

Arts & ENTERTAINMENT

A Thin Line Between Love & Hate

In this comic-thriller, Martin Lawrence plays Darn a perpetual playboy who is almost as devoted to his job as he is to the pursuit of beautiful women. After he sets his sights on the ultra-classy Brandi Web (Lynn Whitfield), he launches an all-out assault to win her heart. Ultimately, charm, passion, lust and misuse of the "L" word prevail. But Darnell learns when you play, you pay.

There may be "A Thin Line Between Love And Hate" in the New Line film starring Martin Lawrence, but the soundtrack makes a broad brush stroke of musical styles resulting in a solid mix of funk, R&B and hip hop. The talents of established artists including hit man R. Kelly, music visionary Roger Troutman (who also produced the film's score), singer Tevin Campbell and platinum selling H-Town are combined with rising stars (Snoop Doggy Dogg's) L.B.C. Crew, Sandra St. Victor (formerly of the Family Stand), Somethin' For the People (featuring Adina Howard) and Dark Complexion.

This soundtrack, with its love and relationship themes, serves as the perfect accompaniment to the film's subject-matter surrounding the male/female divide. Directed by Lawrence and produced by the dynamic team



Martin Lawrence stars with Bobby Brown in *A Thin Line Between Love And Hate*, a stylish blend of comedy, suspense and hip-hop nightlife.

of George Jackson and Doug McHenry, the film also stars Bobby Brown, Della Reese, Roger Mosley, Regina King and Emmy award winner Lynn Whitfield.

Paving the way for what is sure to become one of the hottest soundtracks of '96 is the L.B.C. Crew's "Beware Of My Crew," produced by Snoop Doggy Dogg, L.T. Hutton and group member C-Style. From there the groove seamlessly moves into the sly, blue light remake of "A Thin Line Between Love And Hate" (originally recorded by the Persuaders on

Atco Records in '71), produced by Troutman and performed with old-school finesse by H-Town. Providing the sexual spark to the funky harmonies of Somethin' For The People's "Damned If I Do" it temptress Adina Howard.

Tevin Campbell adds to the edgy mix with his rendition of Stevie Wonder's "Knocks Me Off My Feet" produced by D'Wayne Wiggins and Tim Riley (Tony! Toni! Tone!). Dark Complexion adds a funky spin to "Ladies Night At Chocolate City." Making powerful reentries on the

music scene are two newcomers to Warner Bros. Records, Sandra St. Victor with the sultry "Come Over," and soul-man Eric Benet with the gospel-tinged "Let's Stay Together."

Adding flavor to the mix are rap masters Dru Down with the Battle Cat produced "Playa Fo' Real" and the Liniz' "Ring My Bell." Rounding it all out are tracks by sexy hip-hopper Smooth ("Way Back When") and bumpin' debuts from Dogg Pound associate Snoopafly ("I Don't Hang Around") and Ganjah K ("Love Got My Mind Trippin'").

According to Alison Ball-Gabriel, Warner Bros. Records' Vice president/A&R, "With the wealth of talent we had in creating this soundtrack there's no doubt we will be entering '96 well armed for success. It's on!"

Martin Lawrence stars with Lynn Whitfield (left) and Bobby Brown (right) in *A Thin Line Between Love & Hate*, a stylish blend of comedy, suspense and hip-hop nightlife.

Music From The Motion Picture *A Thin Line Between Love & Hate*, is available on Warner Bros. Records and features an original score by Zapp master Roger Troutman as well as tracks by Tevin Campbell, R. Kelly, H-Town, L.B.C. Crew and others.

Oregon Symphonic Band Spring Concerts

Kill Dates-(As Listed)

Conductors: David M. Becker (Director of Bands at Lewis and Clark College); Darrel Meisenheimer (Director of Bands at Meadow Park, Beaverton)

First Concert: Thursday - April 25, 1996 -- 7:30 PM
Taylor-Meade Performing Arts Center, Pacific University, 2043 College Way, Forest Grove, Oregon. Sponsored by Pacific University Wind Ensemble. Admission: Adults - \$5.00, Student/Senior - \$4.00

Second Concert: Sunday - April 28, 1996 -- 7:30 PM
Portland Center For The Performing Arts, Intermediate Theatre, 1111 SW Broadway, Portland, Oregon. Robert Spring guest soloist -- "Clarinet Virtuoso", Professor of Clarinet at Arizona State University. General Admission -- \$13 Student/Senior -- \$10 Tickets at P&C Box Office and Door.

OSB has performed extensively throughout the area and is a non-profit organization, managed by volunteer band members.

Never one to dwell on past accomplishments, Greg Osby, like most creative people, is a restless artist in a state of perpetual forward motion. His search for new ways to reach the audience with his music has often placed him in a league of his own. It is undeniable when you listen to the music he has created over the years, as a solo artist or in the company of others, that his is a lone voice standing in a unique place ahead of the pack. And whether you are ear deep in his music or listening to him expound on art and politics, you hear a fresh outlook, an innovative twist, an uncommon way of avoiding the cliches.

St. Louis born and grown, Osby's gritty musical persona took shape amidst the harsh reality of life in the inner city, where boys had to be men way before their time and life was lived on compromising terms. Here, the sounds of bullets, more often than music filled the air. But it is from these surroundings that Osby drew most of the inspiration for 3-D Lifestyles and for his latest offering on the Blue Note label, *Black Book*.

From the pulse of the streets and the language of a generation often branded by the letter X, Osby has

Greg Osby



sketched a series of musical essays, beat poetry set to a contemporary score using the improvisational nature of jazz as the connecting thread.

Large portions of Osby's wit and intelligence, that affection for the past and an intuitive feel for the moment are evident on *Black Book*. For the most part, this album is exemplar

ry of Osby's quest for ever expanding vistas and new directions. Against a rather melodic ostinato with Osby's sax forging the way a hypnotic voice eases into a lyrical transition in the introspective *Pillars of the Community*. "Skeletons stared at me with bulging eyes. I was always close to my piece, but sometimes closer to their cries..." thus begins the journey, as the story unfolds on the streets where messengers tote their cargo in nickel bags and death is but a breath away.

In Mr. Freeman, a similar mood and mixture is evoked, where verbal magic combines with sonic surges to produce a density of tonal images. Some of the patterns have a hypnotic, trance-like quality so reminiscent of Moroccan religious music.

Osby's perspective and musical impulses are not circumscribed by a generation; there is a timeless quality about his music that is as up-to-date as your next breath. This quality is put to exceptional use in *Black Book*. Each cut demonstrates his ability to speak to the contemporary struggles of life while still conjuring the likes of such primal figures as Ornette Coleman and Anthony Braxton.

"FAR AND AWAY THE BEST FILM OF THE YEAR!"

Howard Benjamin, THE INTERVIEW FACTORY

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SISKEL & EBERT

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-Neil Rosen, NEW YORK ONE (NY 1)

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-Sylvia Flanagan, JET MAGAZINE

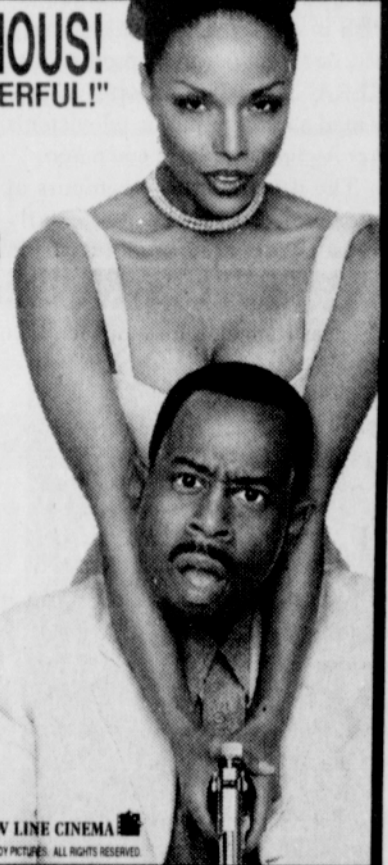
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