

THE WAVE

94.7

94.7 KTWV

Air Waves

The WAVE Musicletter

SMOOTH
JAZZ

Live!

"The WAVE at Royce Hall"



**PATTI
AUSTIN**

page 2



**BOBBY
CALDWELL**

page 2



**NORMAN
BROWN**

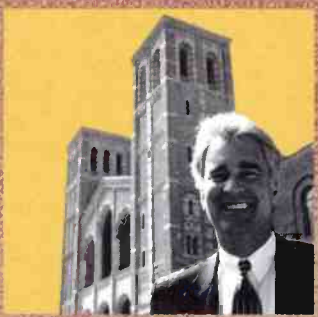
page 2

CONCERTS IN THE RIGHT PLACES

MICHAEL BLACHLY, DIRECTOR OF UCLA PERFORMING ARTS, HAS A UNIQUE PERSPECTIVE ON LIVE PERFORMANCE. WHILE ASSEMBLING THE REMARKABLE TALENTS FOR EACH SEASON'S PERFORMING ARTS SERIES MAY SEEM A DAUNTING TASK, MICHAEL HAS MANY OTHER HATS TO WEAR. AMONG THE MANY OTHER FACETS OF HIS CAREER, HE IS A PROFESSOR AT THE UCLA ANDERSON GRADUATE SCHOOL OF MANAGEMENT, A MEMBER OF THE UCLA CHILD CARE SERVICES BOARD, SITS ON THE BOARD OF TRUSTEES OF THE LOS ANGELES COUNTY HIGH SCHOOL FOR THE ARTS, AND IS A VICE PRESIDENT OF THE WESTERN ALLIANCE OF ARTS ADMINISTRATORS.

WE ASKED MICHAEL TO GIVE US HIS IMPRESSIONS OF LIVE MUSIC PERFORMANCE, BOTH PAST AND FUTURE. HERE HE PRESENTS A FASCINATING LOOK AT THE STATE OF THE MODERN CONCERT EXPERIENCE.

WE HOPE YOU'LL JOIN THE WAVE AT SOME OF THE SMOOTH JAZZ CONCERT EVENTS OF 1999. ENJOY!



Michael Blachly
Director of UCLA Performing Arts

BY MICHAEL BLACHLY

Presenting "pop" artists and attractions in a concert format has come a long way in the past thirty years. Prior to the mid 1960's most of the musical entertainment dollar being spent on live events was focused on dances. As an evolution from the Big Band era, musical artists that were making a living playing before live audiences were appearing on bandstands and in ballrooms across the country. As television began giving artists a concert-type profile with one or two songs being played on shows such as American Bandstand, The Ed Sullivan Show and other variety shows, the concert format gained an entree' into the minds of those seeking live music in their discretionary time. From this point forward, dances were joined by performances where audiences were seated and showing their appreciation for artists in ways other than moving to the latest hits.

These concerts were being presented by a small group of independent promoters, colleges, universities and private clubs. It was also during this period of time that racially mixed concert bills began being accepted in a wide range of cities. Up until then, most of the acts touring were racially segregated, as were the audiences. However, as the crossover between rock, pop, jazz and blues became blurred and young artists began incorporating elements of these diverse genres into their compositions and performances, the world of live concert entertainment opened even more widely than it had been. Concert

settings became a place where individuals were communicating with one another regardless of one's ethnicity.

A new identity was established and the population attending live musical concerts was growing. Musical artists began evolving from the smaller ballrooms and clubs into larger arenas and stadiums. The large arena became more and more popular for the presentation of musical artists. Tours began adding technical support staff for handling lights, sound and special effects. Stage designs became more and more elaborate. Themes would define a tour based on an artist's most recent record. Support for the artist and the product was provided by record labels with the intent of keeping a record active on the charts during the time that the artist was performing in front of thousands of audience members nightly. Merchandise became a part of the touring economy in the form of commemorative tee shirts, sweatshirts, pins, hats, jackets, and other miscellaneous items based on the popularity and magnitude of the individual artist and his/her/their audience size and scope.

One outgrowth of this expansion has been the desire of many artists to again return to the smaller venues. One of the drawbacks identified by those performing in these large spaces is the lack of contact with the members of the audience that are present. The stages are often large in scale, distant from the first rows of the audience, separated by barricades and security personnel, and invisible due to the intensity of on-stage lighting to illuminate the artist to all in the house. In addition, there is little artistic expression for those in the furthest reaches of these spaces as they cannot be seen or experienced from the stage at all. Indeed, an

attempt to extend the artist into these spaces has recently been electronically enhanced through the use of large screen video projections. In a somewhat strange and unique way, this is reminiscent of the early televised concert delivery to a mass audience. This, in part, led to the broad evolution of the concert environment that led to performers being removed from their audiences in the larger venues.

Consequently, more and more intimate spaces such as those employed by The Wave Concert Series are finding success for both the artist and the audience. In particular, some of the mid-sized venues still have a sense of intimacy based on the design of the space. The Hollywood Bowl is one such location due to the effective design of the natural slope of the seating focused on a stage highlighted by natural environs and a dramatic architectural acoustical shell. Another such venue, although smaller in audience capacity is the Greek Theatre. The Greek is highlighted by effective sound and light reinforcement that can be modified for each touring ensemble without having to make substantial changes to the focal point that exists for the audience as they view the artist on stage.

Smaller sized performance spaces include UCLA's Royce Hall, The Cerritos Center for the Arts, Orange County Performing Arts Center and Thousand Oaks Civic Arts Plaza. Each of these spaces creates an ambience for the artist and audience that relates to club engagements with the advantage of sophisticated sound and light enhancement that the larger stage setting in these theaters can accommodate. The formal concert environment also allows the performer to appear in a setting that is

free of extraneous noise that can interfere with the performance.

As identified by the success of the Tenth Anniversary WAVE Concert in August of 1997, the UCLA Tennis Center proved that creative environments can be constructed to make an ideal setting. The incorporation of food, beverage, service and merchandise outlets within the venue yet away from the stage, proved that a concert can coexist alongside all of the elements that members of the audience want. In addition, seven thousand plus seats in an intimate arrangement gave the artist on stage and the members throughout the audience a sense of togetherness that enhanced the evening from both sides of the proscenium.

It is venues with care and concern towards both the performer and the audience member that are encouraging to those of us that grew up on the live concert performance. By reestablishing the close relationship between the stage and the seating, the connection that makes a performance more enjoyable for both parties can exist. As more and more artists indicate that this is the type of environment in which they want to appear, there will be greater incentive for audiences to grow in numbers.

Through The Wave's presentation of their artists in more intimate concert settings, a great service is being provided for all of us. Insight into what makes a good live performance experience for the artist and the audience is present. By utilizing smaller spaces, such as those that were being used some thirty-plus years ago, an artist and an audience member can, again, relate with one another through the common bond of music.

SPRING SMOOTH JAZZ SERIES

THE WAVE

THE WAVE
94.7 KTWW

AT ROYCE HALL

CONCERT 1

Patti Austin
& Warren Hill



FRIDAY, MARCH 26

CONCERT 2

Bobby Caldwell
& His Big Band



SATURDAY, APRIL 3

CONCERT 3

Norman Brown &
Eric Marienthal



SUNDAY, APRIL 11

ROYCE HALL

ON THE UCLA CAMPUS

TICKETS ON SALE
FEBRUARY

1ST

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 blue Pacific



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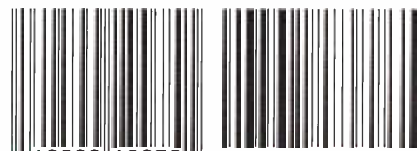
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PANGAEA

ASIAN-INFUSED WORLD CUISINE. 465 SOUTH LA CIENEGA BOULEVARD AT BURTON WAY. 310-246-2100

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.

When Kenny G releases an album, he usually takes up residency in the number one position on the Billboard Contemporary jazz chart



Gerald Albright and Will Downing

for the next year or so. It has even been suggested that he get his own chart to make it fair for everyone else. This time around, his "Greatest Hits" collection stayed up there from late '97 through the better part of 1998. The record that broke the streak was Will Downing and Gerald Albright's collaboration, "Pleasures of the Night." That happened to be the second time Gerald Albright replaced Kenny G. Kenny got his big break for a solo career while he was the saxophonist for the Jeff Lorber Fusion. Kenny was signed to his own record deal while in the band and the rest is history. When Kenny left the band, Lorber replaced him with Gerald Albright. Jeff has also been instrumental in the careers of saxophonists Dave Koz, Eric Marienthal, Paul Taylor and the late Art Porter.

Now that Phil Collins has released his "best of" compilation entitled "... Hits," a bevy of R&B artists are now in the studio paying homage to those hits. Wyclef Jean, Montell Jordan, Warren G, Joe and Coko Gamble are some of the artists recording tunes for the Collins tribute album due in the first half of this year. Gamble, who cut "Easy Lover" for the disc, says Collins "represents a time when music crossed color lines."

Remember when albums were about the size and shape of this magazine? They had big cover art, big liner notes and a big black vinyl disc in the middle. Those days have been downsized and stuffed in a CD jewel box. You can bring back the smell, however: A company called Demeter markets 84 fragrances of, well, stuff. Dirt, leather, lobsters and paperback books are among their scents. They also reproduce the smell of record vinyl. Now you can buy that CD box-set of jazz classics, give it a spritz—and it will smell as good as old.

Dave Grusin and Larry Rosen met when they were both playing in Andy Williams' band. Grusin was the pianist and Rosen was the drummer. They went on to form

GRP Records, which stood for Grusin Rosen Productions. They have since sold the company and started a new recording label called N2K. The new owners of GRP kept the initials, but say they now stand for: Great Records Period.

That saxophone riff in the Entertainment Tonight theme song is the reedwork of Everett HARP.



Brian McKnight's brother Claude is a member of the group Take 6.

Guitarist J.K.'s full name is Joel Kipnis. He was born and raised in Paris, where his father, Claude worked as a professional mime. That may explain all the silent letters in his name.



J.K.

In the last edition of Air Waves, we reported that guitarist Grant Geissman wrote the definitive book on Mad Magazine collectables, called Collectibly Mad. We have since learned that the book is a collectable itself. The only copies still in print are two-hundred-dollar limited editions signed by Geissman and the late Mad publisher William Gaines.



Chris Botti

Trumpeter Chris Botti is in the studio working on his third solo project. Like many Wave artists, he spends much of his time recording and touring with other artists. He has appeared on more than fifty albums as a side-player. His resume includes work with acts as divergent as Bob Dylan, Aretha Franklin, Ratt, Paul Simon and Natalie Merchant. Still, he has a way to go before he catches up with the number of



Eric Marienthal

recordings on which guitarist Lee Ritenour has appeared. Lee can be heard on nearly two-thousand recordings as a studio musician. In fact, the two have even crossed paths, both contributing to Eric Marienthal's latest release, "Walk Tall."

Speaking of "Walk Tall," Eric's new CD is a tribute from one saxophonist to another. The album pays homage to one of the greatest alto saxophonists in jazz history, the late Julian "Cannonball" Adderley. Cannonball received

his nickname because of his prodigious appetite—it was originally "Cannibal!"



Lee Ritenour

Phil Collins



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, XXL



LONG SLEEVE-T—Style #1013
Hanes Beefy-T. 100% heavyweight preshrunk cotton, full cut.
Colors: Forest and Black
Price: \$20.00
Sizes: L, XL

FLEECE SWEATSHIRT WITH COLLAR—Style #1015
100% cotton, pigment-dyed, generous cut, hemmed bottom, metal zipper.
Color: Black
Price: \$35.00
Sizes: L, XL, XXL



DENIM JACKET—Style #1012
100% preshrunk cotton heavyweight stone-washed denim, five button front, two front flap pockets with button closure, reinforced button holes, two slash waist pockets, and colorful logo on back only.
Price: \$55.00
Sizes: M, L, XL

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



BLACK CAP—Style #1008
100% brushed cotton twill, 6 panel, adjustable snap back closure.
Color: Black
Price: \$12.00
Size: One Size Fits All



94.7—The WAVE brings you comfortable clothing to fit your lifestyle. Our new selections will keep your wardrobe up to date, while still being able to order some of your past favorites. We are shipping orders within 2 weeks now, so don't delay, fax or mail in your order today!





The Amanda Foundation



All of our four-legged models were provided by THE AMANDA FOUNDATION, a non-profit organization dedicated to rescuing animals spending their "final day" at the shelters. For more information or to adopt a pet, call 310-278-2935.



WAVEWEAR

FLEECE SHORTS—Style #1010

Heavyweight fleece short with elastic waist and drawcord. Side-entry pockets. Full athletic cut.
Colors: Navy and Ash
Price: \$20.00
Size: M, L, XL, XXL



SLING BAG—Style #1011

Durable, heavyweight canvas, chunky drawstring closure, black shoulder strap, front zipper pocket, and brass detailing.
Color: Black
Price: \$28.00
Size: 14" x 19" x 9"



PIGMENT-DYED LOW PROFILE

CAP—Style #1014-2

100% twill, self fabric closure with antique brass buckle and wide visor.

Colors: Navy and Forest/Navy

Price: \$14.00

Size: One Size Fits All

WAVEWEAR ORDER FORM

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(NO P.O. BOX ADDRESSES)

CITY _____

STATE _____

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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 2 to 4 weeks for delivery. Thank you for your order!

Jamie Worlds ...AND THE SMOOTH JAZZ SUNDAY BRUNCH



Jamie Worlds graces the airwaves on 94.7FM from 10:00am to 3:00pm on weekends. Her passion for music has been with her from birth. She was born into a musical family, and states that her biggest inspiration was her father, Blues musician James Worlds... "he was the most profound guitar player I've ever heard; everything was by ear." Born and raised in Pasadena, her radio career dates back nearly 15 years. After being on the air in Hawaii, she moved back to Southern California in 1990 and has been a staple on the radio airwaves ever since. Jamie has left her considerable talents to

The WAVE since 1994...but radio is not the only facet of her professional career. She's also been in the motion picture and TV industries for nearly as long as she's been in radio, and currently is part of the team that creates "Melrose Place."

Since last fall, Jamie has been the host of "Smooth Jazz Sunday Brunch," broadcasting live on The WAVE from the Hotel Nikko at Beverly Hills. She's passionate about spending time with WAVE listeners every Sunday at the hotel's remarkable brunch setting... amid the soothing sounds of fountains, in one of Southern California's most prestigious hotels.

In her own words... "The Smooth Jazz Sunday Brunch is a special treat, both for those listening and especially for all our friends who join us each Sunday. The WAVE's music provides the perfect accompaniment for what is widely considered the best brunch experience on the Westside. The menu changes weekly, as it is truly one of the most amazing and memorable champagne brunches I've ever experienced! Everything about the hotel makes this an experience every listener could enjoy. Make plans to join us, or at the very least, tune in!"

Smooth Jazz Venues

NO MATTER WHERE YOU ARE IN SOUTHERN CALIFORNIA, YOU CAN CATCH GREAT WAVE MUSIC. FOLLOWING IS A LIST OF CLUBS THAT FREQUENTLY FEATURE WAVE ARTISTS.

THE BAKED POTATO

North Hollywood
(818) 980-1615

BB KING'S BLUES CLUB

Universal City
(818) 622-5464

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

Studios City
(818) 980-8158

LUNARIA

Century City adjacent
(310) 282-8870

MOONLIGHT TANGO

Sherman Oaks
(818) 788-2000

POINTE 705

Hermosa Beach
(310) 372-9705

SPAGHETTINI GRILL & JAZZ CLUB

Seal Beach
(562) 596-2199

ST. MARK'S

Venice
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THORTON

WINERY
Temecula
(909) 699-3021

TWIN PALMS

Newport Beach
(949) 721-8288

VENTURA

THEATER
Ventura
(805) 648-1936



THE WAVE www.947wave.com WEB
ON THE WORLD WIDE WEB
You'll find information on WAVE music, concert updates, plus much more!

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
- Fax Number
- e-mail

WAVE COMMUNITY SERVICES

- 5 — Public Service Announcements

TO REACH THE WAVELINES, CALL
323-856-WAVE



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

GEORGE REYES

Public Service/Morning Producer

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

SMOOTH JAZZ SUNDAY BRUNCH at Hotel Nikko

Sundays 11:00 A.M.-3:00 P.M.

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

CLUB WAVE

The WAVE wants you, your friends and family to receive a FREE subscription to Air Waves.

When you subscribe to Air Waves, you automatically join "Club WAVE." What are the benefits of being a member of our Club? Well, over the past months countless Club WAVE members have won such prizes as \$1,000 cash and a brand-new Mercedes-Benz SUV, just by listening to 94.7 The WAVE. Join today, and listen for details on more exciting prizes you could be eligible for. Thanks for listening!

All you need to do if you are not already receiving your free quarterly subscription of Air Waves in the mail, is complete this form and mail to:

Air Waves Subscription,
8944 Lindblade Street,
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You may also subscribe via our website at www.947wave.com. Sorry, subscriptions only available to Southern California residents.



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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.

**CALL THE WAVE LINES
FOR UPDATED CONCERT
AND EVENT INFORMATION,
24 HOURS A DAY,
(323) 856-WAVE.**

JANUARY

Performing in January

TITANIC
January 5
thru February 28
Ahmanson Theatre,
Los Angeles



**NEW YORK
PHILHARMONIC**
January 9
Royce Hall,
Westwood

CARL ANDERSON
January 8-9
La Ve'Lee,
Studio City

RENT
January 20
thru February 28
Shubert Theatre,
Century City

PONCHO SANCHEZ
January 24
Spaghettini,
Seal Beach

FEBRUARY

Performing in February

FIDDLER ON THE ROOF
February 5-7
Cerritos Center
for the Performing Arts,
Cerritos

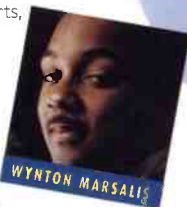
FREDDIE RAVEL
February 7
Spaghettini,
Seal Beach

**BIG BROTHERS
OF GREATER
LOS ANGELES 13TH
ANNUAL CELEBRITY
BACHELOR AUCTION**
February 11
Regent Beverly Wilshire,
Los Angeles

**"SWAN LAKE"
RUSSIAN NATIONAL
BALLET**
February 12-13
Cerritos Center
for the Performing Arts,
Cerritos



DIANA KRALL



WYNTON MARSALIS

MARCH

Performing in March

MANHATTAN TRANSFER
March 13
Thousand Oaks
Civic Arts Plaza,
Thousand Oaks

**LADYSMITH BLACK
MAMBAZO**
March 17
Cerritos Center
for the Performing Arts,
Cerritos

WYNTON MARSALIS
March 19
Cerritos Center
for the Performing Arts,
Cerritos

**THE GERSHWIN'S
"PORGY & BESS"**
March 26-28
Cerritos Center
for the Performing Arts,
Cerritos

DIANA KRALL
March 27
Royce Hall,
Westwood

CINDERELLA
March 28-May 23
Ahmanson Theatre,
Los Angeles



PATTI AUSTIN & WARREN HILL
MARCH 26



BOBBY CALDWELL & HIS BIG BAND
APRIL 3



NORMAN BROWN & ERIC MARIENTHAL
APRIL 11

CINDERELLA

THE WAVE LINES: (323) 856-9283
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E-MAIL: wave@ktvw.cbs.com
WEB SITE: www.947wave.com

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DAVE PRESHER General Sales Manager
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RALPH STEWART Assistant Program Director/
Music Director

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Air Waves
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Spring Concert Series!
DETAILS INSIDE!

94.7
ROYORHALL
THE WAVE

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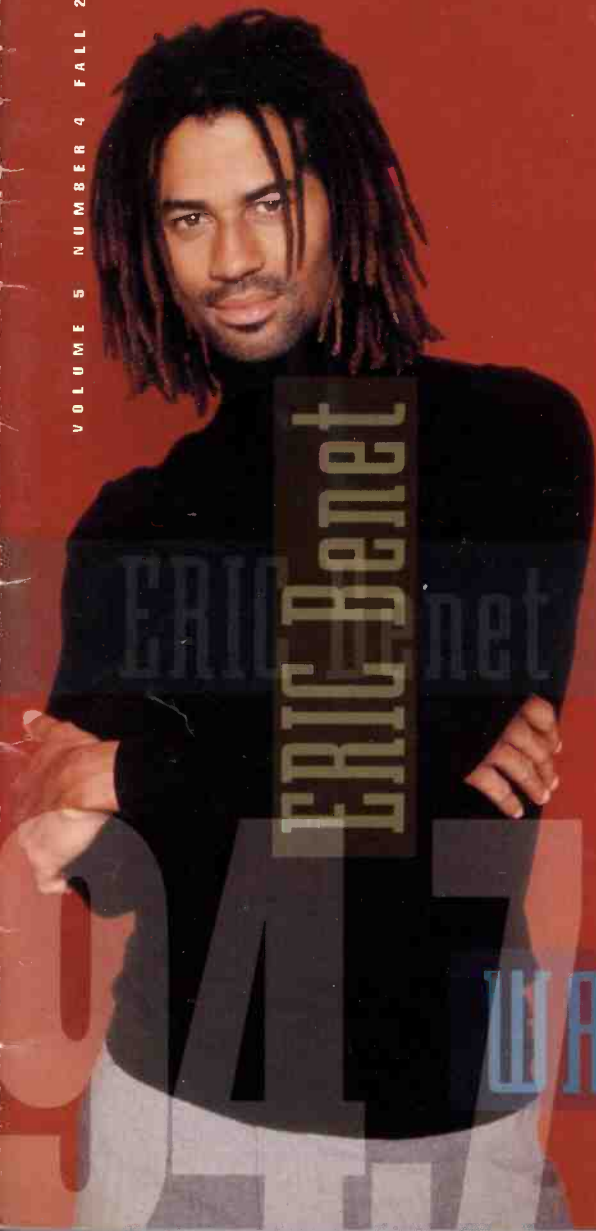
THE WAVE

airwaves THE WAVE'S MUSIC MAGAZINE



94.7 KTWWV

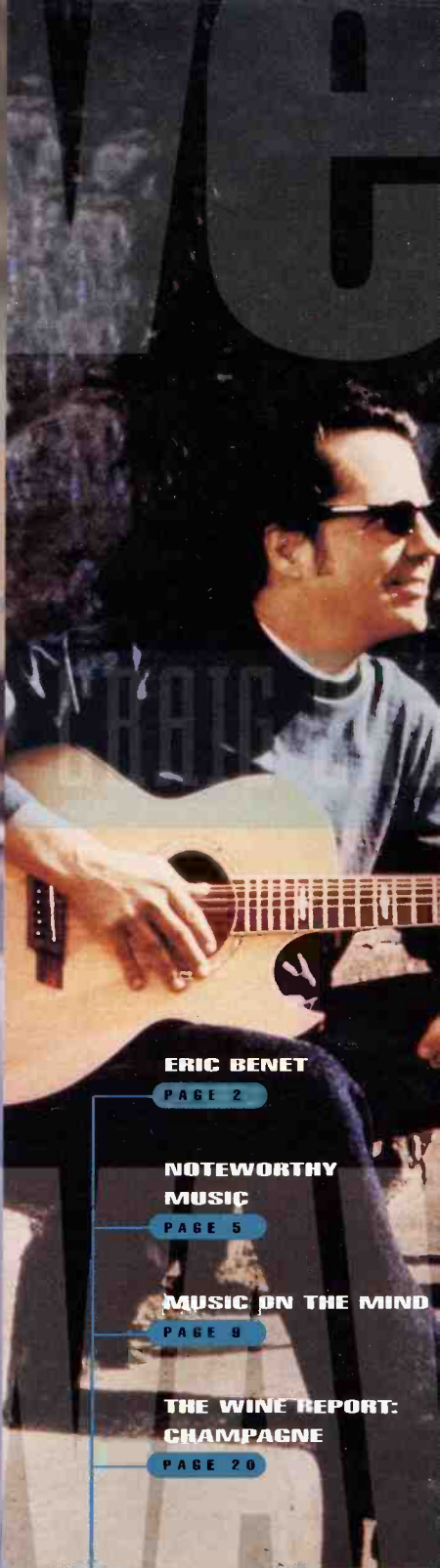
VOLUME 5 NUMBER 4 FALL 2000



ERIC BENET



DAVE KOZ



ERIC BENET

PAGE 2

NOTEWORTHY

MUSIC

PAGE 5

MUSIC ON THE MIND

PAGE 9

THE WINE REPORT:

CHAMPAGNE

PAGE 20

WAVE L.A. 2000