

VOLUME 3 NUMBER 4 FALL 1998

THE WAVE

94.7

94.7 KTWV

Air Waves

*The WAVE Musicletter*

THE ONE AND ONLY  
**Luther**



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# Luther

## VANDROSS INTERVIEW

with Paul Crosswhite

On the day Luther Vandross stopped by *The Wave* to talk with our morning host, Paul Crosswhite, his new album was just about to hit the streets. "I Know" is Luther's first release since signing to his new label, Virgin Records. From the minute he stepped out of the limousine, to his narrow escape from adoring *Wave* staffers, Luther was as radiant as a proud new father. Luther candidly talked with Paul about everything from, working on David Bowie's "Young Americans" album, to his fond memory of the first time he worked with Aretha Franklin. Here is some of that conversation with Paul:

**PC:** You've racked up an unprecedented string of platinum and double-platinum albums in the last 17 years or so. How do you explain such dead-on musical instincts?

**LV:** You know, I sort of resist trying to explain it, or trying to be self-analytical because I suspect I will trip myself up... Because once you think you've defined it, then you sort of compete with it, you improve, you embellish it, and you can potentially mess it up. I'm just having the best time in the world. I had a contract with Sony, for the 18 years that I was there, where I had full artistic control over what I did. I think that's a large part of why I stayed around. Whatever quirky angle, or whatever quirky bridge I viewed music from, it was certainly the fact of the matter that — I was not the new Otis Redding, I wasn't the new Sam Cooke, I wasn't the new Donny Hathaway — I was Luther. So, whatever else happened or didn't happen, you knew who was singing to you when you heard me... I was always of the mind that I would rather have nine albums that each sold platinum [one million copies sold], than to have one album that sold nine-million copies — and then you're in the "whatever happened to" column three years later.

**PC:** How do you put together a typical Luther Vandross song? Is there any part that comes first... is it the emotion... is it a lyric that comes to mind... is it a melodic hook...?

**LV:** It's usually a mood. We start with conversation. We don't even start at the piano or anything like that. We start with conversation. I'll say to Marcus Miller or Nat Adderley, Jr., my main two writing partners, I'll say: "Hey you all, I'm tired of my own keyboard playing, OK? And, since you know more about the keyboards, and more about embellishing chords and augmented 13ths and raised 5ths than I do, I need for you to help me in writing this song. Here's what I have in

mind: I want something dramatic. I want something that reminds you of a book that you've read, that starts out quietly. I need a murder scene in the middle and I need to subside and I need for them to walk off into the sunset." So we start with chords that are dark, and we start with chords that are menacing and then it clears out and the bridge is, I mean just in terms of images, is just the house and Dorothy and Toto flying and "I'm gonna get you Dorothy!" — and that whole thing... and then we settle down and we start there and just continue until we've gotten what it is we want.

**PC:** Right. Do you know it when you've got it?

**LV:** Oh yes, yes! I know when I got it, and one of the reasons I'm a good producer for myself is because I can recognize when I have it — or that it's going to take more effort. Some people have to sweat and foam-at-the-mouth before they can actually feel that there's a performance on tape worthy of being played. For me, it's very different. I'll sweat and go through all of those paces if necessary, but if the first thing I sing, or play, or a musician plays, is the definitive thing, I'm very good at saying "That's it." We don't have to search for 18 years so that we all feel tired when we leave.

**PC:** Was there any particular inspiration to your wonderful song, "So Amazing"?

**LV:** Oh yes. Did you know that song was written for Dionne Warwick? She recorded it first. No one knows that. What happened is that Arista was moving their business. Remember when they kind of merged with RCA for some reason? It was right during that, and that album sort of got lost in the shuffle. It had a lot of good things on it, but "So Amazing" was a song that I wrote for Dionne and since it hadn't gotten heard, I said I didn't want it to just sit and not be heard. And you know, female artists were always my biggest influences, so there was nothing unlikely or difficult to understand about me singing it as well.

**PC:** Tell me about that as we get to your early years. You were very much influenced by the likes of Dionne Warwick and Aretha Franklin. How is it that female artists formed your first icons musically?

**LV:** It's something that just happened that way. It can't be accounted for any more readily than why you could tell me your favorite color is lavender, or any number of other whimsical things that you allow to influence you. They influenced me, but they influenced me on a subconscious level when I was young, even more than on a conscious one. I just found

myself gravitating towards the Shirelles, towards LaVern Baker and Patti Labelle and The Bluebelles and Dionne Warwick and even Diana Ross. I was a Motown child, but my favorite Motown acts, other than the Temptations, were always the female acts... The male singers that, even to this day, The male singers I like are the ones who are distinctly different from me.

**PC:** For instance?

**LV:** Oh, James Ingram, Gerald Levert. I like gruff, I like to hear Dennis Edwards from the Temptations. I like those gruff voices. But female singers tell the story better; because they allow themselves more. They allow themselves to be vulnerable in the beginning and then, you know, can I say bitchy in the bridge?, and then back down and strong at the end — or subtle and hurt: I love that. I mean, I'd die for that!

**PC:** Was it as huge an honor as it might seem when you got a chance to do some producing for Aretha Franklin on her "Jump To It" project in 1982?

**LV:** It remains one of the biggest things ever to happen to me. I so vividly remember everything about that evening and about that day. I remember arriving there about an hour before she did. I remember her coming in. She had on a leopard print jumpsuit and she had on a big fur coat over it and she had on sneakers... and it was her birthday... I told the engineer, I said Michael, I want you to record everything. I want you to record the door slamming. I want to hear her pocketbook as she sets it on top the piano. I want to hear her footsteps walking across to the mike — everything. So the music started, and as soon as she said "My baby loves me..." All the oxygen in the room was just snatched out, and, and it was the most amazing moment in my life because of how I regarded this woman all the years prior to the start of my own career.

**PC:** I've also been told your dad was a, "crooner."

**LV:** Now, he was marvelous! Yes. They tell me that that's where I got my general tonality from. They said that, in the neighborhood, people used to just listen to him sing: Like, on the stoop or something, just singing. He had a... what do you call it, where someone just gravitates towards you, a magnetic...

**PC:** Charisma?

**LV:** Charisma, yeah he had a charisma that people loved and that's probably where I got that, a lot of that, from.

**PC:** Are there any recordings of the senior Mr. Vandross?

**LV:** No. No, this was actually pre-recording. This was before the dog even barked into that thing on RCA. This was way back when. There's no account, there's none of that there.

**PC:** What went through your mind when you were asked to sing the national anthem at Superbowl 31?

**LV:** You wanna know the first thing that went through my mind? The dreaded "and the rockets red glare"... because that's fine at home in the shower and all, you can "and the rockets red glare" yourself into oblivion at home, but when you're nervous, that's a big, hard, difficult note to negotiate. But I just said, please, I have to have the challenge. I couldn't wait. I said yes immediately.

**PC:** Now, you mentioned the word "nervous," and who wouldn't be singing to a billion people. Is that something that you've had occasion to wrestle with as a individual, as an artist facing the challenges of presenting yourself to the world on the stage?

**LV:** Oh, always.

**PC:** Tell me about that.

**LV:** To tell you the truth, I've never not been nervous. I beat myself up a lot for my weight and it's hard to get out on stage for me. I never thought of myself as hot stuff or "Mr. It" or any of those things, and when people say that to me, it always surprises me and takes me aback a bit. I spend a lot of my time trying to negotiate with myself: "Leave yourself alone, you're fine. Most hatchet murderers are thin..." Just anything I can think to say to not beat up on myself so much. So to answer your question, yes, I stay in a state of nervousness about that.

**PC:** The last question here is for those who are curious about your personal life...

**LV:** I have given up a lot personally in order to have this career. I feel that if anybody ever asks me, "what did you sacrifice for this career?," that would be the first thing out of my mouth. I sacrificed a personal life in order to have it right, in order to have it like I wanted to. So you know, that's a regret that I have but it's something that's not too late to remedy... Indeed.

Editorial assistance by Louise Barron







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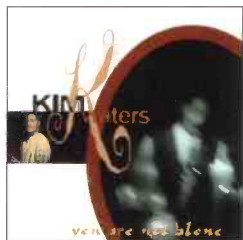
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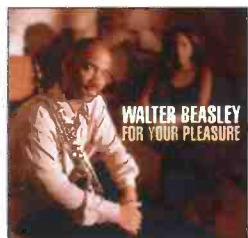
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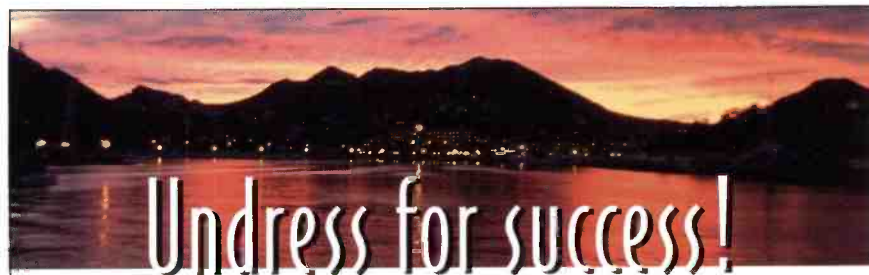
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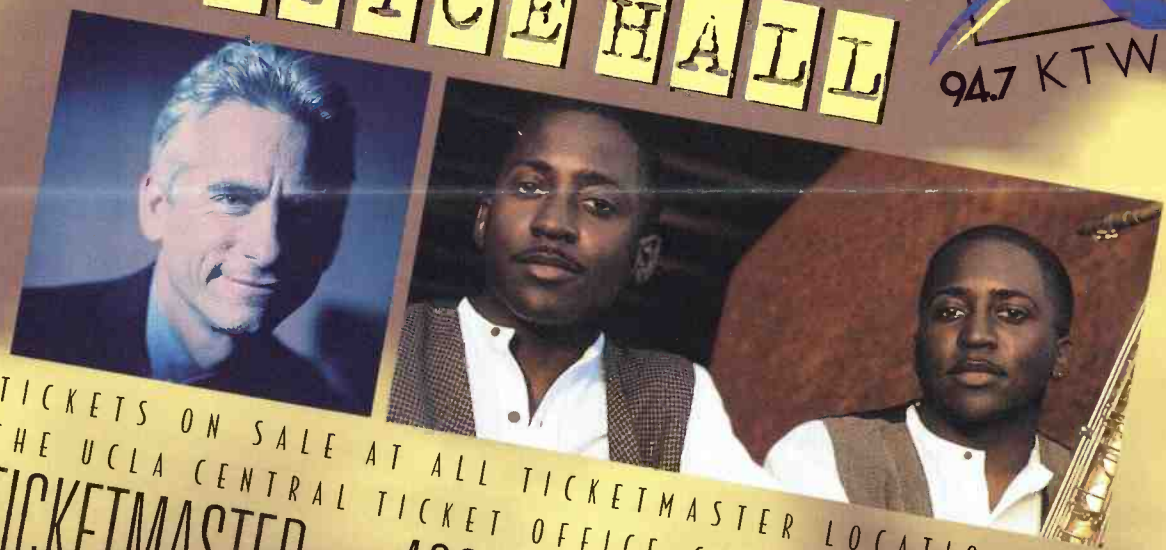
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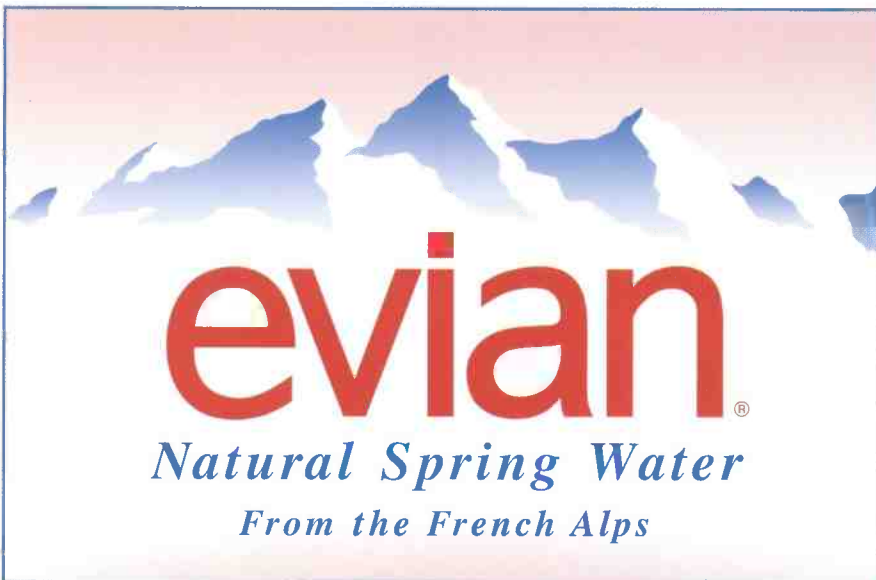
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## The Odyssey File

**T**his feature was created by The WAVE's morning personality, Paul Crosswhite, in the early 70's, when he was news anchor for CBS-owned KNX-FM (now KCBS-FM "Arrow 93"). It was designed to be a vehicle for the latest information on science, technology, human behavior, consumer news, and just-plain-interesting-stuff in general. In addition to enjoying a successful run for many years at KNX-FM, the feature has been heard nationwide in syndication, and was copied and/or emulated by many radio stations eager for a vehicle with its unique profile.



**T**he Odyssey File had numerous hosts after Paul's initial run with it in the 70's, but the feature remains heavily identified with him.

Now that they've been reunited, Crosswhite and his series fit together like a glove. The Odyssey File has a timelessness that allows it to be even more exciting and relevant now. It remains an exploration of the fresh, the new, and the future. For the listener, each report builds on the promise of the last. Whenever listeners hear the signature theme and the words "From the Odyssey File, under..."; they know sometime of real interest is about to follow.

Hear The Odyssey File each weekday morning at 5:45 and 8:15 on 94.7 The WAVE.

Marc Antoine's unique blend of classical guitar, multi-cultural jazz, and street rhythms takes you on a spirited journey through the romantic streets of Madrid. Includes the hit tracks "Sunland," "Concache," and "Sarava."



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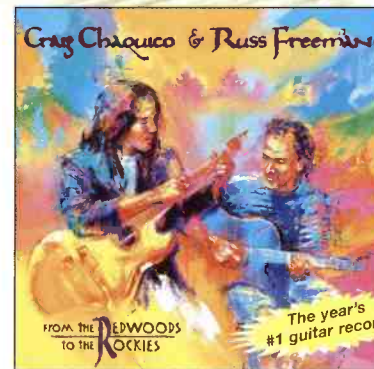
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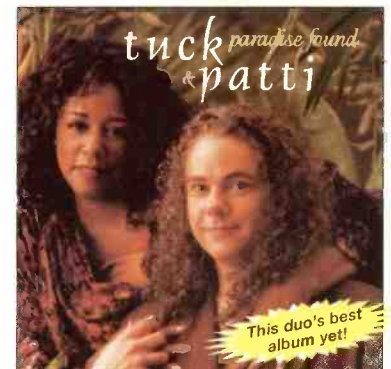
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# Music Notes

Music Notes keeps its eyes on the artists that make the music. We'll let you in on what they're up to... on and off stage, so you can get a better picture of the people behind the music.

"I am one of the luckiest guys in the world. I mean, when you really think about it, I make my living blowing into plumbing!" — Rick Braun

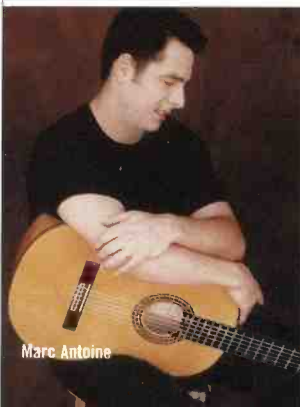
Saxophonist Grover Washington, Jr. is putting together a "best of" compilation from the seven albums he has recorded for Columbia Records. It will be in stores next year sometime: How's that for specific? You can expect a couple of newly recorded tracks among the classics when it does come out.

Vanessa L. Williams is set to release her greatest hits package in November. She is also currently talking with Lee Ritenour about making a jazz album and plans to record a Latin record next year. That's just the music part of her career. Williams has been receiving favorable reviews on her latest big screen hit, *Dance With Me*, but she is a bit apprehensive about any long term commitment to the little screen. She recently turned down an acting role in the TV show, *Law And Order*, saying "I'm not interested in signing my life away for three years

of doing one thing." With that kind of time, Vanessa could squeeze in a few more movies, a Broadway play or two, a concert tour and who knows how many albums. Oh, and she and her three kids just moved back into their newly renovated home — two-and-a-half years and three rental houses later.

Toni Braxton is also heeding the call of the stage. She has just begun playing "Belle" in Broadway's long-running musical *Beauty and the Beast*.

This cat has had his allotted nine lives and is currently on number eleven — and still going strong. The Rippingtons' jazz cat first appeared on a poster for the 1984 Atlanta Jazz Festival. The original air-brushed creation by illustrator Bill Mayer later became the cover art for the Rippingtons' debut, *Moonlighting*. Mayer's cat has slinked his way onto the cover of every Ripps album since. No word from Shirley MacLaine's camp as to whether the cat and his lives have broken any records yet.



Marc Antoine

Our heart-felt congratulations go out to guitarist Marc Antoine and his bride Rebecca on their recent nuptials. You can hear the song they waited to on their wedding night in *Madrid on Madrid*, Antoine's new CD. The song is easy to spot on the album, it is called *Rebecca's Waltz*.

Grant Geissman made his first mark on pop culture with his famed electric guitar solo on Chuck Mangione's *Feels So Good*. But, did you know Geissman is one of the world's foremost collectors of *Mad Magazine*



Grant Geissman

memorabilia? He is also the author of the definitive book on the subject, *Collectibly Mad*. His new album is called *In With The Out Crowd*. The title pays homage to the Ramsey Lewis classic *The In Crowd*.

George Benson recently wrote and recorded a song for Dodi Al Fayed, who died last year in the car crash that also took the life of Princess Diana. George was signing copies of his new CD, *Standing Together* at Harrod's department store in London when, the store's

owner, Mohammed Al Fayed appeared in the crowd to purchase 500 copies for his staff. The two talked and Al Fayed asked if George would write a tribute to his son. The ever-gracious Benson said yes. The resulting song is called *My Father, My Son*. Benson, the father of seven boys, has lost three of his own sons: Robert was taken by crib death in 1961, Keith from gun shot wounds seven years ago, and George Jr. died of kidney failure just last year. "I had the hardest time writing it," Benson said, "Believe me, I know what he was feeling." No word yet on when the song will be released.

In the Summer edition of *Air Waves*, we reported the untimely passing of saxophonist George Howard. A trust fund has been set up for his 13 year-old daughter Jade's college education. Donations can be sent to: George Howard Memorial Fund, c/o Victoria Blake Management, 23622 Calabasas Road, Suite 101, Calabasas, California 91302.

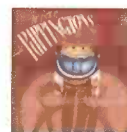
If you hear similarities in the sound of the groups *Down To The Bone* and *Peace Of Mind*, you would be correct. *Peace Of Mind* is sort of an alter ego of DTTB. At the core of both bands are Stuart Wade and Chris Morgans. According to Wade: "It was after completing the *Down To The Bone* album in the Spring of '97 that the



Rick Braun

whole idea of *Peace Of Mind* came about. We were relaxing in the studio, listening to the finished mixes of *From Manhattan To Staten* and thought what a good idea it would be to get the various musicians we had used with DTTB to work together on a project that everyone could be involved in equally." He says, "We wanted a project where we could show off more of the musicianship and talents of these people, to create a project the beats and grooves and would concentrate more on melodies"

How about some music for those 12 days of Christmas? Here are a dozen of our favorites: Rick Braun's *Christmas Present*, Natalie Cole's *Holly & Ivy*, Russ Freeman's *Holiday*, Kenny G's *Miracles*, Boney James' *Boney's Funky Christmas*, Dave Koz's *December Make's Me Feel This Way*, Grover Washington, Jr.'s *Breath Of Heaven*, Peter White's *Songs Of The Season*. Vanessa Williams' *Star Bright*, a compilation on Blue Note entitled *Jazz To The World*, and one on N2K called *'Tis The Season*.



The Cat





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The Wave's assistant program director and music director, Ralph Stewart, was asked to write an article about the current state of Smooth Jazz radio for JAZZ magazine's 15 year anniversary issue. JAZZ has deftly managed, over the years, to embrace the entire spectrum of jazz. It is one of the few places where both traditional and contemporary jazz co-exist in harmony and without prejudice. The following was excerpted from that story:



RALPH STEWART



**W**hat exactly is New Age? That was my first thought as I was reading the news more than a decade ago. The gist of the story was pretty typical for a radio trade magazine. Another station had bit the dust. Ratings dropped, management changed formats and cleaned house. In this case, the station was one of the more notable facilities. It was disconcerting at the time to think that the Mighty Met, KMET in Los Angeles could get whacked just like that. Apparently, reaching legendary status no longer counted for much in the '80s. It further reinforced what I already knew about working in radio: It is a ruthless gig. Trying to get my head around what this new format might sound like was more perplexing. The article said the station now played new age music. That was the part of the story that seemed to grab the most attention, not only for myself, but for critics seeking an angle.

The article also said this new hybrid radio station played contemporary jazz and soft-rock vocals. The first two songs ever played on 94.7 The Wave were Sting's "If You Love Somebody Set Them Free," followed by Bob James and David Sanborn's "Maputo." The former out of respect for the ghost of KMET, and the latter because it typified the sound of the new format at KTWW, The Wave. Claims of revolutionary new formats are common in the radio business. This one was at least interesting. They were spinning music that was not already getting airplay everywhere else, a novel wrinkle in programming. They touted "no disc jockeys"

as one of their selling points. They did, on the other hand, have actors playing little vignettes on the air: (Hey, it was L.A.) All that hocus-pocus smacked of a short-lived fad. While some in the industry scoffed, others were scurrying to duplicate it. Sure enough, this high-stakes experiment would evolve into an enduring and bona fide player on the radio dial.

The Wave's debut in 1987 marked the flash point for the format we now call smooth jazz. It was not the first commercial radio station to take a go at mixing contemporary jazz with other genres of music. It was, however, the most scrutinized and conspicuous. The "no disc-jockeys" part lasted about a year and a half. While points were scored for creative marketing, playing all that new music with no one to identify it turned out to be a questionable programming move. The vignette actors moved on to other roles.

The music is called smooth jazz, yet as trumpeter Rick Braun puts it, "Some of it's not smooth and some of it's not jazz." Carl Griffin, vice president of A&R and staff producer for N2K Encoded Music, loves the music but has some problems with the definition of terms. "The one thing that makes me crazy," he says, "is when I hear a pop vocalist like, say, Phil Collins, and the announcer comes on and says, 'Now that's smooth jazz...!' I just want to shoot myself! It may be quality music, but it's not jazz, and it is an insult to the audience to call it that. Sarah Vaughan or Billie Holiday are jazz singers, and I don't

expect the smooth-jazz stations to play them, just as I wouldn't expect the stations to play Coltrane or other more traditional stuff. It is another form of jazz, and I accept that, but don't call Mariah Carey a jazz singer."

As Steve Williams, station manager for KSSJ-FM in Sacramento puts it: "It can't be taken that literally. Smooth jazz is meant to define the general picture, not every element within it. The point could even be argued that, yes, vocalists like Ella, Sarah, and Sinatra were jazz singers, but they were also considered pop artists of their time. They were the Mariahs and Whitneys of their day. Louis Armstrong, besides his undeniable contributions to jazz, was a huge pop singer: 'Hello Dolly,' 'What a Wonderful World' – those were hits! Whatever you call it, we are talking about the most creative programming on the radio. This is a very hip thing. You don't find this kind of depth and variety of music on other formats. And don't discount the added effect that we are actually helping to keep people calm and relaxed in some otherwise crazy cities."

The Smooth-jazz moniker is a marketing vehicle, an umbrella under which this type of radio can be branded. Smooth jazz is the essence of the sound, just as steak is the essence of a steak house – that also happens to serve side dishes. There is some irony in the idea that a format so much about the music has, for years, had such a difficult time describing itself. This eclectic mix of "mostly instrumentals that are mostly jazz, and some vocals that are mostly

pop," is competing against such straightforward franchise names as "country" and "rock" in the same arena. (Imagine the team jerseys.) At one time, there was resistance within the format even to use the word "jazz" in marketing. Programmers feared traditional-jazz aficionados, who might even like the music, would take issue with the usage. "Smooth" kept coming back from the listeners as being the most distinguishing characteristic of the jazz they were hearing. In combination, the two words seemed the most effective route to describe the overall texture of these stations.

Cliff Gorov runs a record promotion and marketing company called All That Jazz. He attests to the difference a name made. "I think the format hit a real turning point when smooth jazz came into play as a widely accepted name. It gave listeners an identifiable handle." Lee Ritenour is one of the artists whose musical vision led to The Wave. He says "smooth jazz" is the latest in a series of attempts to distinguish what he does musically. "There was fusion, contemporary jazz, rock jazz... As one of the veterans who helped define the sound, it was kind of strange when I first heard the smooth-jazz moniker thrown back, but I think it works pretty well. In a sense, it is a little broader and less limiting than other definitions. Artists like, David Sanborn, Joe Sample, myself and producers like Tommy LiPuma were all trying to create a more sophisticated style of music with an audiophile-quality sound. I think smooth jazz speaks to that high degree of quality."



# OPERATORS



radio formats. It needed a home, so somebody built one. And they came.

Some critics feel that the format's perimeters have become too well-defined, that the focus is too narrow. A nebulous thing called research receives a lot of blame for that. Music research is nothing new in the radio business. It is not even new to the format. Before The Wave went on the air, the waters were tested through perceptual research, a process in which stations try to gauge the acceptance of the music they play. After all, commercial radio is much less a product than it is a service. The customer is king. The tricky bit is that the consumer is a collective sum of individuals. Pleasing one may irritate another: It is democracy in action. Since radio is a free service to the customer, tracking their tastes is made even more difficult. If customers like something they hear, they need not lay down any money to cast their vote of acceptance. If they don't like something they hear, they simply tune out. The programmer is charged with the task of figuring out which songs provide which results en masse. . . Music is researched in blind taste-test fashion. Brutal, scientific and heartless as it sounds, the goal is to find out if the music is striking an emotional cord with the audience, instead of just the programmer.

To the disappointment of station owners seeking a format-in-a-box, there is no magic formula. Radio is too fragmented and competitive for that. Con-

sensus is never absolute, and interpretation of research is done by degree. Every city has a different musical history, and musical trends are a moving target, anyway. There is one self-evident, constant truth though among dominant music-radio stations of any ilk: They have short playlists. Titles may swap in and out, but the stations on top never try to play them all at once. They commit to the

**"It can't be taken that literally. Smooth jazz is meant to define the general picture, not every element within it. The point could even be argued that, yes, vocalists like Ella, Sarah, and Sinatra were jazz singers, but they were also considered pop artists of their time. They were the Mariahs and Whitneys of their day. Louis Armstrong, besides his undeniable contributions to jazz, was a huge pop singer."**

music they do select by spinning it with enough frequency to get it exposed and to establish familiarity. That math causes real frustration for those trying to get their record added to a smooth-jazz station's playlist in today's climate.

These days, smooth-jazz records are being released as singles. Record labels jockey for the "most added" positions on the radio charts just as they do with pop. It is not uncommon for a label to release several versions of a song in hopes one will make the cut. Blake Lawrence, music director of KKSF-FM in

San Francisco, assesses that nearly a third of his on-air library consists of specially edited songs. Cliff Gorov claims, "It is harder now, more than ever, to get a record added on a smooth-jazz station, but the trade-off is the impact felt at retail when a record is added. Sweet Thing by Boney James looks like it is going to hit gold [500,000 copies sold] this year. That is a direct result of increased spins. The bar is raised, but this format is still breaking new artists left and right. What sets smooth jazz apart from other formats is the programmers are still excited about the music."

It all began as a radical "build it, and they will come" premise: Some great music was falling through the cracks of mainstream radio, yet an audience was looking for this music. That universe of music was a pretty mixed bag, but a few wild programmers

believed that adults could spot quality music when they heard it. When you consider how much the world has changed in the past decade, the format's spirit has remained remarkably consistent. At the core of the sound today are many of the same artists who were there in the beginning: Sanborn, Sade, Jarreau, James, Ritenour, Benson and G are as germane to smooth-jazz radio now as they were when we didn't know what to call the thing. Only the edges have shifted over time. Acid jazz is picking up where New Age left off. Though

the ratio of vocals to instrumentals has not changed for many stations, the texture of the vocals is decidedly more R&B now. The format has also given birth to a number of careers.

Brian Culbertson was fourteen when The Wave made its broadcast debut. He now has four albums under his belt. Peter White cites hearing Acoustic Alchemy on the air as goading him toward his first solo project. Rick Braun says that without the existence of the format, he would not have ventured out as a solo artist at all. His take on smooth jazz draws a fond comparison to the past. "It is reminiscent of the early days of FM radio," he says, "where you could hear vastly divergent musical influences played side-by-side and it would all work together." The analogy comes as a sobering reminder when you consider the fate of KMET, one of the most prominent FM pioneers. This is no time for laurel-resting.

What is New Age? After 11 years, the best I can do is to say that it's a catch-all description for music that didn't have one. Perhaps smooth jazz depicts a sound and texture more concisely than New Age did. As it pertains to characterizing a type of radio station, smooth jazz does cover some territory outside of jazz. But what you call the radio station is not all that relevant. At the end of the day, the thing worth noting is that jazz and instrumental music is, once again, part of the popular radio spectrum. It may not be your father's jazz, but that was never really the intent.



Excerpted from JAZZIZ magazine,  
September 1998 issue.



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# WAVE SURVEY

On a scale of 1-10, 10 being best, please rate the following:

- |  |                         |                         |                         |                         |                         |                         |                         |                         |                         |                          |
|--|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|--------------------------|
| <b>CONCERT LOCATION</b>                    | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |
| <b>ARTIST LINEUP</b>                       | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |
| <b>DATE AND TIME</b>                       | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |
| <b>EASY TO BUY TICKETS</b>                 | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |
| <b>EASY TO GET<br/>INFORMATION ON SHOW</b> | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |
| <b>EASY TO PARK</b>                        | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |
| <b>LENGTH OF SHOW</b>                      | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |
| <b>OVERALL ENJOYMENT<br/>OF THE EVENT</b>  | <input type="radio"/> 1 | <input type="radio"/> 2 | <input type="radio"/> 3 | <input type="radio"/> 4 | <input type="radio"/> 5 | <input type="radio"/> 6 | <input type="radio"/> 7 | <input type="radio"/> 8 | <input type="radio"/> 9 | <input type="radio"/> 10 |

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 on KFVB  in the LA TIMES  in AIR WAVES  
 on NBC4 TV  in the OC REGISTER  OTHER

**HOW MUCH DID YOU PAY FOR YOUR TICKETS**

\$40  \$50  \$65  \$94.70

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# THE WAVE Music List

NEW SMOOTH JAZZ



Here's our list of the newest, hottest Smooth Jazz going—and you'll hear it on 94.7 The WAVE.



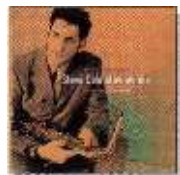
■ ARTIST  
**Marc Antoine**  
CD  
**Madrid**  
LABEL  
**GRP**

Ooh la la! The French guitarist has a flamenco flair. He says *Madrid* mixes elements from his two primary residences, Spain and Los Angeles.



■ ARTIST  
**Rick Braun**  
CD  
**Full Stride**  
LABEL  
**Atlantic**

He hit the ground running with his debut CD. On this, his sixth release, Braun is truly in full stride as a musician, songwriter and producer.



■ ARTIST  
**Steve Cole**  
CD  
**Stay Awake**  
LABEL  
**Bluemoon/Atlantic**

1998's hottest new sax player. This debut hit number one almost as soon as it was released.

■ ARTIST  
**Candy Dulfer**  
CD  
**For The Love Of You**  
LABEL  
**N2K**  
Sweet!



■ ARTIST  
**Fourplay**  
CD  
**4**  
LABEL  
**Warner Brothers**  
This is Fourplay version 2.0. The legendary Larry Carlton joins the already star-studded line-up of this Smooth Jazz supergroup.

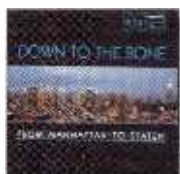


■ ARTIST  
**Grant Geissman**  
CD  
**In With The Out Crowd**  
LABEL  
**Higher Octave**

On his 11th album, Geissman explores the blues-based retro-soul cool of the '60s and '70s.



■ ARTIST  
**Brian Culbertson**  
CD  
**Secrets**  
LABEL  
**Bluemoon/Atlantic**  
Culbertson's fourth album, and his most refined offering to date. The playing is spectacular.

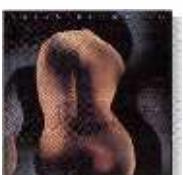


■ ARTIST  
**J.K.**  
CD  
**What's The Word**  
LABEL  
**Verve**  
J.K. is the guitar playing leader of a mixed gender, mixed ethnicity band from New York that mixes instrumentals with vocals. It all makes for a great blend.



■ ARTIST  
**George Benson**  
CD  
**Standing Together**  
LABEL  
**GRP**

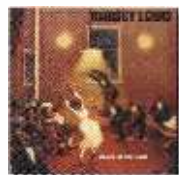
Besides his emotive, unparalleled voice, Benson is one of the living masters of the guitar. This is the stuff of which classics are made.



■ ARTIST  
**Brian Bromberg**  
CD  
**You Know That Feeling**  
LABEL  
**Zebra**

Bromberg busts the bass out of the rhythm section and into the forefront. Listen carefully, no guitars were used on this recording; those are all shades of bass.

■ ARTIST  
**Bob Dulfer**  
CD  
**Playin' Hooky**  
LABEL  
**Warner Brothers**  
James may be playin' hooky but he never missed a day of music schooling. There are some great cameos on this disc.



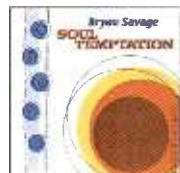
■ ARTIST  
**Lee Ritenour**  
CD  
**This Is Love**  
LABEL  
**ie/Verve**

Lee's a guitar virtuoso who seems to be an endless fountain of new ideas and fresh sounds.



■ ARTIST  
**Luther Vandross**  
CD  
**I Know**  
LABEL  
**Virgin**

Can this guy sing! Check out Paul Crosswhite's interview with Luther on page two of this edition of *Air Waves*.



■ ARTIST  
**Bryan Savage**  
CD  
**Soul Temptation**  
LABEL  
**Higher Octave**

Infectious melodies painted with sax and flute.



■ ARTIST  
**Kirk Whalum**  
CD  
**Colors**  
LABEL  
**Warner Brothers**

No one breathes more passion into a saxophone than Kirk Whalum.



■ ARTIST  
**Avenue Blue**  
featuring **Jeff Golub**  
CD  
**Nightlife**  
LABEL  
**Bluemoon/Atlantic**

*Nightlife* is still going strong as Jeff heads for the studio to work with producer Philippe Saisse on his next album due out in the first half of next year.



■ ARTIST  
**Jim Brickman**  
CD  
**Visions Of Love**  
LABEL  
**Windham Hill**

A number of artists, mostly vocalists, accompany Jim and his piano on this collection of love songs. Check out his collaboration with saxophonist Dave Koz on *Partners In Crime*.



■ ARTIST  
**Brian Culbertson**  
CD  
**Secrets**  
LABEL  
**Bluemoon/Atlantic**  
Culbertson's fourth album, and his most refined offering to date. The playing is spectacular.



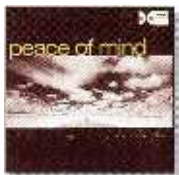
■ ARTIST  
**Brian McKnight**  
CD  
**Anytime**  
LABEL  
**Motown**

Brian represents the next wave, if you will, of soul singers. This album is already a double-platinum seller and we've only begun to hear from him.



■ ARTIST  
**Peter White**  
CD  
**Perfect Moment**  
LABEL  
**Columbia**

Peter's optimistic and breezy guitar approach makes this the feel-good album of the year.



■ ARTIST  
**Peace Of Mind**  
CD  
**Journey To The Fore**  
LABEL  
**Nu Groove**

A phat groove than the Grand Canyon from this London based acid-jazz ensemble.



■ ARTIST  
**Cece Winans**  
CD  
**Everlasting Love**  
LABEL  
**Pioneer Music Group**

*Everlasting Love* finds Cece crossing over to a broader audience after making a name for herself in gospel music.



■ ARTIST  
**Soul Ballet**  
CD  
**Trip The Night Fantastic**  
LABEL  
**Countdown/Unity**  
Electro-soul that is so in the pocket, it still has lint on it.

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### KEY CLUB

West Hollywood  
(310) 274-5800

### CATALINA BAR & GRILL

Hollywood  
(213) 466-2210

### CLUB BRASSERIE/ BEL AGE HOTEL

West Hollywood  
(310) 845-1111

### CLUB CAPRICE

Redondo Beach  
(310) 316-1700

### THE COACH HOUSE

San Juan Capistrano  
(949) 496-8927

### GALAXY THEATER

Santa Ana  
(714) 957-1133

### HOUSE OF BLUES

Sunset Strip  
(323) 650-0247

### JAX

Glendale  
(818) 500-1604

### JAZZ BAKERY

Culver City  
(310) 271-9039

### LA VE' LEE

Studio City  
(818) 980-8158

### LUNARIA

Century City adjacent  
(310) 282-8870

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Sherman Oaks  
(818) 788-2000

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Ventura  
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# The Wavelines



The WAVELINES are your direct connection to information about Smooth Jazz, entertainment, events and much more. Give us a call anytime, 24 hours a day, at (323) 856-WAVE. We have an exciting feature on the WAVELINES that lets you identify songs you've heard on The WAVE...try it out!

## WAVE MUSIC INFORMATION

- 1 — 11 Song Information
- 12 Weekly Top 10 CD's

## WAVE ARTISTS IN CONCERT

- 2 — 21 Concerts
- 22 Venues

## SKI LINE

- 3 — Ski Information

## HOW TO REACH US

- 4 — Mailing Address
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- 5 — Public Service Announcements

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94.7 The WAVE

## Smooth Jazz Program Guide

*On the Air*  
**PAUL CROSSWHITE**

Mornings

**TALAYA**

Mid-Days

**DON BURNS**

Afternoons

**CATHI PARRISH**

Evenings

**AMY HIATT**

Late Nights

**MICHAEL SHEEHY**

Production Director

**WEEKENDS**

Mark Abel, Barbara Blake, Steve Clark,  
Nicole Devereux, Vince Garcia,  
Wally Wingert and Jamie Worlds

*Special Programming*

**NITE TRAX**

Every evening starting at 8:00 P.M.

**THE SATURDAY NIGHT CD**

Saturdays at 11:00 P.M.

**POINTS OF LIGHT**

Public Affairs Programming

Sunday mornings at 6:00

**THE DAVE KOZ RADIO SHOW**

Sundays at 9:00 P.M.

**THE WAVE'S WORLD**

MUSIC HOUR

Hosted by Talaya

Sundays at 11:00 P.M.

**MUSICAL STARSTREAMS**

Sunday nights at midnight



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## Upcoming Events

Here's a list of some of the great events happening around Southern California, including performances by some of your favorite Smooth Jazz artists. Stay tuned to 94.7 The WAVE for details on how you can win tickets to many of these events.

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## OCTOBER

*Performing in October*

**PHANTOM OF THE OPERA  
Now - November 11**  
Pantages Theater,  
Hollywood

**CATALINA  
ISLAND  
JAZZ TRAX  
FESTIVAL  
October 2-4  
& 9-11**

Bobby Caldwell, Keiko Matsui,  
Chris Standring, Marc  
Antoine, Joyce Cooling  
and many more  
Avalon Casino Ballroom,  
Catalina Island

**HIROSHIMA  
October 3**  
Cerritos Center for the  
Performing Arts,  
Cerritos

**JAZZ AT DREW  
October 3-4**  
Angela Bofill, Norman  
Connors and more  
Drew University,  
Los Angeles

**INLAND EMPIRE JAZZ  
& ARTS FESTIVAL  
October 3-4**  
George Duke,  
Stanley Clark and more  
UC Riverside's Amphitheatre,  
Riverside



**ERIC MARIENTHAL  
October 4**  
Spghettini,  
Seal Beach

**FOSSE  
October 10 - December 5**  
Ahmanson Theater,  
Los Angeles

**CELINE DION  
October 21**  
The Great  
Western Forum,  
Inglewood

**LIONEL  
RICHE  
October 24**  
Greek Theatre,  
Los Angeles

**PHANTOM  
OF THE  
OPERA: The  
Film with  
Live Symphony  
Orchestra  
October 25**  
Universal  
Amphitheatre,  
Universal City



FOSSE

## NOVEMBER

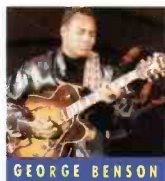
*Performing in November*

**THE WAVE  
AT ROYCE HALL  
November 15**  
David Benoit and  
The Braxton Brothers  
Royce Hall,  
UCLA Campus  
Westwood

**FREDDY  
RAVEL  
November 15**  
Spghettini,  
Seal Beach

**YELLOWJACKETS  
November 19**  
House of Blues,  
Hollywood

**PONCHO  
SANCHEZ  
November 29**  
Spghettini,  
Seal Beach



GEORGE BENSON

## THE WAVE AT ROYCE HALL

NOVEMBER 15TH



DAVID BENOIT



THE BRAXTON BROTHERS



## DECEMBER

*Performing in December*

**DAVE KOZ, BRENDA RUSSELL  
AND PETER WHITE  
December 2**

Cerritos Center for the  
Performing Arts,  
Cerritos

**NANCY WILSON  
December 5**  
Club Caprice,  
Redondo Beach

**RADIO CITY CHRISTMAS  
SPECTACULAR  
December 9-29**  
Staring the World Famous Rockettes  
Universal Amphitheatre,  
Universal City

**GEORGE BENSON  
December 12**  
Cerritos Center for the  
Performing Arts,  
Cerritos

**"THE COLORS OF CHRISTMAS"  
December 18-19**  
Oleta Adams, Peabo Bryson,  
Christopher Cross and  
Melissa Manchester  
Cerritos Center for the  
Performing Arts,  
Cerritos

**BONEY JAMES  
December 31**  
Hyatt Newporter:  
Newport Beach

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