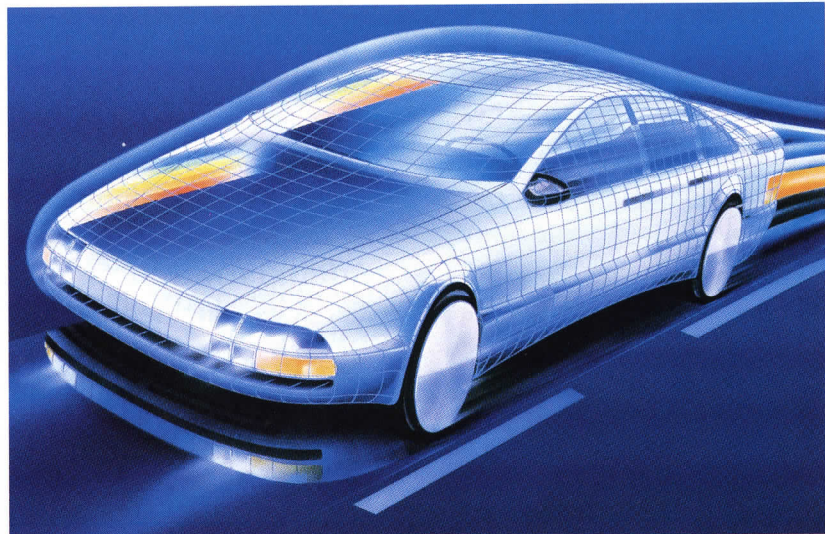
Cultural attractions are in abundance at Oakland University. Our main attractions include dozens of performances through the Department of Music, Theatre and Dance, Meadow Brook Art Gallery, Meadow Brook Hall (historic 100-room Tudor mansion and former home of Oakland's benefactors), and Meadow Brook Theatre, a professional theatre company. Special events include the Concours d'Elegance classic auto show and the Christmas Walk, made possible by volunteers and significant corporate support.

Oakland is organized into six major academic units, which include the College of Arts and Sciences, and the schools of Business Administration, Education and Human Services, Engineering and Computer Science, Health Sciences and Nursing. They offer undergraduate programs in 71 areas with master's and doctoral programs in 42 areas.



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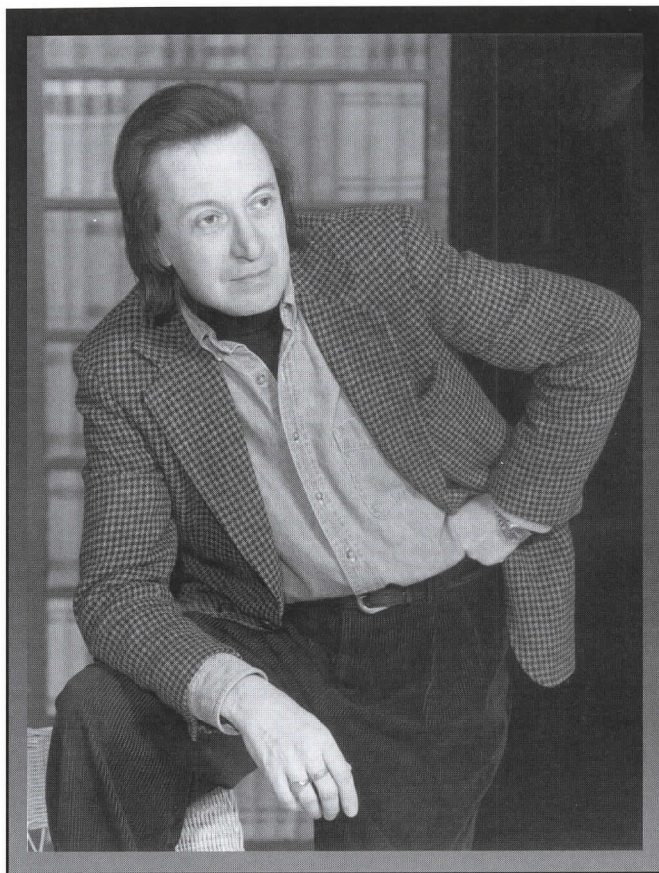
It Was A Very Good Year!

"Exciting, challenging and hugely entertaining modern theatre" featuring 'plays of passion' are what audiences can expect to experience from Meadow Brook Theatre under the stewardship of its new artistic director, Geoffrey Sherman. Sherman, the third artistic director in Meadow Brook's thirty-year history, is making it clear that the Rochester-based venue will not be conducting "theatre as usual" --in the artistic or business sense.

The 1995-96 season, which began in September with a stage version of Alexandre Dumas' adventure classic *The Three Musketeers*, has been an eclectic one. This mixed bag of offerings is indicative of Sherman's style as an artistic director, a style sure to be appreciated by area theatre-goers.

"I've been renowned in the past with audiences of theatres I've run for coming up with the old, Monty Pythonesque 'and now for something completely different,'" says Sherman. "I'm hoping to surprise, not to shock, but to surprise. When a subscriber comes in through the door, I want them to see something different from what they saw the preceding month. I'd like them to get as varied a diet as possible."

Geoffrey Sherman, born and raised in England, brings a wealth of experience to Meadow Brook after four years as artistic director of Oregon's Portland Repertory Theatre. Prior to that, he held the same post with the Off-Broadway Hudson Guild Theatre where he won two OBIE awards as well as numerous

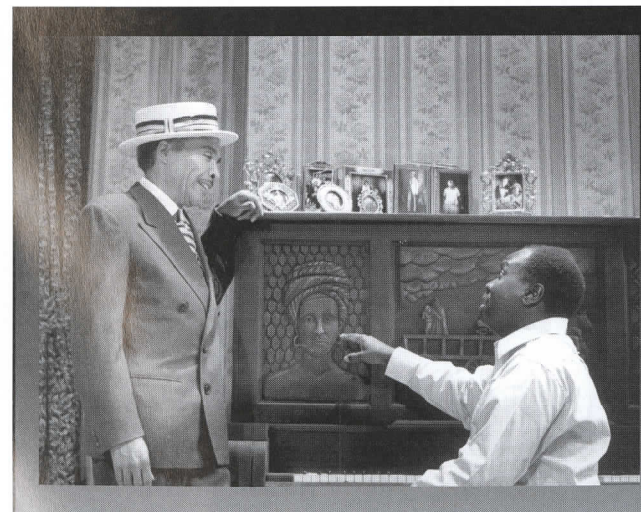


nominations for Drama Desk, Outer Critic's Circle and Audelco awards. Before coming to this country, Sherman enjoyed a distinguished career as a freelance director.

Sherman's dream of a "varied diet" for his Meadow Brook audience is a vision that has proven popular with patrons and critics alike. In a season filled with everything from historical serio-comic pieces, like the crowd-pleasing *Camping With Henry and Tom* to August Wilson's moving Pulitzer Prize-winning drama, *The Piano Lesson*, the quality of each production has been consistently high. *The Piano Lesson* brought director Debra L. Wicks and a stellar cast from around the country to the Meadow Brook stage where they garnered a four-star review from the hard-to-please *Detroit Free*

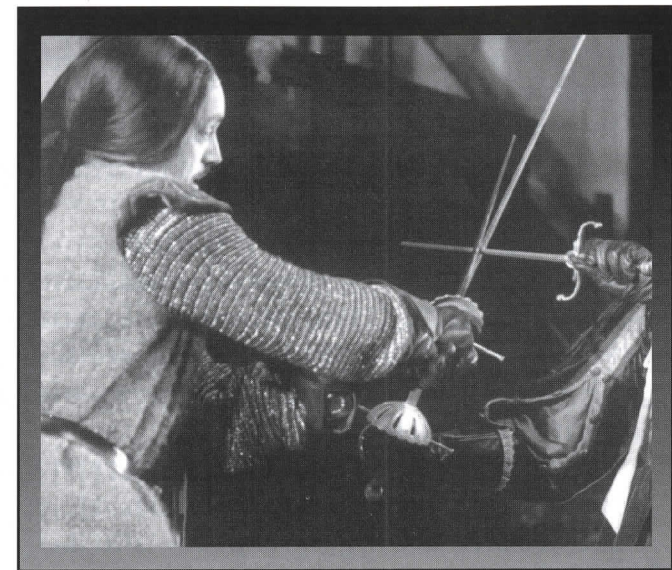
Press. The same newspaper noted the "exceptional actors" and "very sharp direction" evident in *Lend Me A Tenor*, an outrageous farce which managed to make comedy look easy--never an easy feat.

Meadow Brook Theatre, the largest theatre company in the state of Michigan and possessed of a subscriber base of 10,000, is looking to expand not only its artistic reputation but its presence in the community as well. A supporter of the concept of theatre as enrichment, Sherman is especially excited about Meadow Brook's growing outreach programs. Recently, actors from *The Piano Lesson* took the play into Pontiac schools. A number of students later attended the show at Meadow Brook, coming to the performance with a better understanding of the work and a vital interest in what they were seeing. Meadow Brook also has established a council of high school and middle school drama and English teachers to help the Theatre establish programs that are curriculum-based and executable within the framework of the school system.



The Theatre's goal is to educate school children into the fact that theatre is not threatening. Sherman added, "It (theatre) is not just the

preserve of the exceedingly rich or the exceedingly erudite, but is in fact a really warm, welcoming place to be."



Next season, Meadow Brook also will introduce a young playwright's program, which will send playwrights and other theatre professionals into the classroom to teach students about their craft.

"The writing of a play can be applied into many disciplines, not purely English and drama, as a literacy tool. As a tool to teach kids how to write in general, how to read," said Sherman. Ultimately, he hopes to see young peoples' work on the Meadow Brook stage, initially in terms of stage readings and then later in full fledged productions.

This season, Meadow Brook has redoubled its efforts to reach out to audiences. "Our goal is to create a more intimate rapport with theatre-goers," said Sherman. "We need to constantly demonstrate--with deeds--how important they are to us."

It is not unusual to see Sherman himself step out onto the stage before a performance and share a remark or anecdote with the audience. Post-performance "Talk Backs" have been created to give audience members a

chance to discuss the play with Sherman. Attendance at the "Talk Backs" has increased steadily over the course of the season, a trend that Sherman believes will create an enhanced theatre experience for better informed audience members.

"I believe that the theatre is entertainment first, of course, but it's a learning community, or it can be a learning community, where we all learn from each other," said Sherman. I think it's very, very important that our artistic policy is...driven by both audience and artistic (considerations)."

Meadow Brook also is looking towards the possible creation of a permanent acting company whose membership will change once every season rather than each month, which is how it stands now. According to Sherman, American audiences rarely get to see one actor's work progress over a season, taking shape and changing with each new performance.

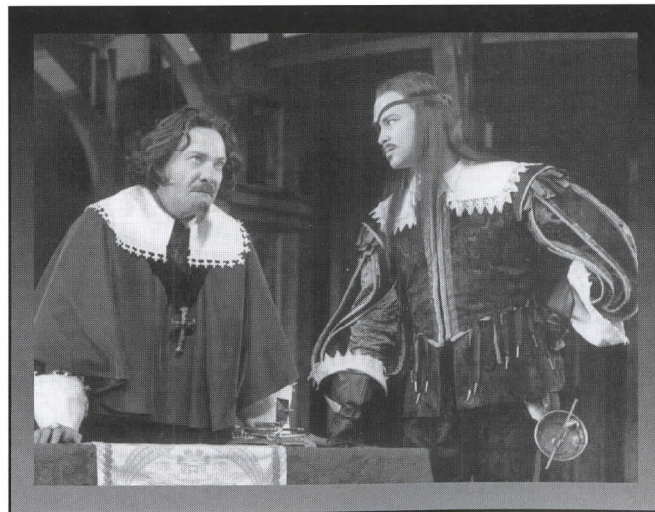
"One of the fascinating things about similar theatres in England is that they do have permanent companies and their actors are stretched in the best possible sense of the word over a season. The audience gets to see something of the magic that can be created by seeing an actor really going

through his or her paces in the creation of a character."

For Sherman, the 1996-97 season will be one for building on successes and creating new theatrical opportunities, fulfilling both artistic and audience expectations. By all accounts, Sherman is excited about the future of Meadow Brook Theatre.

"I'm looking to move forward," said Sherman. "I'm looking to expand. I'm looking to create an even stronger vibrancy. I believe that we've got off on the right foot and we now have to look ahead to expanding our audience, to keeping the same people who have been coming here all these years coming back for more and adding to that number. And I think that anybody who has walked through the doors of the theatre and been entertained in their lives should try coming back here, if they haven't been for a while, to see what's new on stage. I would encourage people who are reading this article to give it a try. Give it a try and then I'm willing to bet-how much? I don't know. We're a not-for-profit theatre. But I'm willing to bet that they'll keep coming back."

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Meadow Brook Theatre's 1996-97 Schedule

September 18 - October 27 • Side-Splitting Comedy
BEAU JEST by James Sherman

October 16 - November 17 • Side-Splitting Sequel
JEST A SECOND by James Sherman

November 29 - December 29 • Holiday Tradition
A CHRISTMAS CAROL by Charles Dickens

January 8 - February 2 • Spine-Tingling Ghost Story
THE WOMAN IN BLACK by Stephen Mallatratt

February 12 - March 9 • Real Life Drama
I AM A MAN by OyamO

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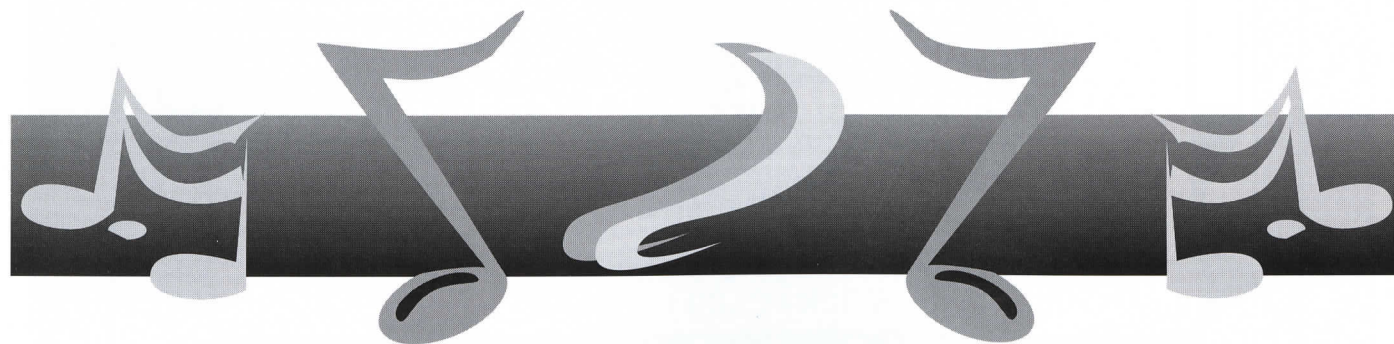
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We are grateful to Marge and Fred Hubacker for chairing the 1996 Meadow Brook Theatre Executive Committee. Oakland University has been fortunate to attract dedicated and talented leadership for the Meadow Brook programs for more than 30 years. This community leadership has enabled the Meadow Brooks to continue and to thrive through the support of our volunteer committee's dedicated fundraising efforts. The funds provided through the efforts of the university's friends, like the Hubackers, are the difference between programs which would be barely viable and the Meadow Brooks of today, which are still among Oakland University's most visible public programs.

We are most appreciative of the Hubackers' efforts on our behalf and are very grateful to the hundreds of volunteers who have made our programs healthy and strong since 1964.

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Left to right: Roxanne Kolar, Terry Saliccioli, Jan Marshall, Sue Ankeny, Jane Mosher
(Not pictured: Gena Helmstetter, Melka Hulen, Cheryl Lazzeri, Marsha Rogers, Marie Tamburo)



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Festival Women's Committee Annual Fashion Show August 20, 1996

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PAST CHAIRPERSONS

The best in classical and popular music performances is the standard to which the Music Festival has aspired since its inception in 1963. Much of the success of the Music Festival is attributed to the achievements of the Chairpersons of the Meadow Brook Executive Committee. Some highlights of this leadership during the past 28 seasons is portrayed in the following pages.



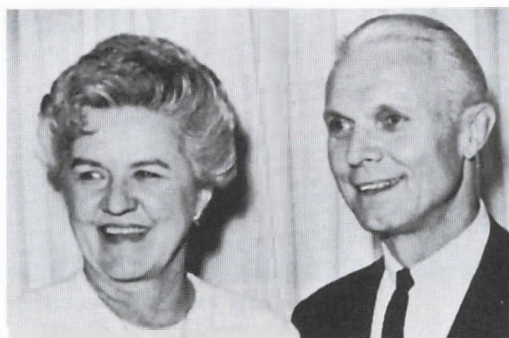
Mr. and Mrs. Semon Knudsen
Chairpersons 1964

Meadow Brook is established as the summer home of the Detroit Symphony Orchestra...twelve classical symphonic concerts under the direction of Sixten Ehrling...Howard C. Baldwin Pavilion built.



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965

Eighteen classical symphonic concerts...Robert Shaw heads the Summer Music School...permanent seating added to the Pavilion...Trumbull Terrace built.



Mr. and Mrs. Ben D. Mills
Chairpersons 1966

Thirty-five classical symphonic concerts...Karl Haas is artistic consultant...Istomin-Stern-Rose Trio and New York Pro Musica are artists-in-residence...new Adams Road exit designed for southbound traffic.



Mr. and Mrs. James O. Wright
Chairpersons 1967

Expansion of Pavilion stage house and Trumbull Terrace...permanent box office built...Summer Music School continues its third season under the direction of Robert Shaw.

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PAST CHAIRPERSONS



Mr. and Mrs. Virgil E. Boyd
Chairpersons 1968

Festival undertakes first venture into field of dance...American Ballet Theatre begins two seasons of appearances...Roger Wagner leads the summer choral music program...James Levine conducts concert performance of Verdi's "Rigoletto."



Mr. and Mrs. Marvin L. Katke
Chairpersons 1969

Appearance of the New York Philharmonic...master classes and appearances by James Levine, Vladimir Ashkenazy and Itzak Perlman.



Mr. and Mrs. E. M. Estes
Chairpersons 1970

Dramatic departure in programming...popular music attractions are added...Al Hirt...Ramsey Lewis Trio...American Ballet Company concerts...dessert parlor added to Trumbull Terrace.



Mr. and Mrs. John J. Riccardo
Chairpersons 1971

More popular and variety attractions...Ella Fitzgerald...Stevie Wonder...Judy Collins...Royal Winnipeg Ballet...expansion of stage house lighting...new restroom facilities on south lawn area.

PAST CHAIRPERSONS



Mr. and Mrs. William P. Benton
Chairpersons 1972

Over 40 symphonic, pops, ballet and modern dance events scheduled...New York Philharmonic...hillside recontoured to expand seating...Doc Severinson...Ferrante & Teicher.



Mr. and Mrs. Robert D. Lund
Chairpersons 1973

22 pops attractions and 17 classical concerts...National Ballet...Vladimir Ashkenazy named artistic adviser...stage house rigging and backstage facilities are improved...Fiedler...Kostelanetz...Previn.



Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974

Oakland University celebrates its 15th year...a week of jazz added...Benny Goodman...Earl "Fatha" Hines...improvement of Trumbull Terrace...San Francisco Ballet.



Mr. and Mrs. Donald E. Petersen
Chairpersons 1975

Tchaikovsky marathon...Pennsylvania Ballet...children's and matinee concerts added...Aldo Ceccato named music director...Paul Paray returns...improvement of box office.

PAST CHAIRPERSONS

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Mr. and Mrs. James McDonald
Chairpersons 1976

Modern Dance Festival...Beethoven marathon...Musica Aeterna begins three seasons of guest appearances...Women's Committee activities expanded...Barry Manilow...Oscar Peterson.



Mr. and Mrs. John C. Secrest
Chairpersons 1977

More than 50 concerts in 12 weeks...Royal Danish Ballet...party tent added...luncheon in the English Garden at Meadow Brook Hall benefits the Women's Committee...improvement of the sound system, the entrance, and the grounds.



Mr. and Mrs. Richard A. Vining
Chairpersons 1978

Klaus Tennstedt and Vladimir Ashkenazy conduct...New York Pro Arte Chamber Orchestra...Leslie Browne and Patrick Bissell of "Turning Point" appear with The Ballet Repertoire Company...Women's Committee reorganized.



Mr. and Mrs. Bennett Bidwell
Chairpersons 1979

Neville Mariner named artistic director...Eliot Feld Ballet...Detroit Symphony Chamber Orchestra...Treble Clef Gift Shop opened on Trumbull Terrace...appearances of Victor Borge, Della Reese, and "Four Girls Four" benefit the Women's Committee.

PAST CHAIRPERSONS



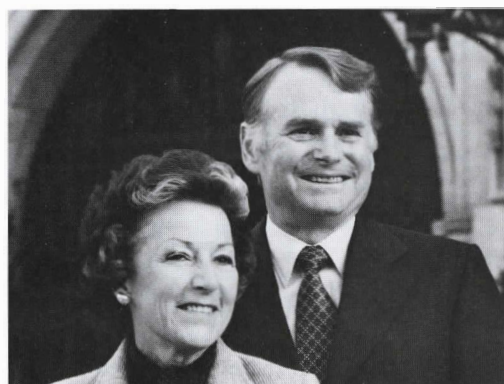
Mr. and Mrs. Roger Smith
Chairpersons 1980

Eric Leinsdorf conducts the Chicago Symphony Orchestra...Jazz Jamboree with Lionel Hampton, Buddy Rich and Woody Herman...Loretta Lynn...Neville Marriner conducts Minnesota Orchestra.



Mr. and Mrs. Gerald Greenwald
Chairpersons 1981

Oakland University welcomes new president, Dr. Joseph E. Champagne...Increased number of Detroit Symphony Orchestra concerts and variety attractions...James Galway and Cleo Laine...Phil Donahue...Barbara Mandrell...Women's Committee sponsors major fund-raiser, The Meadow Brook Fair.



Mr. and Mrs. Harold A. Poling
Chairpersons 1982

Season opens with Bychkov conducting Detroit Symphony Orchestra...Fireworks each night Fourth of July weekend...Kris Kristofferson...Judy Collins...Andy Williams...Women's Committee raffles car...season closes with "Hooked on Classics" and spectacular light show.



Mr. and Mrs. F. Alan Smith
Chairpersons 1983

20th Season of concerts...Ehring, Babini and Staples repeat opening performance of 1964...Neville Marriner's final season as artistic director...First Festival Women's Fashion Show Benefit.

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PAST CHAIRPERSONS



Mr. and Mrs. Stephan Sharf
Chairpersons 1984

The very first musical at Meadow Brook, seven performances of "Oklahoma"...Blue Grass Marathon...U.S. Marine Band...Cleveland Orchestra...more picnic tables...walkie-talkies for staff...changed Sunday DSO concerts to 6:00 p.m.



Mr. and Mrs. Louis Ross
Chairpersons 1985

Another musical, "Chorus Line" is a great success...San Francisco Ballet returns...Canadian Brass makes debut appearance...Neville Mariner returns with London Symphony...improvements in sound and light panel...new asphalt path to pavilion...DSO conductors include Berglund, Semkow and Skrowaczewski.



Mr. and Mrs. John R. Edman
Chairpersons 1986

Zubin Mehta conducts the Israel Philharmonic during the 50th Anniversary U.S. Tour...one of Liberace's last performances...New York Philharmonic with Leonard Bernstein...renovation of Trumbull Terrace, expanded restroom facilities...handrails for the handicapped.



Mr. and Mrs. Harold Sperlich
Chairpersons 1987

London Symphony...two performances of Academy of St. Martin in the Fields with Neville Mariner...Boston Pops Esplanade Orchestra...No fireworks...upgraded sound and light panels...new patio furniture on Trumbull Terrace...resurfaced blacktop paths.

PAST CHAIRPERSONS



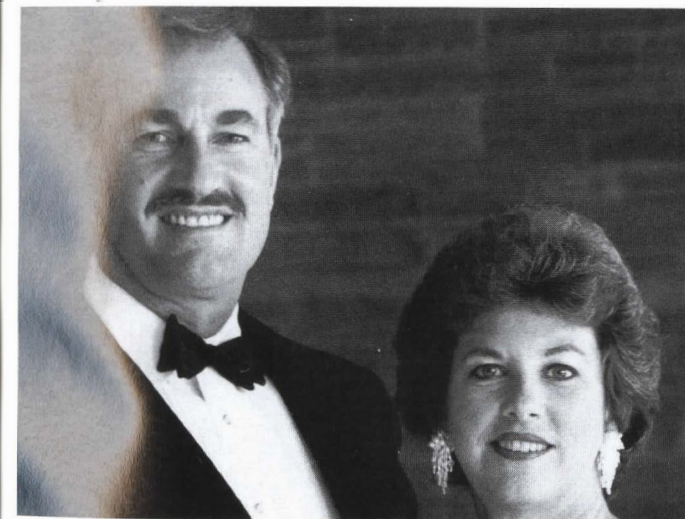
Mr. and Mrs. Philip E. Benton Jr.
Chairpersons 1988

Highlights of the 25th Season included three visiting orchestras...the opening of the new Treble Clef Gift Shop...a week of "Carousel" and the largest number of concerts in Meadow Brook history.



Mr. and Mrs. Lloyd Reuss
Chairpersons 1989

Five performances of "Annie" starring JoAnne Worley...Royal Danish Ballet appeared in June...expanded Children's Concert series...and Maestro Herbig's last summer as music director of the Detroit Symphony Orchestra.



Mr. and Mrs. Richard E. Dauch
Chairpersons 1990

Highlights of the 27th season included the introduction of "Family Nights," "Bye Bye Birdie" and three nights of Laser Lights.



Mr. and Mrs. Stanley A. Seneker
Chairpersons 1991

Introduction of Meadow Brook Gardens...Boston Pops...Mel Tormé and Cleo Laine...Neeme Järvi's first summer as DSO music director.

PAST CHAIRPERSONS



Mr. and Mrs. William Hoglund
Chairpersons 1992

Transitional year...Olympia Arenas, Inc. assumes management of Festival... Dolly Parton launches successful season... Mormon Tabernacle Choir very well received.



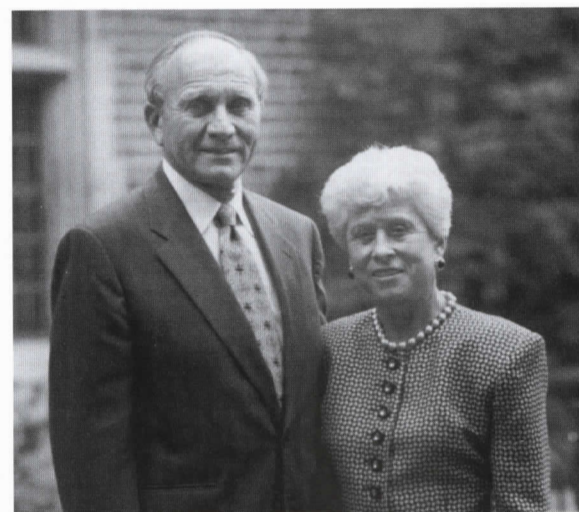
Mr. and Mrs. Dennis K. Pawley
Chairpersons 1993

Additional major improvements throughout the facility...expansion and renovation of south restrooms...diverse schedule includes "Bugs Bunny on Broadway," James Brown, Dwight Yoakam, 10,000 Maniacs and Peter, Paul & Mary.



Mr. and Mrs. Edward E. Hagenlocker
Chairpersons 1994

Arena Associates, Inc. assumes management of the Festival. Varied programming mix includes: Ricky Van Shelton, Paul Anka, Art Garfunkel, Ballet Gran Folklorico de Mexico and more children's concerts.



Mr. and Mrs. L. Gene Stohler
Chairpersons 1995

Barry Manilow, Roger Whittaker, Weezer and the triumphant return of the Detroit Symphony Orchestra highlight a varied popular 32nd season.

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JOAN ARMATRADING/RICHARD THOMPSON
with Susan Werner

LITTLE ANTHONY & THE ORIGINAL IMPERIALS
with Little Eva/The Marcells/Lou Christie
and The Rock & Roll Reunion Band

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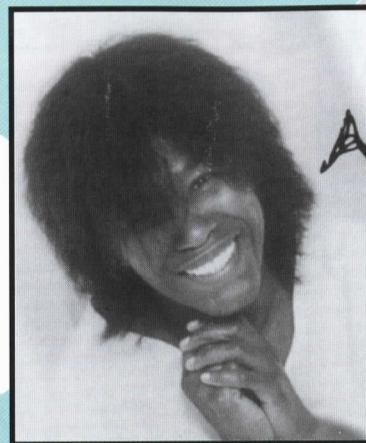
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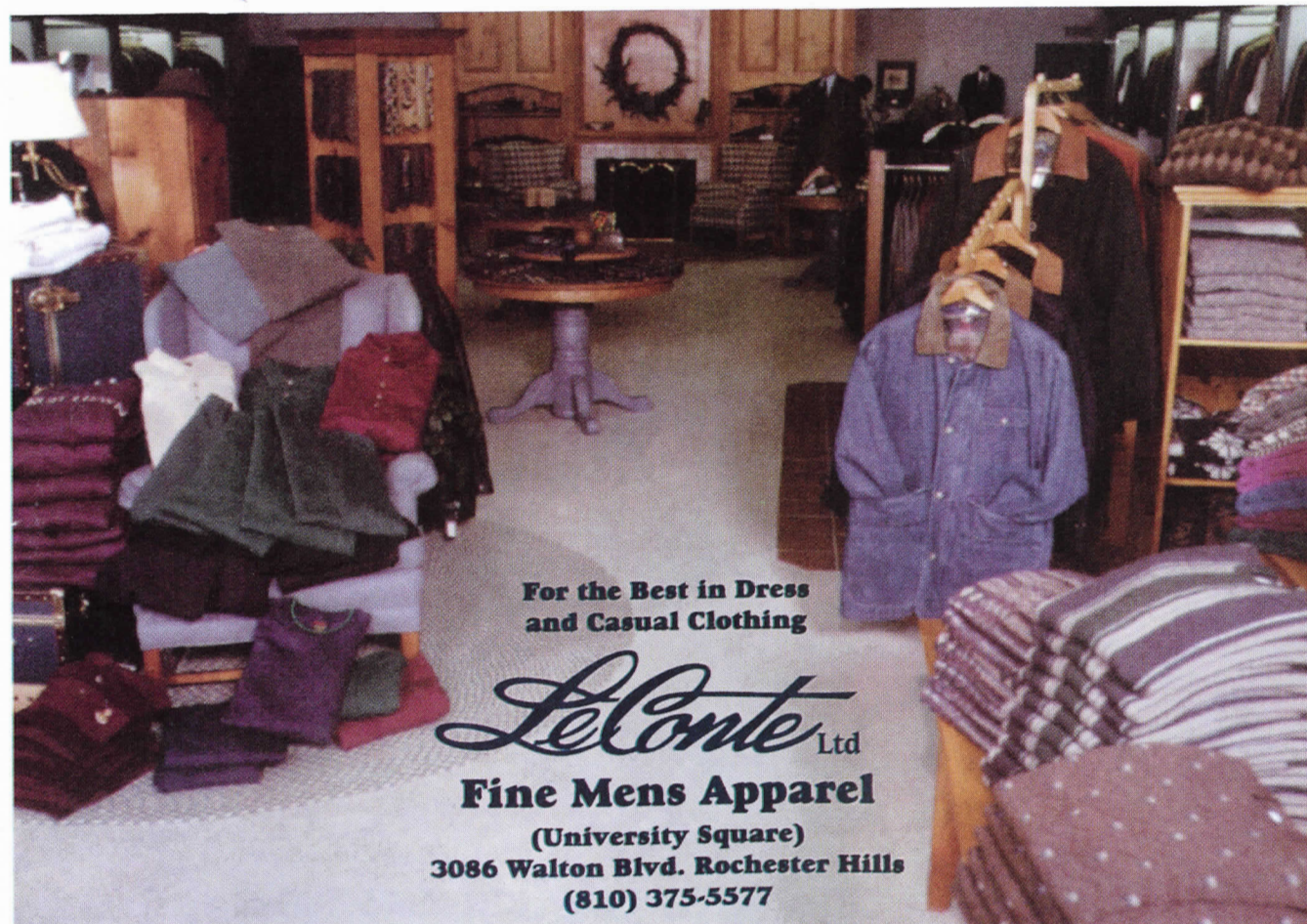
July 2, 1996

Joan Armatrading/ Richard Thompson with Susan Werner



The music of singer/songwriter Joan Armatrading captures all the nuances of her West Indian birthplace and British upbringing. A little soul, a little jazz and a little reggae in tandem with introspective lyricism and expressive vocals have been the Armatrading hallmark since her 1975 debut, *Back To The Night*. Subsequent releases throughout her 20-year recording career include *Show Some Emotion*, *Me, Myself, I*, 1983's *The Key* (which yielded the U.S. top 40 single "Drop The Pilot"), *Sleight of Hand* and *The Shouting Stage* featuring Mark Knopfler of Dire Straits.

The self-taught pianist/guitarist has attracted a host of other spectacular musicians as sidemen and collaborators, as evidenced by her latest release, *What's Inside*. Joining the singer for this outing are Darryl Jones (Rolling Stones), King Crimson's Tony Levin, Manu Katche from Sting's band and the ever-present Benmont Tench from Tom Petty's Heartbreakers. Co-headlining the show is British folk-rock musician Richard Thompson, best known for his eclectic instrumentation and song styling.

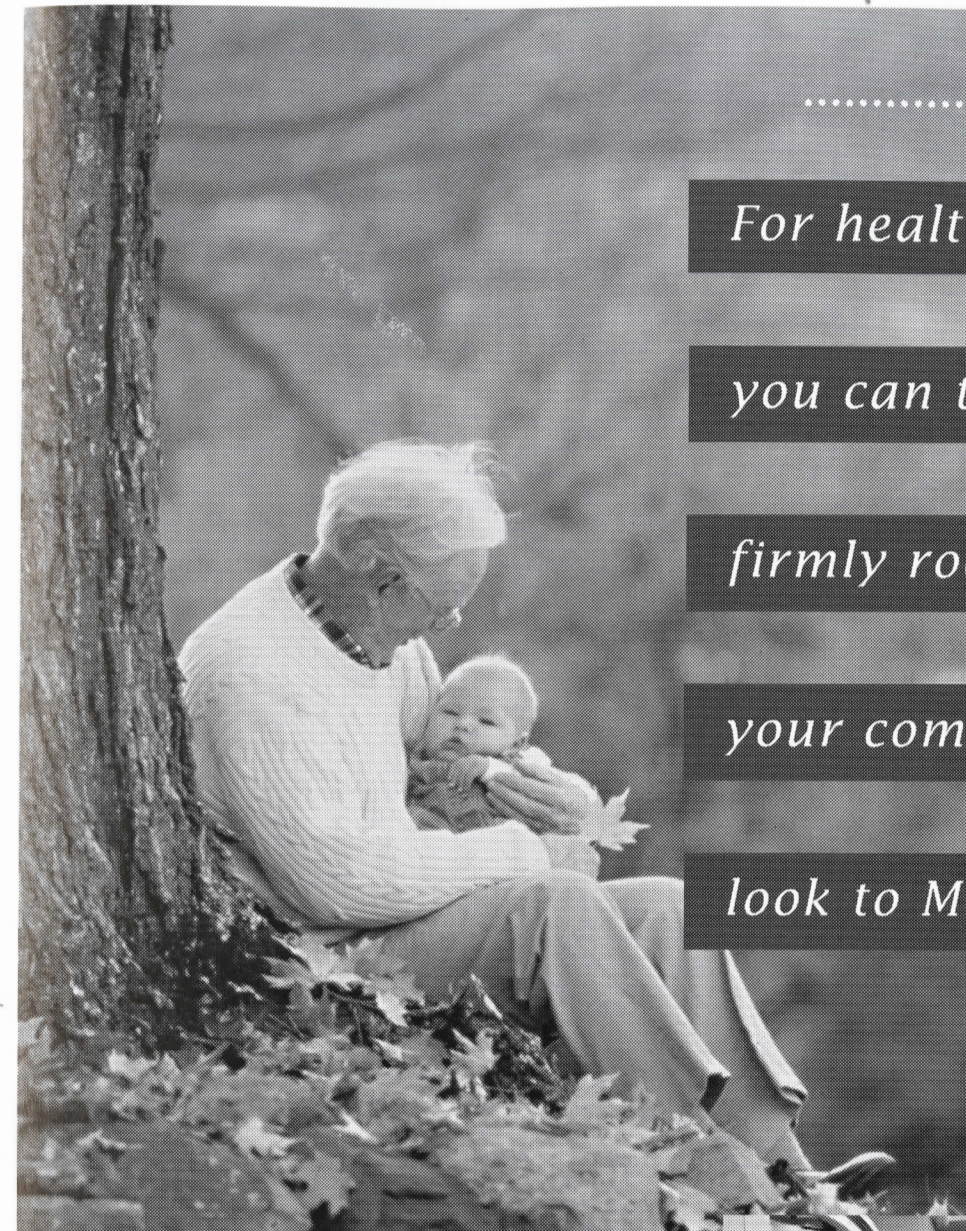


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July 5, 1996

Little Anthony & The Original Imperials with Little Eva/The Marcells/ Lou Christie and the Rock & Roll Reunion Band



LITTLE ANTHONY & THE IMPERIALS: Long before Luther, Teddy or the new breed of R&B romantics, the sweet tenor of '60s' crooner Little Anthony provided the soundtrack for young love and youthful longing. Little Anthony kept us goin' out of our heads, but he made us feel better when things "Hurt So Bad." He knew how it felt to be an outsider, waking up with tears on our pillow; and he expressed those emotions with universal compassion in a plaintively soulful falsetto backed by soaring orchestration. The Imperials (originally the Chesters) with lead singer Anthony Gouridine, came to the attention of pioneer rock DJ Alan Freed via their 1958 two-sided debut, "Two People In The World" / "Tears On My Pillow." Thanks to intensive airplay by Freed, the single became one of the first million sellers of the rock era, followed shortly thereafter by the Top 30 novelty hit "Shimmy Shimmy Ko-Ko-Bop." The group later teamed with producer Teddy Randazzo, who masterminded their biggest hits, "Going Out Of My Head," "Hurt So Bad," "I'm On The Outside (Looking In)" and "Take Me Back." Group members Anthony Gouridine, Ernest Wright, Jr., Clarence Collins and Sammy Strain (ex- O'Jays vocalist) reunited in 1992 for an oldies show at New York's Madison Square Garden. The intended one-time event led to a permanent reformation.

LITTLE EVA: What's the going rate for babysitters? Try a few dollars per hour and a recording contract. That's how vocalist Little Eva broke into the business, minding the kids for songwriters Carole King and Gerry Goffin. The talented duo discovered Eva's potential as she sang to the children around the house, and decided her's was the perfect voice for a tune they were crafting. A new star was born in the Goffin household as Little Eva's recording of "The Loco-motion" took her from diapers to diva in about 2 minutes and 30 seconds. Follow-up singles weren't quite on track, but one was all she needed to rock the '60s music cradle.

THE MARCELLS: Once in a blue moon, there comes a brief but unforgettable rock 'n' roll moment. At the height of the doo-wop era, that moment occurred in 1961 when a quintet known as The Marcells blended the explosive lead of singer Cornelius Harp with the earth-trembling sonic bass of Fred Johnson. The vocal interplay woven into and around a background chorus of near-gospel fervor transformed the 1934 Rodgers and Hart love ballad, "Blue Moon," into a rock-soul tour de force. A year later the group unleashed another masterful remake, the 1931 Tin Pan Alley composition "Heartaches." The Marcells were rock history by the end of 1962, but their shining moment left the popular music scene a lot brighter.

LOU CHRISTIE: Growing up outside Philadelphia, classical music student and singer Lou Christie was probably destined for stardom. Nonetheless, when he made the switch to rock 'n' roll he further sealed his fate by taking on a clairvoyant, Twyla Herbert, as his songwriting partner. (Herbert claimed to be able to read the future, and predict which of their collaborations would be hits!) And while a 1964 Army stint landed him amidst the gold of Fort Knox, that was nothing compared to the precious metal he collected throughout his career. With a melodramatic tenor-to-falsetto vocal range, Christie released a string of hits between 1963 and 1969 including "The Gypsy Cried," "How Many Teardrops," "Rhapsody in the Rain" and the million-plus seller, "Lightning Strikes." Christie resurfaced in 1989 contributing the country-flavored "Beyond The Blue Horizon" to the soundtrack for the Dustin Hoffman/Tom Cruise film, "Rain Man."



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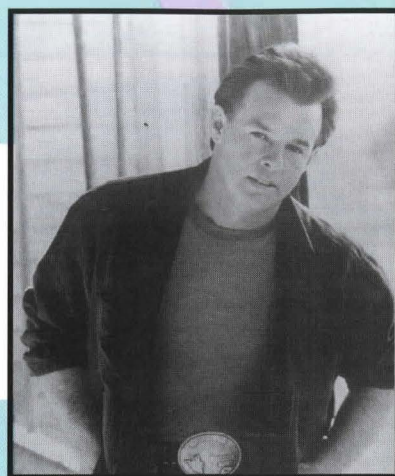
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July 10, 1996

Sammy Kershaw

with Doug Supernaw



The hit TV show *Saturday Night Live* once boasted a satirical character known as "Cajun Man." But if a true Cajun man is what you crave, then turn off the tube and tune into "The Real Deal," Sammy Kershaw. The Louisiana native has taken Nashville by storm with his uncomplicated, uncompromising Bayou-styled country cool.

With a deeply-ingrained love of country music, instilled by a devoted mother, Kershaw's career began to take root at age 12 when he went to work as an apprentice roadie for a local entertainer. The youngster gained a first-hand education about the music business, and soon found himself opening shows for several of his idols, including the legendary George Jones.

Despite a few missteps along the way, Kershaw learned a lot from his mentors, and officially arrived on the scene in 1991 with his debut release, *Don't Go Near The Water*. The album and performer were overwhelmingly embraced by critics and fans alike; Kershaw's vocal style and well-chosen material drew favorable, flattering comparisons to the greatly-admired George Jones. The 1993 follow-up, *Haunted House*, elicited equally positive response and set Kershaw on the platinum path. Now came the challenge: what next?

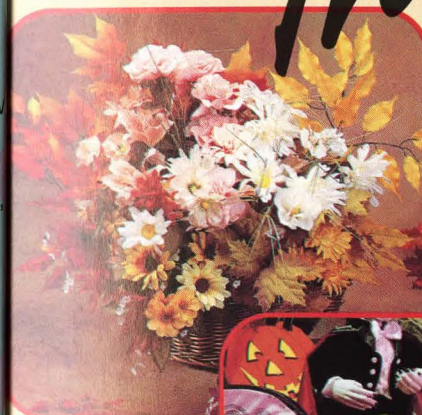
Switching tracks could have been risky business in lesser hands, but Kershaw admirably rose to the test with *Feelin' Good Train*. That release owed less to the old masters of Kershaw's childhood and more to the young turks of the contemporary country groundswell. There's a lot of blues, a few ballads and some social consciousness in this mix, as well as a taste of what Kershaw refers to as "Southern fried rock 'n' roll!" Always good for a surprise, he brought in a new producer for his latest, *Politics, Religion And Her*, giving a fresh perspective on new songs like "Meant To Be" and the humor-filled "Vidalia."

In spite of his ever-increasingly busy schedule, there's one aspect of "women's work" Kershaw relishes. He loves to cook, particularly when it comes to Cajun kitchen specialties! He's even considering opening his own Cajun restaurant. But Chef Prudhomme needn't worry... Kershaw's immediate plans are to keep cookin' in the studio and on stage heating up audiences and spicing up the country music scene like a true Cajun king!



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July 11, 1996

The Black Crowes

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1996 could also be an Olympic year for Atlanta's hard-rocking, high-flying Black Crowes. The Robinson brothers, Chris and Rick, along with bandmates Steve Gorman, Johnny Colt, Marc Ford and ex-Detroiter Eddie Harsch, are hoping to qualify for a few more gold and platinum sales medals with the release of their latest, *Three Snakes and One Charm*. The release showcases the Crowes' traditional mix of rock, blues, gospel, soul and country; while guest musicians from the infamous P-Funk conglomeration, The Dirty Dozen Brass Band and reggae stylist Barbara Mitchell, add a new dimension to that patented sound.

The Crowes continue to ride the wave of success, acclaim and controversy that began in 1990 with the release of their debut, *Shake Your Money Maker*. Exceptional tunes like "Jealous Again," their remake of Otis Redding's "Hard To Handle," "Twice As Hard" and "She Talks To Angels" gained instant acceptance and drew favorable comparisons to the blues-driven, dual-guitar rock popularized by the Rolling Stones and Small Faces. Chris Robinson's vocals emulated the swagger of Rod Stewart, but with a uniquely American, Southern boogie flavor. They adopted not only that early-'70s sound, but also the era's sartorial image with its velvet bell bottoms and fake fur vests adorning their long-haired, near-anorexic torsos. The group

furthered their style on their subsequent releases, *The Southern Harmony and Musical Companion* (featuring "Remedy" and "Thorn In My Pride") and 1994's critically lauded *Amorica*.

In the midst of their ascent, the band was becoming as well-recognized for their off-stage activities as they were for their music. Band members, particularly head Crowe, Chris Robinson, became increasingly vocal in their advocacy for marijuana reform laws and their stance against crass commercialism and corporate concert sponsorships (the latter despite the fact that their 1991 opening slot with ZZ Top was sponsored by a nationally known brewing company, which ultimately fired them from the tour). Their original album art for *Amorica* came under fire for its depiction of a bikini-clad, though questionably groomed, model.

Nonetheless, the Crowes remain one of the country's top touring acts. They drew sellout crowds as headliners for last year's H.O.R.D.E. Festival, as well as for any number of unannounced, incognito club shows in various venues across the country. As their artistry continues to evolve, count on the Black Crowes to keep going for the gold!

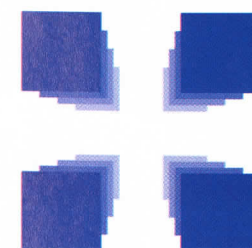


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Photo: Christopher Lark

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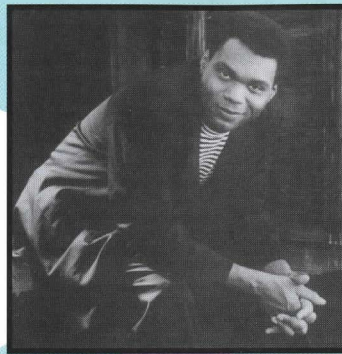
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July 13, 1996

Robert Cray Band

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Robert Cray's been singing the blues full-time since his high school graduation party where his long-time idol, bluesman Albert Collins, was the featured performer. Cray, who at the time was fronting his own blues band, introduced himself to Collins' bass player, and as a result enrolled at "Blues U." as a member of Collins' West Coast touring band. After his "sophomore" year, Cray declared his eligibility for the draft, so to speak, and formed the Robert Cray Band. From that point on, he's been churning out contemporary blues rooted in traditional style and has earned the respect of many of the genre's elder statesmen including John Lee Hooker, Willie Dixon and Muddy Waters, each of whom his band shared stages with on their first national tour in 1983.

Starting with that year's highly acclaimed *Bad Influence*, Cray has netted a number of music

industry awards, including several of the prestigious W.C. Handy Awards for the Blues. In addition to the accolades he's received from blues traditionalists, Cray has also built a solid reputation with his peers. Saxophonist David Sanborn, Boz Scaggs, Keith Richards of the Rolling Stones and Eric Clapton are among the many artists with whom Cray has collaborated. He's furthered his acclaim with the albums *False Accusations*, *Strong Persuader*, *Don't Be Afraid of the Dark*, *Midnight Stroll*, *I Was Warned*, *Shame + Sin* and his most recent, *Some Rainy Morning*.

In addition to displaying exemplary skills as a songwriter, an axeman and R&B vocal stylist, Cray has one more claim to fame: acting. Early in his career, he landed a bit part in the film smash, *Animal House*, as a sideman in the movie's fictional band, Otis Day & the Knights!

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July 14, 1996

Sharon, Lois & Bram

This beloved Canadian trio of children's performers have been enthralling kids of all ages for nearly 20 years. Troupe members Sharon Hampson, Lois Lilienstein and Bram Morrison, along with their faithful sidekick, Elephant, are a true delight with their family sing-along shows.

They share a creative vision of producing quality music geared toward both teaching and entertaining children. This year's show, *Let's Dance!*, offers old and new favorites guaranteed to have audiences young and old dancing in the aisles.

Since their first recorded venture, *One Elephant*, *Deux Elephants* in 1978, Sharon, Lois and Bram have racked up 15 more gold and platinum albums, played to capacity crowds around the world, and hosted a long-running,

multi-award winning television series. In addition, they have a catalog of song books and videos, and they've gone further interactive with a CD-ROM and multimedia planetarium presentation.

The group's commitment to youth has earned them a host of Parent's Choice and other children's organization awards. Since 1988, Sharon, Lois and Bram have served as National Ambassadors for UNICEF, for which they have received the Danny Kaye Award for raising more than \$3 million in relief funds for the worldwide organization. The group actively supports a number of other causes aimed at ending childhood hunger.

SHARON, LOIS & BRAM
Let's Dance!

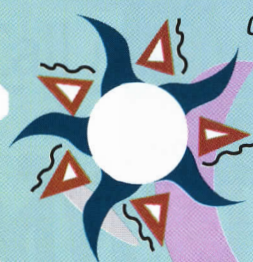


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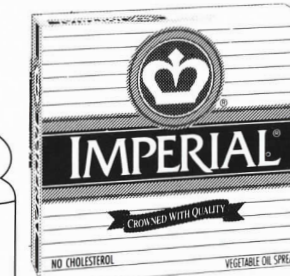
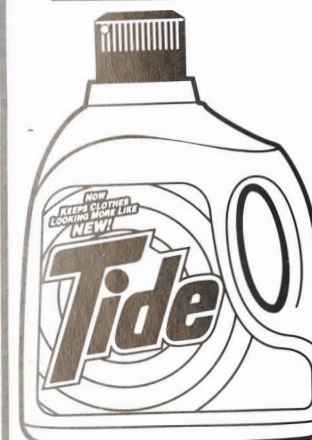
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July 19, 1996

The Chieftains/ Nanci Griffith

with Ashley MacIsaac



THE CHIEFTAINS: The Chieftains are probably Ireland's biggest export after the potato. This merry band of Irish folk traditionalists have been the prime movers behind the drive to familiarize the rest of the world with their country's rich musical heritage. Their 31-year career has produced a series of 31 albums, each adding to their international recognition and appeal. The Chieftains' first major impact on American shores came in 1973 when their composition, "Women Of Ireland" placed on the soundtrack of the epic period film "Barry Lyndon." By the '80s, the ensemble had begun broadening its appeal, performing with classical flutist James Galway, and pop stars ranging from fellow countryman Van Morrison to The Who's Roger Daltrey and Texan folk songstress Nanci Griffith. Among their innumerable accomplishments: The Chieftains were one of the first Western acts to perform behind the Great Wall of China in 1983...In 1987 the Irish government officially named the group national musical ambassadors... They ushered in the '90s winning a number of Grammy Awards for collaborative releases with the cream of America's pop, rock and country artists... Last year, they released *The Long Black Veil*, an album of traditional Celtic tunes performed by Sting, the Rolling Stones, Ry Cooder, Sinéad O'Connor and others. The album debuted at #24 on Billboard's **POP** chart, went gold less than two months after release, racked up a slew of awards and earned the band widespread publicity - including an appearance on *Late Night With David Letterman*! Is it any wonder that Irish eyes are smilin'!



NANCI GRIFFITH: With her Lone Star state of mind and honeysuckled voice, singer Nanci Griffith has woven a rich tapestry of characters, scenarios and sensitivity into each of her albums, beginning with her 1978 independent debut, *There's A Light Beyond These Woods*. She takes near-literary lyrics and melds them into a blend of country and traditional folk that she's coined "folkabilly." Her original material has an appeal of its own, and her cover material and collaborators are equally as intriguing and diverse, encompassing such artists as Lyle Lovett, Mark Knopfler and band members from U2 and R.E.M. Griffith draws inspiration from her travels, thus her music embodies the essence not only of her native Texas and adopted hometown of Nashville but also the nuances of the Gulf Coast and the Emerald Isle. Most of her 12 albums have chronicled the lives of ordinary, yet fictional folks; creating a musical library with volumes like *Poet In My Window*, *Little Love Affairs*, *Late Night Grande Hotel and Other Rooms*, *Other Voices* (titled after author Truman Capote's first book). But for her most recent release, *Flyer*, Griffith takes an introspective, autobiographical approach. Rather than playing observer, she has become her own main character: dealing with real life experiences in poignant songs like "Say It Isn't So" and "This Heart." Despite *Flyer*'s personal bent, Griffith still enjoys writing songs that other performers can interpret and stylize. Her material has been recorded by Willie Nelson, Kathy Mattea and Emmylou Harris, to name a few. For Griffith, those covers, more than any other symbols of "success," are her personal "stamp of approval."

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July 21, 1996

"Weird Al" Yankovic

Californian Alfred Matthew Yankovich has turned musical parody and satire into a chart-making, award-winning art form. With a knack for taking current pop songs and personalities and bending them into hilarious novelties, "Weird Al" has become nearly as big a star as the artists he playfully parodies. Since his introduction via the syndicated "Dr. Demento" radio show in 1979, with his wickedly outrageous send-ups of the Knack's nugget, "My Sharona," and Queen's "Another One Bites The Dust," Yankovich has released a series of musical comedy albums and videos that have tickled America's funny bone.

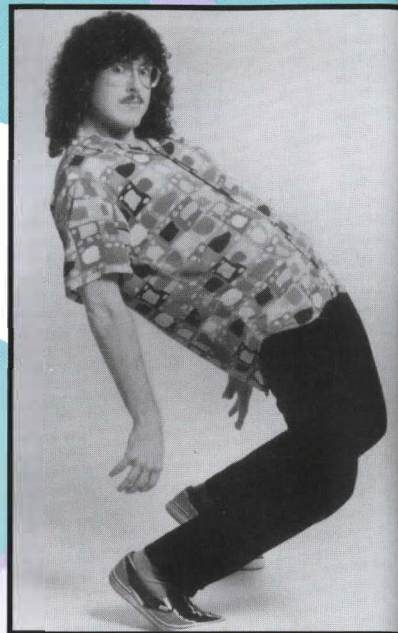
Proving the adage that a little power is a dangerous thing, once Yankovich attained that all-important major label deal in 1983, he went from taking random potshots to unleashing his full arsenal of humor. He began to gleefully work his way through the music charts, skewering everyone and anyone who was fortunate enough to have landed there. Now no one was safe: pop stars and cultural icons alike were subject to his wit. Choreographer Toni Basil was the first victim - Yankovich transformed her cheerleader dance single and video, "Mickey," into a rollicking "tribute" to television's *I Love Lucy* called "Ricky." Rocker Greg Kihn's track "Jeopardy" turned into a game show contestant's lament at losing.

Even megastars like Madonna and Michael "King Of Pop" Jackson, respectively (though

not respectfully!), got their day in Weird Al's sun. He took the former's hit, "Like A Virgin," and doctored it into "Like A Surgeon," accessorizing that wedding gown with a stethoscope and giving new meaning to the concept of "bedside manner!" Jacko got stung twice: first with "Eat It" (from "Beat It"), then the logical follow-up "Fat" (a.k.a. "Bad"). Both takeoffs, featuring a grossly obese moonwalking Yankovich, remained faithful to the original videos, utilizing the subway setting, gang posturing and leather biker gear sported by Jackson.

Being an equal opportunity wag, Yankovich targeted the alternative music scene as well. His vocal (and album art) send-ups of the immensely popular, yet practically incoherent Nirvana paved the way for his 1993 summer "tour de farce," *Alapalooza*.

So who's next to fall into this mischievous web, you ask? If you can imagine the Amish as hip-hop heroes, then you're starting to get the picture. "Amish Paradise" takes its musical cue from rapper Coolio's super single, "Gangsta's Paradise." The video offers a Weird's-eye view of the peaceful sect as twisted sisters and brothers going about their daily not-of-this-earth routines. Obviously, nothing is sacred when it comes to the wacky world of Weird Al!



July 28, 1996

Marc Weiner's WEINERVILLE-LIVE!



Nickelodeon's Marc Weiner brings his fun-filled, Cable ACE Award-winning program, "Weinerville," and its zany cast of puppet characters to stage in a special performance.

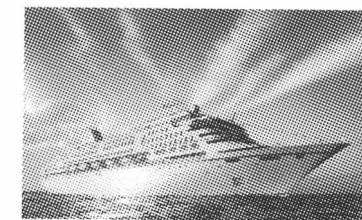
"Weinerville - Live!" is an innovative live-action show in which host and star, Weiner, creates and assumes the personas of a number of half-human/half-puppet characters, including Dottie the nightmare, Socko the tough guy and Boney, the cantankerous politically-oriented dinosaur (hmmm...there's a statement!).

Weiner honed his unique routine while attending clown college and working as a New York City street performer. He introduced his puppet show at

Manhattan's famed Improv comedy house, stealing the spotlight from heavyweights like Jerry Seinfeld and Jay Leno, and eventually landed a spot on *Saturday Night Live* (with his hand puppet "Rocko" in the popular "Weekend Update" segment). Weiner's other television appearances include ABC's *The Jim Henson Hour* and Fox's *Comic Strip Live*.

A special edition of his own popular program, "The Weinerville Election Special from Washington...B.C.," serves as the kickoff show for the Nickelodeon network's 1996 "Kids Pick The President" campaign. Weiner is executive producer and head writer for the special which will help kids take an active part in the national election process.

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July 30, 1996

Tracy Chapman with Charlie Hunter Quartet



On first notice, she seems too quiet, too shy, to bear her emotions and opinions so publicly. But looks can be deceiving, and Tracy Chapman has risen an uninhibitedly rich alto to voice the social conscious of a new generation. In the process of creating four stunningly thought-provoking albums, Chapman has become a most respected songwriter and performer, eliciting comparisons to famed folk singers Odetta, Joan Armatrading and the legendary Miriam Makeba.

She was brought to the attention of the music industry as a Boston-area college student. While playing local coffeehouses and campus enclaves, she impressed a fellow classmate so much that he recommended that his father hear her perform. His father just happened to be Charles Koppelman, head honcho for the mighty artist management firm, SBK Publishing. Koppelman signed Chapman and shortly secured her major-label recording contract. In 1988, Chapman released her self-titled debut from which came the brilliant "Fast Car" and "Talkin' 'Bout A Revolution" and "For My Lover." Her reality-based lyrics against their sparse guitar/vocal arrangements resulted in an intimately forceful work of art, earning overwhelmingly radiant response from critics and an immediately loyal mass of fans.

It took little time at all for Chapman to find herself in the spotlight on stage as well, as a featured performer for two major-scale international concert events: Nelson Mandela's star-studded tribute in England, and the renowned Amnesty International tour with Bruce Springsteen, Sting, Peter Gabriel and Youssou N'Dour. A year later, 1989, Chapman collected nearly every major music award conceivable, both here in the U.S. and Europe. Her follow-up albums, *Crossroads* (1989) and *Matters of the Heart* (1992), boasted more strong material and though also well-received and critically praised, didn't make quite the same chart or sales impact.

Following the release of *Matters*, Chapman, still a bit overwhelmed by all the attention, took a hiatus in order to refuel her creative energies. She moved to San Francisco, and once again began writing, saying the new environment had refreshed her perspective. She recently assembled her first permanent band to back her up on record and onstage. The addition of the band lends a spunkier texture to her current album, appropriately titled *New Beginning*. Highlights include "Smoke and Ashes," "The Promise" and "Give Me One Reason."



August 2-4/8-10, 1996

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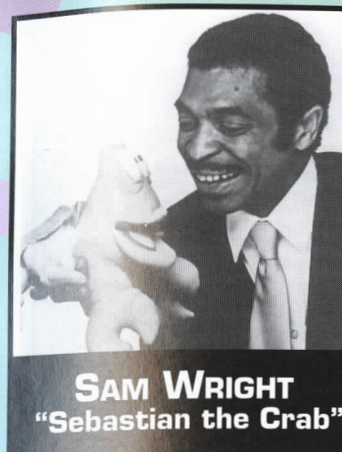
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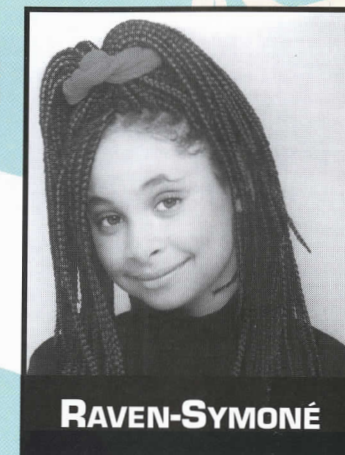


SAM WRIGHT
"Sebastian the Crab"

August 11, 1996

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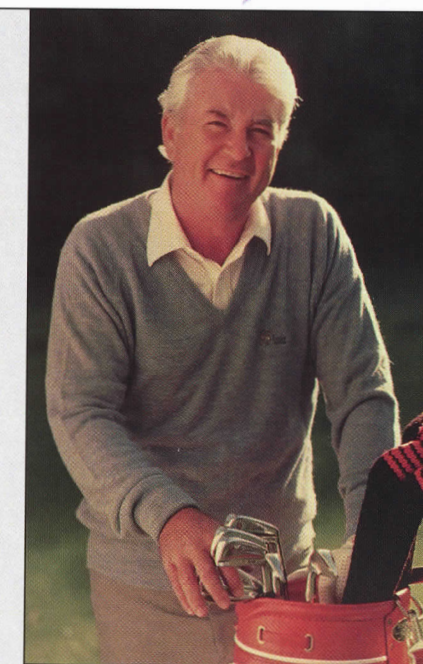
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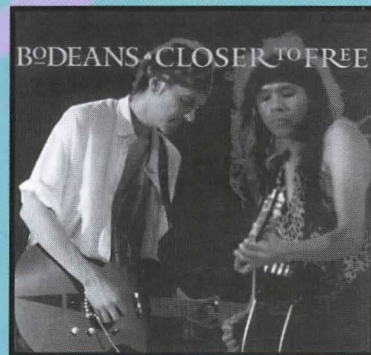
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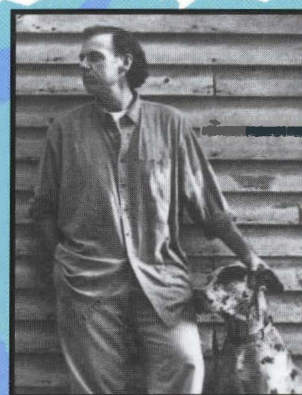
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August 15, 1996

The BoDeans/ John Hiatt



John Hiatt not only plays a "perfectly good guitar," but he also writes some perfectly good songs. His tunes have been covered by such artists as Three Dog Night, Bonnie Raitt, Rosanne Cash and the Neville Brothers, and he is

a much sought-after session player. Hiatt has spent 20 years honing his craft as a songwriter, performer and yes, guitarist, and has consistently drawn great reviews, a loyal fan base and a high level of peer respect.

A slightly neurotic wit and charm pervades Hiatt's early albums, *Hangin' Around The Observatory*, *Overcoats*, *Slug Line* and *Two Bit Monsters*. During the '80s, Hiatt's wicked sense of humor anchored his rocking musical excursions, *Riding With The King* and *Warming Up to the Ice Age*.

Around 1987, following a brief struggle with alcoholism (brought on in part by his first wife's suicide), Hiatt sobered up and teamed up with musicians Ry Cooder, Jim Keltner and Nick Lowe to record *Bring The Family*, the first of a trilogy of well-received albums. *Family*, followed by *Slow Turning* and *Stolen Moments*, signaled a new maturity in Hiatt's life and artistry with songs about domestic responsibility and tranquility. Despite his new-found homebody stance, Hiatt continued to draw inspiration from the road. In 1992 he reunited with Cooder, Keltner and Lowe, to record and tour as Little Village.

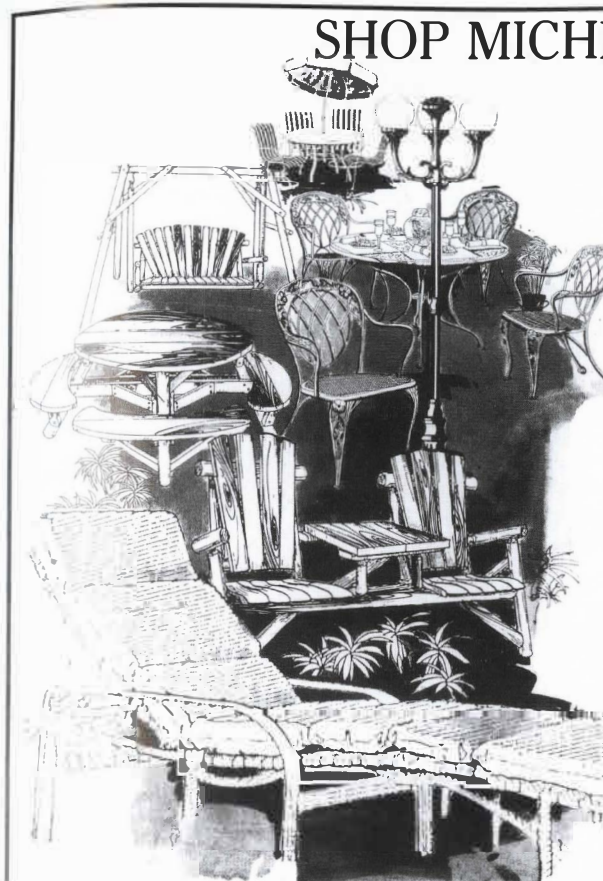
1993's *Perfectly Good Guitar* relaunched Hiatt's career, pulling in a host of new fans and at last, garnering significant sales. While on the road to promote that album and record the 1994 concert release, *Hiatt Comes Alive at Budokan?*, he wrote all of the songs for his current *Walk On*. Highlights include "Cry Love," "You Must Go," featuring solid backup from The Jayhawks, and a vocal collaboration with Bonnie Raitt, "I Can't Wait."

"Everybody wants to live like they wanna live, everybody wants to love like they wanna love... everybody wants to be closer to free."

Not only that, it seems like everybody wants to sing along with The BoDeans. Viewers of the hit television show, "Party Of Five," will recognize the sprightly pop gem as the show's theme song. Not unlike their counterparts, The Rembrandts, whose theme song for TV's popular "Friends" series thrust them into the public eye, The BoDeans are also enjoying the fruits of weekly mass exposure. But don't think The BoDeans are an "overnight sensation." Since 1985, when they burst into the limelight with *Love & Hope & Sex & Dreams*, the Wisconsin-based group has been critically praised and has amassed a loyal cult of fans.

The band's career started in high school when songwriters Sam Llanas and Kurt Neumann teamed up with drummer Guy Hoffman (who left the band in 1988) and bassist Bob Griffin. Their shared musical influences embraced the Rolling Stones (whose hit song "Shattered" provided the title for the band's debut album), Buddy Holly, the Everly Brothers and the Ramones. It was the Ramones, in fact, who inspired group members Llanas, Neumann, Hoffman and Griffin to adopt their stage names: Sammy, Beau, Bob and Guy BoDean.

The BoDeans' roots-rock style and flair for stunning harmonies, brilliant vocals and soulful arrangements have shone brightly on their previous releases, *Outside Looking In*, *Home*, *Black and White and Go Slow Down*. The current single, "Closer To Free," first appeared on *Go Slow Down*, and a live version is included on their new in-concert double package, *Joe Dirt Car*.

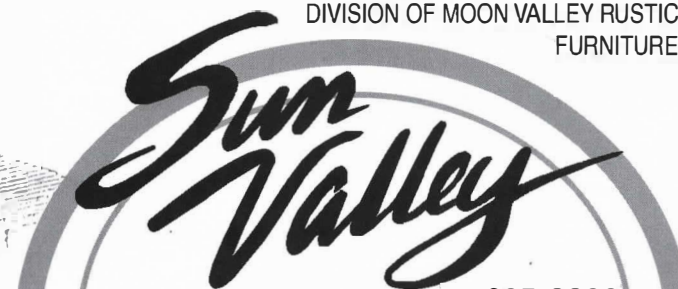


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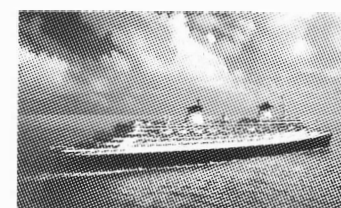
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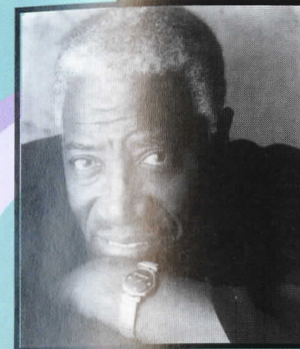
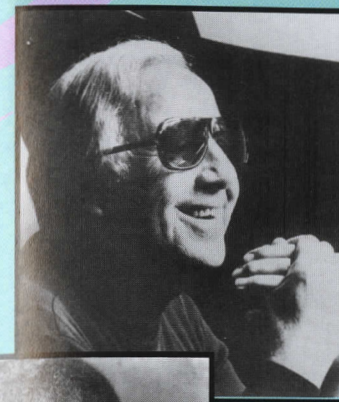
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During his remarkable career, he has written more than 300 innovative classical/jazz compositions. Once a near-permanent fixture at the famed Birdland jazz room, Shearing wrote the jazz standard now synonymous with the club, "Lullaby of Birdland."

Shearing holds the distinction of having been invited to perform at the White House during three different administrations (Ford, Carter and Reagan) as well as having played a Royal Command Performance in 1988 for Queen Elizabeth and Prince Philip. Other accolades include an honorary doctorate of music from Salt Lake City, Utah's Westminster College and a Battersea, England community recreational facility in his honor.

JOE WILLIAMS

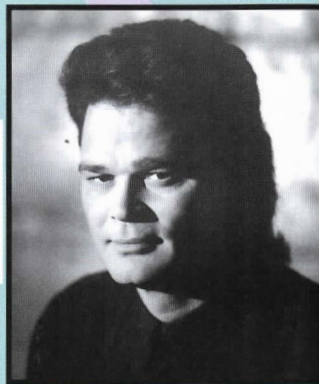
At tremendous vocal ease with jazz, pop, big-band standards or gut-wrenching blues, singer Joe Williams can wear the title of "living legend" with little or no dispute. His performances have been lauded around the world by critics, audiences and equally legendary peers, including greats like Nancy Wilson and Billy Eckstein.

Williams' career spans nearly 50 years and is highlighted by appearances and collaborations with Coleman Hawkins, Lionel Hampton, Dinah Washington and Count Basie. In addition, he has sung with a number of internationally renowned classical orchestras. He cites his favorites as being the Cincinnati Symphony Orchestra, The Boston Pops and The Detroit Symphony Orchestra.

Williams has collected numerous entertainment industry awards including the highly prestigious Governor's Award bestowed by the National Academy of Recording Arts and Sciences. His music, film and television successes have also earned him a coveted star on the Hollywood Walk of Fame, and two honorary doctorate of music degrees from Boston's Berklee School of Music and New York's Hamilton College.

August 31, 1996

Doug Stone



Country performer Doug Stone admits that he's never been one to take the straight and narrow approach. "I'm a little bent," he laughs. "There's no telling what you're going to get."

Even with that being said, his longtime fans may still be a bit surprised by his new release, *Faith In Me, Faith In You*. There's the same emotional charge of his first five releases and number one hits like "(I'd Be Better Off) In A Pine Box," "Fourteen Minutes Old," and "Too Busy Being In Love." And the new album is sparked, as usual, by Stone's compelling ballad delivery; evidenced this time with "Sometimes I Forget" and "Down On My Knees."

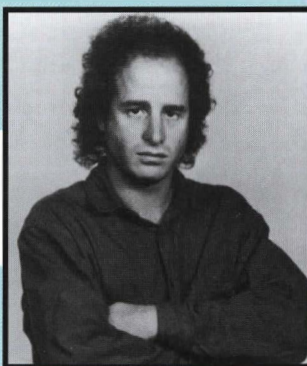
But *Faith* also finds the Frank Zappa-influenced

singer switching stylistic gears and opening the throttle full-force on a set of high-voltage rockers. Stone cuts loose with the LP's defiant opening track, "You Won't Outlive Me," then revs his way through "Born In The Dark," "Enough About Me," and "Honky Tonk Mona Lisa;" tunes fueled not only by their scorching beats but also by their strong lyrical punch.

That's no surprise, since part of Stone's success has centered around his uncanny ability to select hit songs. He's been credited with co-writing several of his past chartmakers, and now shines for the first time as a solo writer, on "You're Not That Easy To Forget," a touching ode to lost love.

September 7, 1996

Steven Wright



When dealing with comic Steven Wright, sometimes it's difficult to tell whether to laugh or cry. Or at the very least to offer sympathy. Wright's ploy of offering left-of-center humorous observations, in monotone voice and with deadpan expression, can be a tad disconcerting for the average comedy lover. But be sure that Wright is nonetheless laughing all the way to the bank.

A 1978 graduate of Emerson College in Boston, Wright began circulating through the East Coast comedy club circuit honing his offbeat routing and cadence. (For the record, those long, pregnant pauses Wright's famous for aren't necessarily technique - he admits that sometimes he merely forgets his lines!) One performance caught the eye of a network talent scout, and landed him a highly sought-after spot on *The Tonight Show*...and an invitation

from host Johnny Carson for an even more sought-after spot...on *THE COUCH*!

Wright has a way of making the absurd seem perfectly logical. Or at least making you think that what he thinks is normal actually is. Confused? Let's see if we can clear things up in Wright's own free-associative words.

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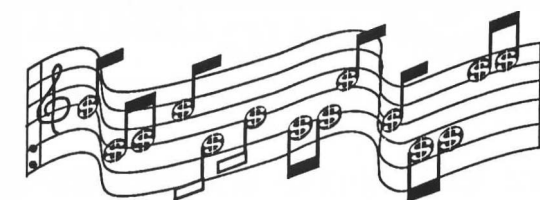
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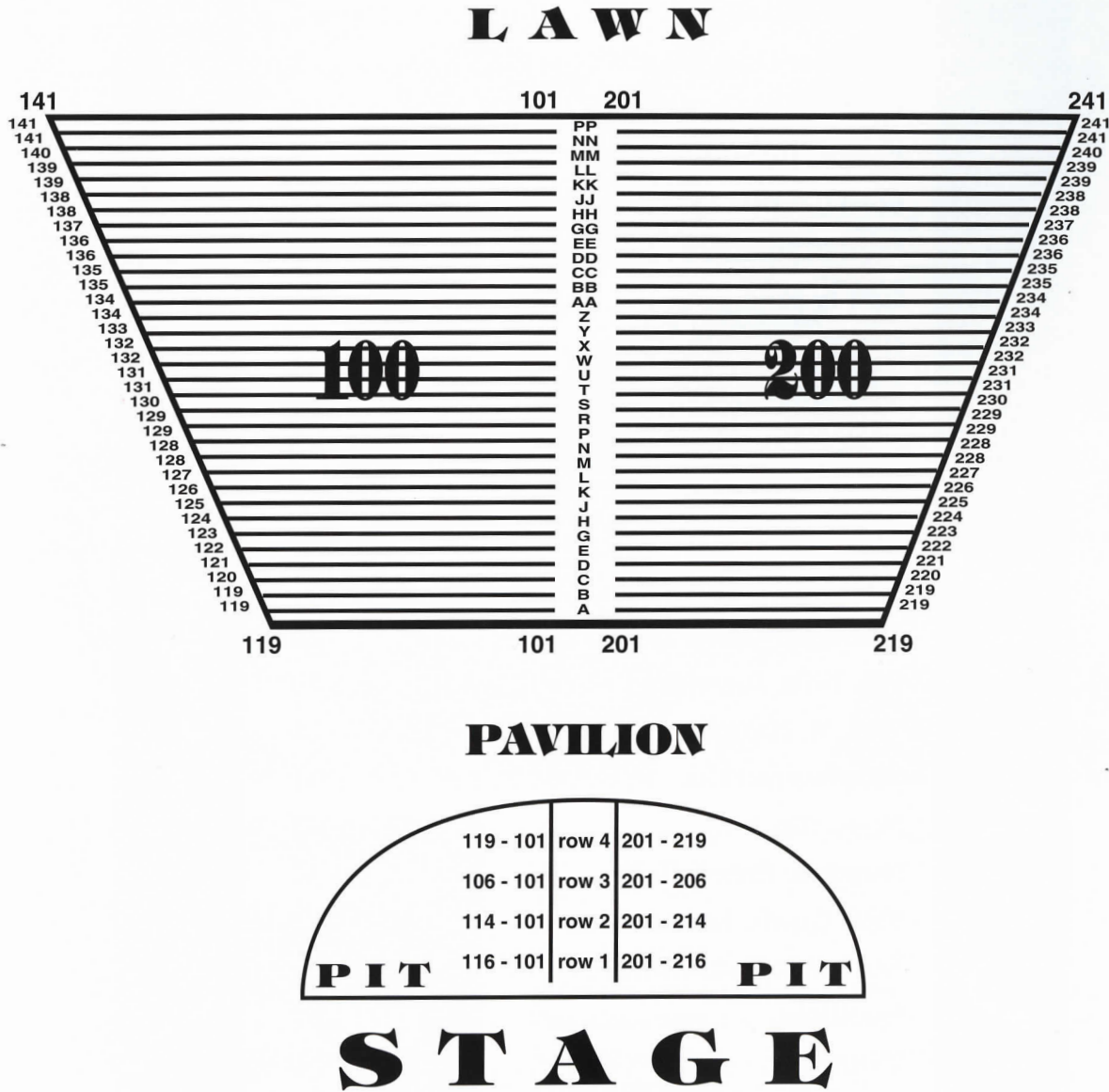
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