

THE WAVE

94.7

94.7 KTWV

Air Waves

The WAVE Musicletter

The Sweet Saxophone Of

Candy Dulfer



**BEST
OF '97**
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Candy Duffer

It seems some girls have all the luck. Candy Duffer however, is more than just some girl and what she's got, luck can't buy. She is one of the few women in the upper echelons of instrumentalists. Her musical instincts are razor sharp and she plays with skill beyond her years. Still in her twenties, she is an international star with record sales in the millions. To top it all off, she could pass for a super-model. If Candy Duffer wasn't so damned nice it would be easy to hate her for all she has going.

The daughter of sax player Hans Duffer, young Candy never questioned what she would do when she grew up. "As the only child of a musician, I quickly became used to the lifestyle. The instrument was easy to learn because I had watched for so many years that I knew how to hold it and how to breathe." The sax was not her first instrument of choice though. She started out as a drummer at the age of five only to change her career direction at seven, making the switch to sax. She joined a local brass band a few months later. By eleven she was recording. Candy formed the band Funky Stuff when she was fourteen and while she was still a teenager; they were touring Europe, even opening for Madonna.

America's introduction to this sax prodigy from Amsterdam came by way of a soundtrack to what was otherwise a rather obscure movie. Candy helped the Eurythmics' Dave Stewart with the scoring of the Dutch film "Lily Was Here." The title track became a top ten charter in many countries. The song also sparked the interest of the artist known, at that time, as Prince. He asked her to join his band. She contributed to the "Graffiti Bridge" CD, the "Batman" soundtrack and several other Prince-related projects. After working with him for a few months he was getting ready to tour and she was needing to be her

own boss again. "It was difficult to say no to Prince because I didn't know if I was throwing away the best thing or what the future held." What she got was the best of both worlds. Her solo career blossomed and the guy who used to be Prince proved to be a positive influence for her.

Her new album, "For The Love Of You" is a testament to her range as an artist. Texturally, the album runs the gamut between edgy funk syncopation and subtle nuance. She says "That has always been what funk music is all about: intensity and restraint." On tracks like "Give Me Some More" and "Gittion" you can definitely hear the Prince influence. They sound as if they were recorded at Paisley Park. The title track and a song entitled "Smooth" highlight her maturity as a player and her control of the instrument. This album also marks her debut as a vocalist. She says "I'm not the next Mariah Carey, but I have good timing and can carry a tune." She is too modest. The album was recorded in her new studio in Amsterdam's Red Light District with producer/boyfriend Thomas Bank. "It's about as big as a closet but the acoustics are great. We hooked up this cheap microphone and for some reason it just worked. The sax is kind of a tricky instrument to record. The song 'For The Love Of You' was recorded originally to test out the room but we liked it so much we kept it for the album."

Candy says one of the greatest rewards of success is the freedom and control it affords her. Though most of her time is dedicated to her own projects, she has collaborated with some very diverse artists. She has performed on more than 30 albums and toured the world with artists as disparate as Prince, Aretha Franklin, Van Morrison and Pink Floyd. We asked Candy about working with artists as seemingly different as Prince and Van Morrison. "They have more in common than you would think. They are both very spontaneous. They will come up with an idea and

try to capture it right away. They thrive on spontaneity and so do I. A lot of musicians will do something over and over again to get it right, but that is kind of an arrogant approach. I would rather a moment be captured on the first take."

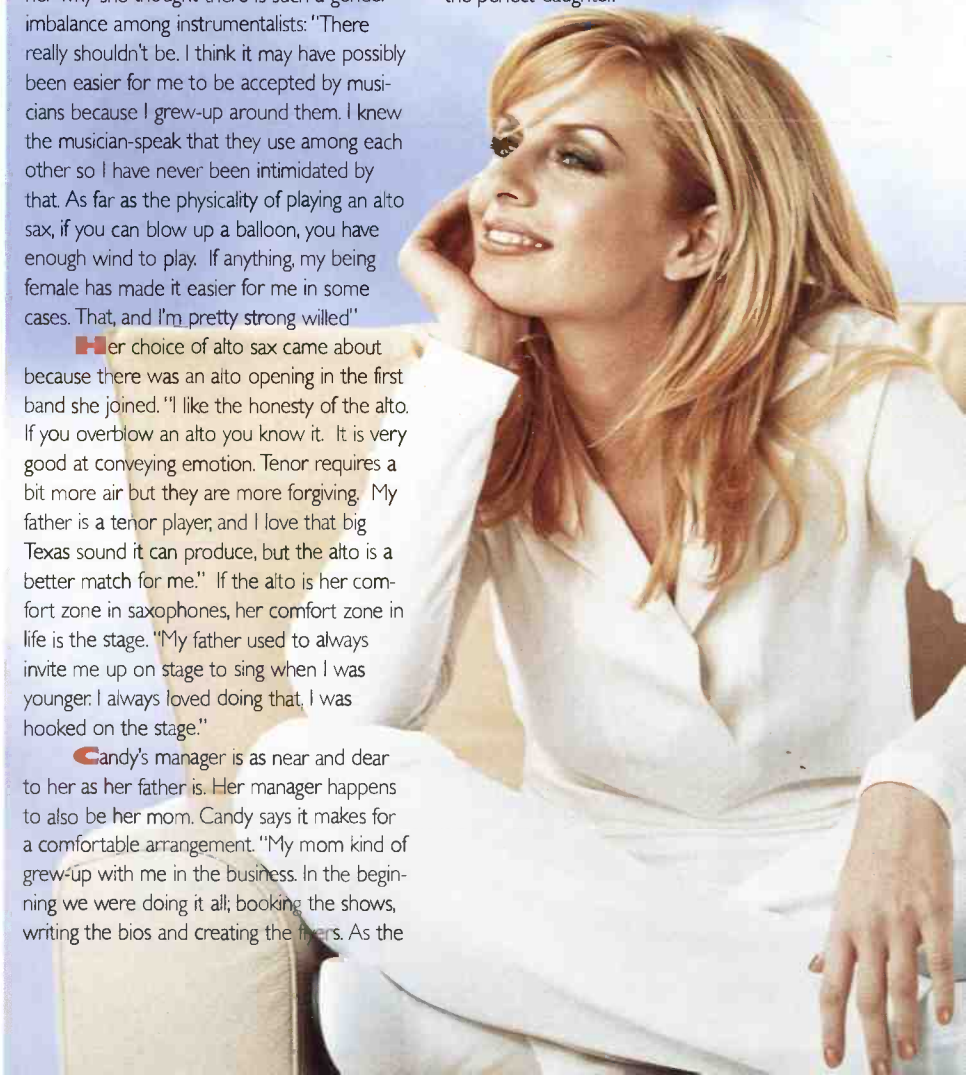
There is a pretty equal balance between women and men singers at the top of the charts. In the vocal arena it appears that it is just as easy, or as hard, for a women to be successful as a man. When it comes to instrumentalists, Candy is a rarity. Though she can't answer for all female musicians, we asked her why she thought there is such a gender imbalance among instrumentalists: "There really shouldn't be. I think it may have possibly been easier for me to be accepted by musicians because I grew-up around them. I knew the musician-speak that they use among each other so I have never been intimidated by that. As far as the physicality of playing an alto sax, if you can blow up a balloon, you have enough wind to play. If anything, my being female has made it easier for me in some cases. That, and I'm pretty strong willed."

Her choice of alto sax came about because there was an alto opening in the first band she joined. "I like the honesty of the alto. If you overblow an alto you know it. It is very good at conveying emotion. Tenor requires a bit more air but they are more forgiving. My father is a tenor player, and I love that big Texas sound it can produce, but the alto is a better match for me." If the alto is her comfort zone in saxophones, her comfort zone in life is the stage. "My father used to always invite me up on stage to sing when I was younger. I always loved doing that, I was hooked on the stage."

Candy's manager is as near and dear to her as her father is. Her manager happens to also be her mom. Candy says it makes for a comfortable arrangement. "My mom kind of grew-up with me in the business. In the beginning we were doing it all; booking the shows, writing the bios and creating the flyers. As the

career grew she just evolved with it. She is really a great manager."

Some of the music on Candy's new CD "For The Love Of You" is not exactly "Wave Music." Let's face it, her band is called Funky Stuff, it can't all be smooth. It is all expertly executed and all good though. What she represents is also good. She busts open barriers of gender and genre. She stays true to her vision. And, although she has every opportunity to allow success to get to her head, it has not. Hans and Inge Duffer must drive their friends nuts. They actually do have the perfect daughter.



HERE'S OUR LIST OF THE NEWEST, HOTTEST SMOOTH JAZZ GOING—AND YOU'LL HEAR IT ON 94.7 THE WAVE.

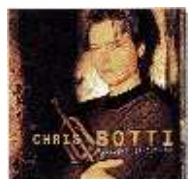


■ ARTIST
Jonathan Butler
CD
Do You Love Me?
LABEL
N2K
Internationally renowned guitarist from South Africa now makes his home here in Southern California.

■ ARTIST
Avenue Blue
featuring **Jeff Golub**
CD
Nightlife
LABEL
Bluemoon
If you're searching for one of the best guitarists alive, his name is Jeff Golub and his address is Avenue Blue.

■ ARTIST
Gato Barbieri
CD
Qué Pasa
LABEL
Columbia
Saxophone so steamy you may want to open a window while this CD is playing.

■ ARTIST
Pete Belasco
CD
Get It Together
LABEL
Verve Forecast
A cool groove with all the retro trappings: bongos, vibes, Hammond organ and old-school vocals.



■ ARTIST
Chris Botti
CD
Midnight Without You
LABEL
Verve Forecast
Strap on a set of headphones, sit back, relax and just let the mood of this CD envelop you.

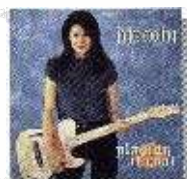
■ ARTIST
Rick Braun
CD
Body & Soul
LABEL
Bluemoon
A brilliant trumpet player, engaging melodies and expert production only begin to describe this one.

■ ARTIST
Jonathan Butler
CD
Do You Love Me?
LABEL
N2K
Internationally renowned guitarist from South Africa now makes his home here in Southern California.



■ ARTIST
Chris Camozzi
CD
Suede
LABEL
Discovery
The latest to join the ranks of side guitarists that are now getting their due recognition in the spotlight.

■ ARTIST
Craig Chaquico
CD
Once In A Blue Universe
LABEL
Higher Octave
Highly original and unique guitar stylings with melodies that are instantaneously likable.



■ ARTIST
Joyce Cooling
CD
Playing It Cool
LABEL
Heads Up
This Bay Area guitarist will have your neck doing that pigeon thing before you know what hit you.

■ ARTIST
Brian Culbertson
CD
Secrets
LABEL
Bluemoon/Atlantic
We can no longer call him "young" Brian Culbertson. He has arrived as a mature artist with this album.

■ ARTIST
Candy Dulfer
CD
For The Love Of You
LABEL
N2K
Warning: Segments of this CD will cause you to dance. —That's not a bad thing.

The WAVE Music List

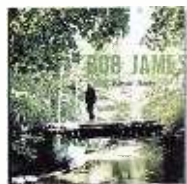
NEW SMOOTH JAZZ



■ ARTIST
Richard Elliot
CD
Jumpin' Off
LABEL
Metro Blue
Simply one of the best saxophonists out there delivers another Smooth Jazz masterpiece.

■ ARTIST
Enya
CD
Paint The Sky With Stars — The Best Of Enya
LABEL
Reprise
All the hits from the enigma known as Enya on one disc. She threw in a couple of great new tracks too.

■ ARTIST
Kenny G
CD
Greatest Hits
LABEL
Arista
How can you go wrong with the greatest hits from the best selling instrumentalist of all time?



■ ARTIST
Bob James
CD
Playin' Hooky
LABEL
Warner Bros.
A true pioneer of Smooth Jazz enlisted the help of some of the brightest new players.

■ ARTIST
Boney James
CD
Sweet Thing
LABEL
Warner Bros.
One of 1997's hottest discs shows no sign of cooling down for '98.

■ ARTIST
Earl Klugh
CD
The Journey
LABEL
Warner Bros.
There is nothing smoother than the mellifluous tone of Earl Klugh's nylon string guitar.



■ ARTIST
Bob Mamet
CD
Adventures In Jazz
LABEL
Atlantic
This is the real deal: real piano, really incredible player.

■ ARTIST
Rahsaan Patterson
CD
Rahsaan Patterson
LABEL
MCA
A fresh new voice in R&B worth discovering.

■ ARTIST
Michael Paulo
CD
My Heart And Soul
LABEL
Noteworthy
We can't think of a more appropriate CD title for the hardest working sax player in show business.

■ ARTIST
Doc Powell
CD
Don't Let The Smooth Jazz Fool Ya
LABEL
Discovery
When it comes to groove, the Doc knows best.

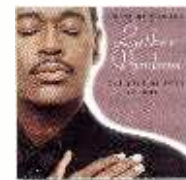
■ ARTIST
Rippingtons
CD
Black Diamond
LABEL
Windham Hill
In skiing, the black diamond is the mark of an expert run. It also marks an exceptional album by the Rippingtons.

■ ARTIST
Philippe Saisse
CD
Next Voyage
LABEL
Verve Forecast
A refined, sophisticated and compelling collection.

■ ARTIST
Joe Sample
CD
Sample This
LABEL
Warner Bros.
Sample revisits and revises some of his earlier compositions. The results are phenomenal.

■ ARTIST
Richard Smith
CD
First Kiss
LABEL
Heads Up
Remarkable guitar work with luxuriant production.

■ ARTIST
Paul Taylor
CD
Pleasure Seeker
LABEL
Unity
You wanna talk about hip? This is a saxophonist from the next frontier.



■ ARTIST
Luther Vandross
CD
One Night With You — The Best Of Love VOLUME 2
LABEL
Epic
No one can belt out a love song like Luther.



■ ARTIST
Vanessa Williams
CD
Next
LABEL
Mercury
She defines elegance.



What's HOT!

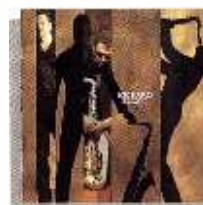
Three reasons why we love listening to music for a living.



Brian Culbertson Secrets

When we first heard Brian Culbertson back in 1994 we said "This kid is good." When we took our first listen to his new CD "Secrets," we said "This ain't a kid anymore!" Brian has

always had an incredible sense of melody and a talent for composition. On this, his fourth album, he has taken a quantum leap as a musician. He has arrived as a mature, seasoned and significant artist. Beside the wonderful keyboard work, Brian also built in a fun ending for "Secrets" that includes his trombone prowess. We've just got to get over calling him "young" Brian Culbertson around the station.



Richard Elliot Jumpin' Off

It is no easy task for an instrumentalist to develop an instantly recognizable signature sound. Now imagine pulling that off while continuing to reinvent yourself album after album.

Richard Elliot is one of the few saxophonists who has proven capable of that. On his new release "Jumpin' Off," the first thing you notice is that it is definitely Richard Elliot, the next thing you realize is that it doesn't sound like anything he has done before. After 10 extraordinary albums he continues to amaze us. He also has some really cool guest appearances on this one.



Doc Powell Don't Let The Smooth Jazz Fool Ya

In Doc's bag you will find the cure for whatever ails you. He is an unbelievably versatile guitarist as is proof positive on his "Don't Let The Smooth

Jazz Fool Ya." This album has more flavors than a Baskin Robbins. In fact, it goes down as smooth as ice cream if we may dredge the analogy a little further. The album spans from lively jams to relaxed grooves and all points in-between. As the title suggests, Smooth Jazz encompasses a lot of textures.

Each performance has been classified and color coded by instrument or group to help you find the music you want to hear.



RICHARD

ELLIOT

JUMPIN' OFF



A musical and personal escapade

With special guests

PETER WHITE, RICK BRAUN and others.

Produced by PAUL BROWN and STEVEN DUBIN

the **WHEREHOUSE**



The **WAVE** on the
world wide

web. You'll

find information

on **WAVE** music,

concert updates,

plus much more!

<http://www.947wave.com>



1997's hottest

WE VE COMPILED A LIST OF THE HOTTEST CD S HEARD ON THE WAVE DURING 1997. WE THINK YOU LL FIND IT A GREAT SHOPPING LIST IF YOU NEED TO SUPPLEMENT YOUR CURRENT COLLECTION OF SMOOTH JAZZ.

A FEW OF THESE CD S HAVE HAD EXTRAORDINARY SHELF LIFE AS WITNESSED BY THE FACT THAT YOU WILL ALSO FIND THEM IN OUR MUSIC LIST ELSEWHERE IN THIS ISSUE OF AIRWAVES. WHILE THE CD S REACHED THEIR PEAK IN 1997, WE CONTINUE TO DISCOVER NEW, FRESH TRACKS OFF THESE DISCS, AND ARE PLAYING THEM RIGHT NOW ON 94.7.

THE HOTTEST 1997 CD S ARE LISTED IN ALPHABETICAL ORDER BY ARTIST.

ARTIST	TITLE	LABEL
AVENUE BLUE	NIGHTLIFE	BLUEMOON
BABYFACE	THE DAY	EPIC
GATO BARBIERI	QUE PASA	COLUMBIA
RICK BRAUN	BODI & SOUL	BLUEMOON
THE BRAXTON BROTHERS	STEPPIN' OUT	KOKOPELLI
TONI BRAXTON	SECRETS	LAFACE
ZACHARY BREAUX	UPTOWN GROOVE	ZEBRA
JIM BRICKMAN	PICTURE THIS	WINDHAM HILL
NORMAN BROWN	BETTER DAYS AHEAD	MOJAZZ
JOYCE COOLING	PLAYING IT COOL	HEADS UP
EXODUS QUARTET	WAY OUT THERE	INSTINCT
KENNY G	THE MOMENT	ARISTA
GOTA	IT'S SO DIFFERENT HERE	INSTINCT
BONEY JAMES	SWEET THING	WARNER BROS.
DENNY JIOSA	INNER VOICES	BLUE ORCHID
CHUCK LOEB	THE MUSIC INSIDE	SHANACHIE
JEFF LORBER	STATE OF GRACE	VERVE
BOB MAMET	ADVENTURES IN JAZZ	ATLANTIC
JOE SAMPLE	SAMPLE THIS	WARNER BROS.
DAVID SANBORN	SONGS FROM THE NIGHT BEFORE	ELEKTRA
SOUNDSCAPE	LIFE FORCE	INSTINCT
VARIOUS ARTISTS	A TWIST OF JOBIM	I.E. MUSIC
GROVER WASHINGTON JR.	SOULFUL STRUT	COLUMBIA
PETER WHITE	CARAVAN OF DREAMS	COLUMBIA
VANESSA WILLIAMS	NEXT	MERCURY

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.

Dave Koz says the inspiration for his 1990 top ten hit "Castle Of Dreams" was the song "The Dream" by fellow saxophonist David Sanborn. David Sanborn was

inspired enough by James Taylor to record a song called "JT" on his album "Close Up." James Taylor was also the James behind the song "James" by Pat Metheny. Bob James was so taken by Metheny's tune "James" that he recorded it on his '96 CD "Straight Up." Proving the six degrees of separation theory, there is a connection from James Taylor



Craig Chaquico

back around to Dave Koz. Dave's sister was pregnant with her first daughter when she met one of her all-time favorite artists, James Taylor. It was that meeting that motivated her to name Dave's niece Taylor.



DAVE KOZ



DAVID SANBORN



JAMES TAYLOR



PAT METHENY

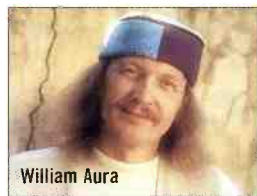


BOB JAMES



Sammy Hagar

With Craig Chaquico's rock roots, it was no surprise to find his name as co-writer on a song by former Van Halen vocalist Sammy Hagar. It was a bit of a twist however; to find out that the song they wrote together "Who Has The Right?" was originally intended to be included on Craig's latest album "Once In A Blue Universe," and not Sammy's latest, "Marching To Mars." Craig told us "We started to write the song on acoustic guitars and somewhere down the line it evolved into an electric guitar song. By the time we were finished it just made more sense for his album than mine." Craig is no stranger to the electric guitar after playing with Jefferson Starship when he was a teenager. He said his switch to the acoustic guitar came about because it was more popular around the house than the power version when his wife was pregnant.



William Aura

In other "life before The WAVE" news, William Aura of 3rd Force once played

with the legendary Tex-Mex rock-and-roll band Sam The Sham And The Pharaohs.

If you have ever seen Kenny G in concert, you have no doubt seen him sustain an impossibly long note. He, indeed, holds the world record for note sustaining. It is not because he has lungs the size of Volkswagens. He employs a technique called "circular breathing." He breathes air in through his nose while maintaining a steady stream of wind to the

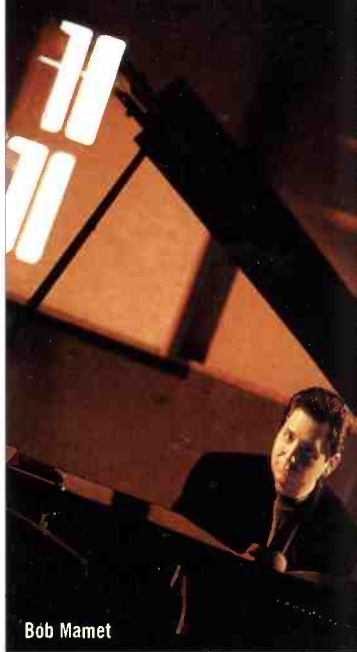


Kenny G

mouthpiece of his sax. Kenny told us that he has never used the technique while recording in the studio. It is just something he does at his live shows.



Richard Smith



Bob Mamet

Since receiving his masters in guitar performance at USC, WAVE artist Richard Smith has been a member of the faculty and head of the guitar department. USC is ranked as one of the top guitar departments in the country.

Keyboardist Bob Mamet's latest album "Adventures In Jazz" is getting great response on The WAVE. Even though he is making quite a name for himself as a musician, one question continues to follow him: Is he related to the playwright David Mamet? The answer is yes, they are brothers. By the way, his sister Lynn is a screenwriter and his brother Tony is a rock musician. Some families get all the talent.



DENIM SHIRT—Style # 1002
 100% cotton denim.
 Stone washed, Long sleeve
 button down collar, left chest
 patch pocket, two-button
 adjustable cuffs.
 Price: \$30.00
 Sizes: M, L, XL



OUTER BANKS—Style #1003
 Pique Mesh. 100% heavy combed
 cotton. Knitted polo collar. Short
 sleeves with knitted welt cuffs.
 Clean finished 2" side vents
 with 2 1/2" long back tail.
 Color: Black
 Price: \$30.00
 Sizes: M, L, XL



WaveWear

T-SHIRTS—Style # 1005
 Four color process design.
 Hanes Beefy T. Ultimate
 heavyweight cotton t-shirt.
 100% cotton. Full cut.
 Colors: White and Ash
 Price: \$15.00
 Sizes: M, L, XL, XXL



94.7—The WAVE is proud to present its line of WAVEWEAR, comfortable

clothing for your active lifestyle. Over the past 10 years

our station logo has remained distinctive

and you have continuously asked us to

produce many of the great items

you see here. All items are of high quality,

something which you have come to expect from

The WAVE. Fax or mail in your order today!

T-SHIRTS—Style #1009
 Two Color Designs. Front and
 Back. 100% preshrunk, heavy
 weight cotton t-shirt. Full-Cut.
 Colors: Pigment Dyed Black,
 Natural, Denim and Honey
 Price: \$15.00
 Sizes: M, L, XL





SWEATSHIRT—Style #1004

Four color process design.
Heavyweight Crewneck.
80% cotton, 20% polyester,
heavyweight 11 oz.
V-notched at
neckline, locker
patch in back.

Color: White
Price: \$28.00
Size: M, L, XL



WEK DRAWSTRING—Style #1001

100% Garment Dyed Canton Fleece. Preshrunk
Drawstring neck and waist, long sleeve.

Colors: Ocean and Pebble
Price: \$35.00
Sizes: 1 (S-M) 2 (L-XL)



HAT—Style #1008

100% brushed cotton
twill, 6 panel, adjustable
snap back closure.

Color: Black
Price: \$12.00
Size: One Size Fits All



HATS—Style #1007

100% cotton brushed washed oxford,
six panel, low profile, brass fastener,
contrasting bill and button.

Colors: Stone/Sage and Plum/Navy
Price: \$14.00
Size: One Size Fits All



CD CASE—Style #1006

CD Travel Case. Polyester, zippers
around three sides, 12 double sided
vinyl holders with cotton sheeting
divider, foam filled to protect
CD's. Imprinted WAVE logo.

Color: Black
Price: \$10.00
Size: 5 1/8" x 5 7/8" x 3/4"



WAVEWEAR ORDER FORM

SHIP TO:

NAME _____

ADDRESS _____
(PO. BOX) _____

CITY _____ STATE _____ ZIP _____

DAYTIME PHONE (_____) _____

METHOD OF PAYMENT:

Enclosed is my check or money order payable to KTWV, The WAVE
Mail to: 8944 Lindblade Street, Culver City, CA 90232
or FAX: (310) 815-1714

Please charge my: Visa MasterCard

ACCOUNT# _____ EXPIRES _____

STYLE NUMBER	DESCRIPTION	QUANTITY	COLOR	SIZE	PRICE EACH	TOTAL PRICE

SHIPPING AND HANDLING CHARGES:

Up to \$30	\$4.50
\$30.01 to \$75	\$6.50
\$75.01 to \$125	\$9.50
\$125.01 and up	\$12.50

Merchandise Total

Tax (8.25%)

Shipping & Handling

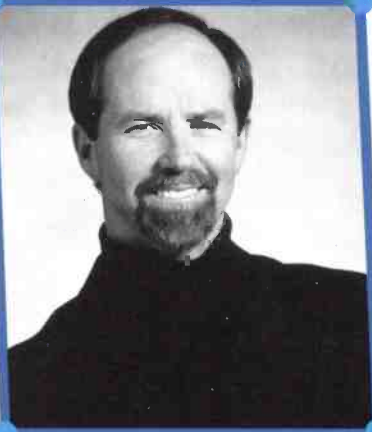
TOTAL AMOUNT DUE

All Sales are final. WAVEWEAR available only in Southern California.

Please allow 4 to 6 weeks for delivery! Thank you for your order!

GUEST SPEAKER

Michael Greene is the President and CEO of the National Academy of Recording Arts and Sciences, Inc. (NARAS—the producers of the Grammy Awards) and spent a lifetime in the entertainment and communications industries. First as a recording artist and producer; the President of recording studios; music publisher; CEO of one of the nation's first cable television advertising companies; President of one of the world's first cable video music channels; satellite and interactive and communications executive; film and video producer and, prior to coming to NARAS, was head of one of the world's largest post-production corporations. The WAVE recently asked Michael to share his feelings about the current state of "Smooth Jazz" and his ideas for the future.



By Michael Greene

The year was 1979 and I was on the road in Cleveland having a cup of coffee with an old friend, Chuck Leavell, now the piano player for the Stones. Both our respective groups,

Sea Level and the Mike Greene Band were Jazz-Rock-Soul aggregations faced with the almost impossible task of finding a friendly radio format to call home somewhere between Progressive Rock and the Adult Contemporary format.

That morning we came to the discouraging conclusion that our music was a radio orphan, so we continued to embrace the "progressive rock" moniker; all the while realizing that we were musical strangers in a less than progressive radio world.

A couple of years later in my home town of Atlanta, a few music-loving friends started an innovative new radio show on WQXI-FM called Jazz Flavors. At first it was confined to a late-night weekend time slot but as the years went on it galvanized a loyal following. This was my first introduction to the format we now call Smooth Jazz and New Adult Contemporary Radio—The Wave!

This programming format came too late to save my musical musings but since has become a formidable force in American radio. Maturing beyond a mere musical niche, Smooth Jazz now boasts the 7th largest radio audience with over 14 million weekly listeners, outpacing Alternative, Modern Rock and AOR (Album Oriented Rock). The audience is a sophisticated, upscale group of tree huggers as concerned about the environment and the Internet as their American Express bill and Mutual Fund growth. From an advertising perspective, a very attractive group indeed.

These listeners seek beauty, simplicity and relaxation in a complex world which overwhelms their senses at every turn. Smooth Jazz is like a love story compared to an action film—comfort food to a spicy smorgasbord—a horseback ride on a beach rather than a taxi tumble through Manhattan. That's the good news and the bad news.

Are we falling victim to having too much of a smooth thing? Certainly a concern worth pondering! Where does the format that George Winston, Ray Lynch and New Age music built go next? How can we evolve this increasingly passive format to expand texturally—take risks and insure that Smooth Jazz doesn't just flatten out and become so much aural wallpaper? How do we open the windows and doors of the genre to let in new artistic fresh air, attracting a whole new contingent of dispossessed commercial radio refugees while not disenfranchising loyal listeners?

First of all we must recognize, rein-

force, and do much more of what we do best, with greater frequency and resolve.

As the format matures, listeners expect more: the best on-air talent, events and other promotions. Radio can also serve the listener by helping out in areas not usually its direct concern: retail and concerts. The music is sometimes given short shift at record stores, and the fan base can be supported and enlarged by encouraging alternative retail opportunities. For instance, specialty outlets like Nature's Company are selling hundreds of thousands of Cusco records while Barnes & Noble and Borders are wailing with Ottmar Leibert and other Smooth Jazz artists. And these barely scratch the surface of the opportunities out there.

Furthermore, concert promoters often ignore the format as being "too niche." Radio stations have been filling the void by sponsoring or fully producing Smooth Jazz concerts—and again, we can do even more.

A great example is, a New York station, WQCD, which is programming more than 100 events a year at halls up to 3,000 seats for artists like Gato Barbieri and Peter White. The Anchorage, Alaska station KNIK further serves its constituency and itself by

selling tickets directly and bypassing costly ticketing services.

And where we can learn from our mistakes, we should muster the courage needed to take the form to the next level.

While it's true many listeners want minimal chat, the format has grown to the point that new stars are being bred daily and fans are getting more sophisticated in their knowledge of them—which means more stations need to follow the inspired lead of 94.7 by identifying the artists and songs. This practice will pay off with great dividends.

Finally, it behooves everyone to not be so rigid in playlist or so tight in format that artists soften their music and fire just to get played on Soft Jazz stations. It is through risk that the format was born and through new creativity that it will grow.

As Martin Luther King once said, "This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism."

So let's point ourselves toward the new millennium by challenging our existing audience with fresh creative energies and thus open up to embrace the millions of other disenfranchised music lovers that would follow the smooth trail we blaze.



Are you in the market for a new job?...or a better job?

Job Connection is an interactive classified job directory you can access 24 hours a day from your touch-tone phone or via the internet.

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94.7 THE WAVE PRESENTS GREAT CONCERTS EVERY SATURDAY
EVENING IN APRIL AT THE WADSWORTH THEATER
FEATURING SOME OF THE HOTTEST WAVE

ARTISTS

SATURDAY
APRIL 4TH



B O B B Y
C A L D W E L L

SATURDAY
APRIL 11TH



D O C
P O W E L L

SATURDAY
APRIL 18TH



P E T E R
W H I T E

SATURDAY
APRIL 25TH



K E I K O
M A T S U I



M I C H A E L
P A U L O



C R A I G
C H A Q U I C O

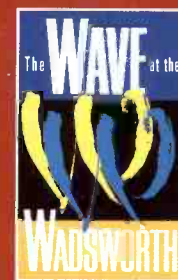


P A U L
T A Y L O R



M A R C
A N T O I N E

TICKETS ON SALE FEBRUARY 1ST
at all Ticketmaster locations or the UCLA Central Ticket Office. Charge by phone at
Ticketmaster (213) 480-3232 or UCLA (310) 825-2101. Veterans Wadsworth Theater
Located off-campus between Wilshire and San Vicente Boulevards in Brentwood, just west of the 405 Free-
way on the Veterans Administration grounds. Enter either from Wilshire Boulevard (signs are posted) or
San Vicente Boulevard. Parking is \$5 per entry, directly adjacent to the theater. Attendants will direct you.
KEEP LISTENING TO 94.7 THE WAVE FOR MORE DETAILS.



THE WAVE

94.7 KTWV

From left to right:
Paul Crosswhite, George Reyes,
Sandy Kelley and Allen Lee



It was hot.

My first cup of Chinese Goddess tea was already piping hot, sending up aromatic swirls. What used to take at least two minutes using the venerable microwave at the old digs in Hollywood, had just been accomplished in ten seconds at the new WAVE studios in Culver City, thanks to the freshly-installed see-thru robot coffee maker and hot water dispenser. Very cool. Swift and small creature comforts count for a lot at 5:30am. This place is going to work, I think to myself, sipping the green brew and strolling from the UltraLounge toward Studio A to greet and relieve late-night host Amy Hiatt.

Such a departure, this place, from the history-soaked suites where The WAVE and its ancestor KMET had held forth for so many years at the Metromedia-turned-Fox backlot on Sunset. Daily surroundings that once were cramped, aging, quake-thrashed and bordering on seedy, had been magically transformed. Now you entered into a huge,

single-ceiling headquarters that exuded an atmosphere that was at once upbeat, eclectic, open-faced techno, and cohesive. After years of separation in different buildings, all units of WAVE staff had been reunited. Infused with a new sense of unity, our on-air, production, sales, promotions and executive people were finally unleashed to interact in new, exciting and more creative ways. And just in time to celebrate our Tenth Anniversary.

But on this dark morning there are more pressing concerns. Amy and I swap greetings, sign FCC logs, and she is gone.

So here we go again. It is brutally early, the body and mind are in full retreat, and...oh yes, there's this thing to do called a Radio Show...good thing I've got help!

"Momin', Paul." It's the friendly voice of the show's new producer, George Reyes. "Hey, George, how ya doin'?"... "Just Great!"... "and that date last night?"... "Just Great!"

Though on board for only months, George already feels like a best friend. By the

time I arrive he's been at it for an hour, scouring the papers, gleaning the faxes and cruisin' the net for juicy nuggets. A full manila file of morning goodies awaits me, courtesy of George. Now, finding someone to fill the shoes of former morning producer Tina Arana after the birth of her son Reese had been no easy task. But George's credentials and the positive raves of past colleagues made him a standout. He's the quintessential Cold War Child success story; born in Havana in 1960 and brought by his folks to the U.S. the following year, he was raised in New York City, earning a B.A. in Communications at Fordham University. Moving to Southern California in 1986, his first local radio break came at KIS-FM where he worked on-air and as a producer and assistant promotion director. George's talents also landed him on-air at 99.1 FM Riverside, and a job as producer at Premier Radio Networks.

But beyond the talent, education and experience, George is the one you want covering your back. Quick, resourceful and a

true team player, he has The WAVE morning show in safe hands.

Still, there are four more hands that gently nudge you awake each day at 94.7, and two of them belong to Sandy Kelley, who handles our news. An Ivy Leaguer, her radio career began late one night with an Eclectic Jazz deejay shift on the campus station at her alma mater, Yale University in New Haven, Connecticut. Moving to the pro level, she broke ground as the first female jock at two major radio stations in Hartford, then moved on to become the top deejay in Southern Connecticut. Tiring of the bitter winters, Sandy packed up for Southern California, where success awaited with open arms. Along the way to The WAVE she had distinguished herself in a number of roles at the Unistar Radio Network, and the former Easy KXEZ. Sandy's knowledge of the day's events, her warm delivery and hearty laugh truly grace The WAVE morning show.

Laughter, after all, is a major coin of the realm of the show. The drudgery of get-

ting up and working each day is undeniable and near universal...and we on The WAVE's a.m. crew are attuned to this. So, while we keep it real and don't shy away from the serious stuff, we nonetheless love the laughter. A lot of that arises from the natural dynamic between Allen Lee and me. It's a polarity thing. Allen is so decent, you see. Next to Jesus, he's about the only man I'd let babysit my kids. My impulses tend to be slightly more earthy. Sometimes I'll unleash a gem on Allen seconds before air-time, and nearly fall on the floor while he tries to get through his report.

So anyway, one morning Allen and I are swapping life stories off-the-air, waiting for commercials to end. He's telling me how he was an Air Force brat whose family hopscotched the country 'til his high school years, finally settling outside Fort Worth, Texas...how he paid his dues doing news at tiny stations in Texas and New Jersey before hitting the big time as a traffic reporter in New York City...then on to Southern California and family life with beloved wife Cheryl and daughter Katie. And I'm going on about coming to L.A. as a child from Oregon, growing up on the Eastside, dabbling in college, working as news anchor all over town, hauling in numerous journalism awards before chucking it all to become a deejay, of all things. Suddenly I see we're seconds from live air. The conversation continues..."But I'll tell you, Allen, I'm sure glad I'm not a reporter anymore..." "Why's that, PC?" "...Cause I'd have to cover the Marv Albert story. I mean, we're talking garter belts here."..."Uh-huh" (does he sense it coming?)...and - good lord, Allen! Could you imagine Janet Reno in that getup?"

Seconds later, Allen's on the air praying for the Jam-Cam to erase that image from his mind...and I'm on the floor. Afterward, the strains of Boney James' saxophone wafting through the building, I make my way to the UltraLounge for another round with the Chinese Goddess. It's dawn at the New WAVE, and yes, this just might work after all.



Paul Crosswhite

The Wavelines



The WAVE Lines are your direct connection to information about Smooth Jazz, entertainment, events and much more. Give us a call anytime, 24 hours a day, at (213) 856-WAVE. We have an exciting new feature on the WAVE Lines that lets you identify songs you've heard on The WAVE...try it out!

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

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- 2 — 21 Concerts
- 2 — 22 Venues

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- 3 — Ski Conditions

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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, Keith Allen, Barbara Blake, Steve Clark, J. D., Nicole Devereux, 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

PERSONAL NOTES

Hosted by Dave Koz

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.

**CALL THE WAVE LINES
FOR UPDATED CONCERT
AND EVENT INFORMATION,
24 HOURS A DAY,
(213) 856-WAVE.**

JANUARY

Performing in January

DAVID SANBORN
January 16-17

Orange County
Performing Arts Center,
Orange County



DAVID SANBORN

RENT

Now-January 18
Ahmanson Theater,
Los Angeles

CIRQUE INGENIEUX

January 20-25
Cerritos Center
for the Performing Arts,
Cerritos Center

RAGTIME

Now-March 8
Shubert Theatre,
Century City

**LOS ANGELES CHAMBER
ORCHESTRA**

January 29
Irvine Barclay Theatre,
Irvine

FEBRUARY

Performing in February

STREB/RINGSIDE
February 3

Irvine Barclay Theatre,
Irvine

**BALLET DU CAPITOLE
DE TOULOUSE**

February 10-12
Cerritos Center
for the Performing Arts,
Cerritos

PAT METHENY

February 13
Universal Amphitheater,
Universal City

BILL COSBY

February 14
Irvine Barclay Theatre,
Irvine

**CLOUD GATE DANCE
THEATRE OF TAIWAN**

February 18-21
Cerritos Center
for the Performing Arts,
Cerritos

BOYS CHOIR OF HARLEM

February 22
Cerritos Center
for the Performing Arts,
Cerritos

MARCH

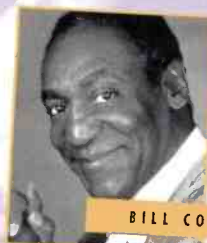
Performing in March

**BRING IN DA NOISE
BRING IN DA FUNK**

March 4-APRIL 26
Ahmanson Theater,
Los Angeles

**RAMBERT DANCE/
LONDON**

March 6-7
Wadsworth Theater
Westwood



BILL COSBY

**BATSHEVA DANCE
COMPANY**

March 11
Irvine Barclay Theatre,
Irvine
March 15
Wadsworth Theatre,
Westwood

**LADYSMITH
BLACK**

MAMBAZO
March 14-15
Irvine Barclay Theatre,
Irvine

**THE GEORGIAN
STATE DANCE
COMPANY**

March 19-22
Cerritos Center
for the
Performing Arts,
Cerritos



PAT METHENY

BALLET DU CAPITOLE DE TOULOUSE

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Music Director

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DESIGN/ART DIRECTION
Rick Amaya
PRINTING
Monarch Litho Inc.

Air Waves, 947 The WAVE,
8944 Lindblade Street, Cul-
ver City, CA 90232.
or e-mail via the internet:
wave@ktww.cbs.com

Air Waves is published by
94.7 KTWW, The WAVE.
Subscriptions are free and
can be obtained by sending
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