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TO GROVER
WASHINGTON JR.**
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MUSIC**
PAGE 8

Trip-A-Day to Hawaii 2000

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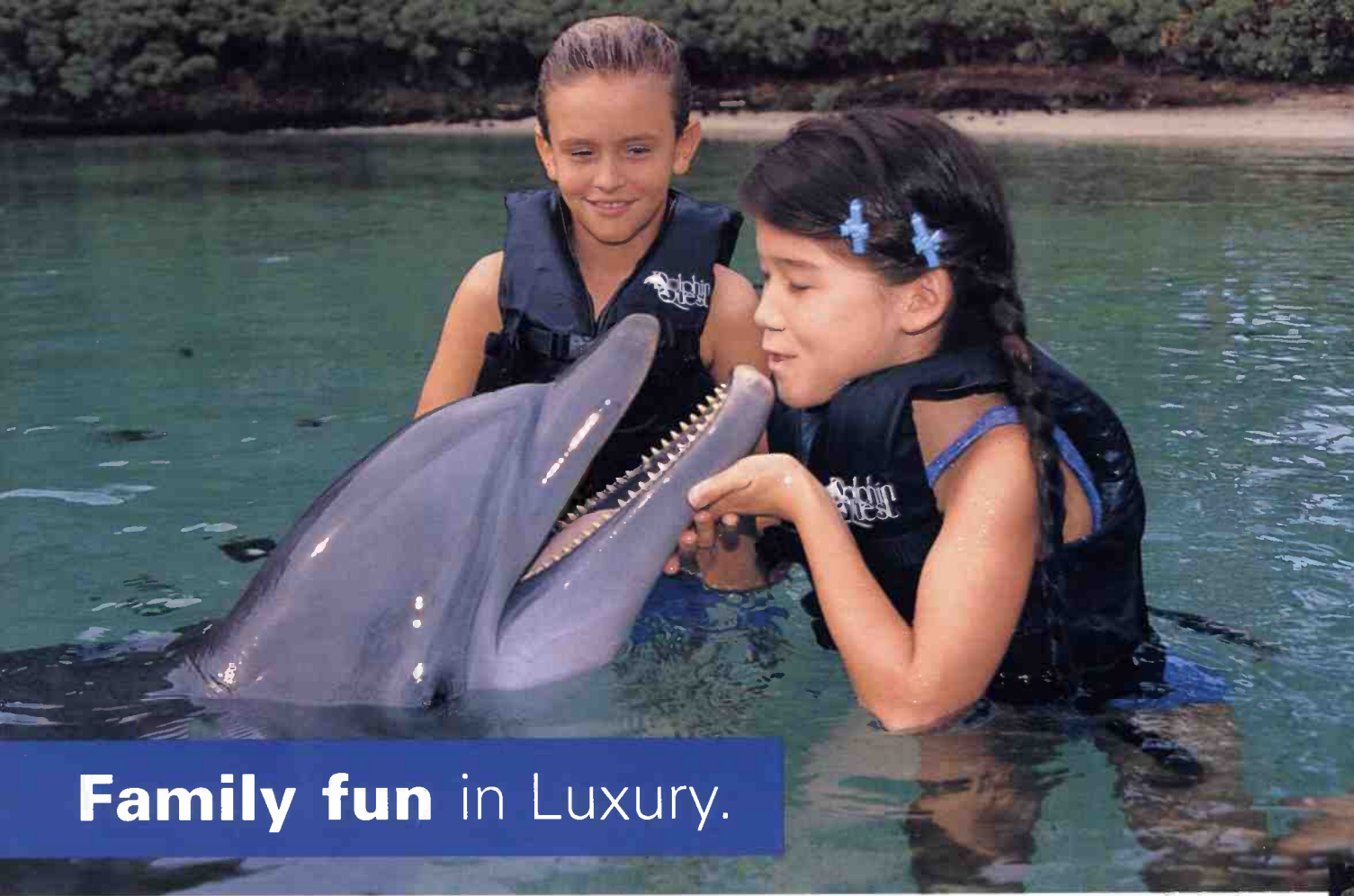
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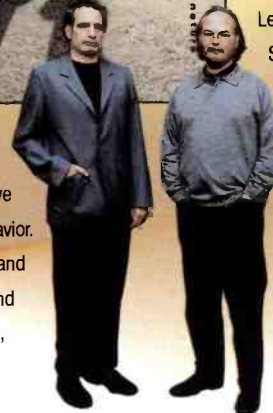
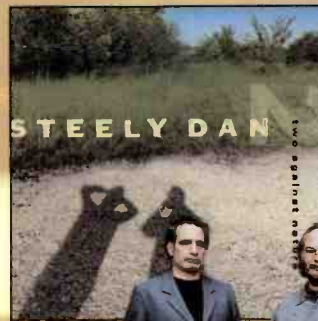
ARTIST
Ronny Jordan
CD
A Brighter Day
LABEL
Blue Note

With any musical trend, there will be innovators and imitators. Ronny Jordan falls into the first category. He was clearly one of the innovators of the British acid jazz movement in the early '90s. The guitarist is still stirring together jazz, hip-hop and funk – the main ingredients of acid jazz. This collection also includes other ingredients: flavors like bossa-nova rhythms, trip-hop and some straight-ahead jazz. Jordan says, "This album has a more organic feel to it than anything I've done before."



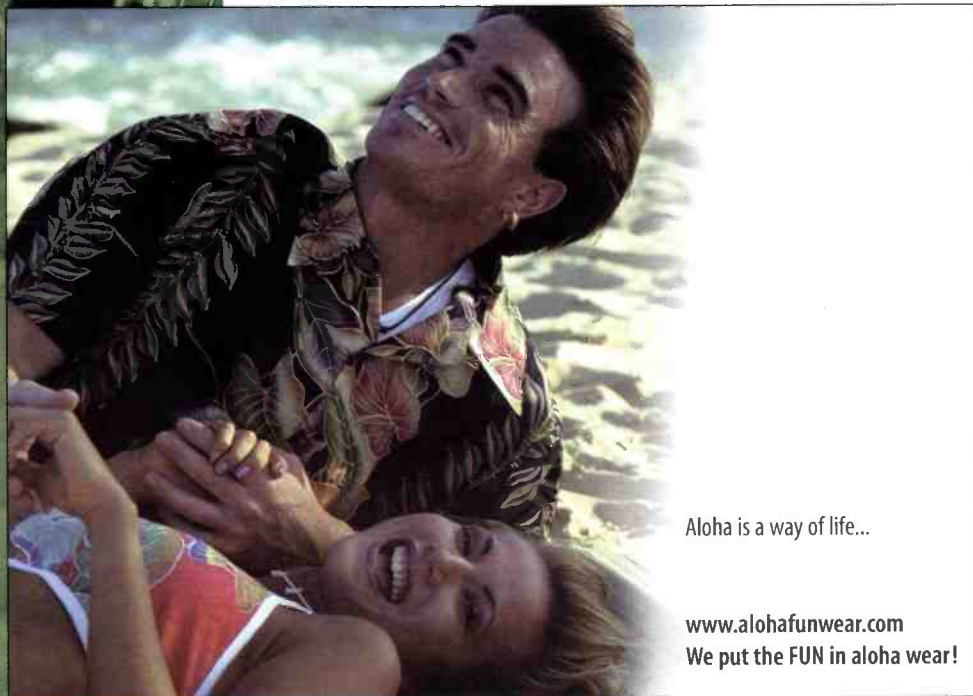
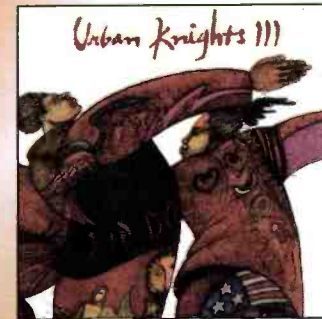
ARTIST
Steely Dan
CD
Two Against Nature
LABEL
Giant

Twenty years! The amazing thing is, this album picks up where "Gaucho" left off in 1979 without missing a beat – and they still sound ahead of their time. We would say this CD was well worth the wait but we don't want to encourage that sort of behavior. With playful genre bending, clever lyrics and impeccable production, Donald Fagen and Walter Becker bring us back to the future, as only they can.



ARTIST
Urban Knights
CD
Urban Knights III
LABEL
Narada

Piano legend Ramsey Lewis remembers a Stan Kenton quote: "When you get to the top, don't forget to send the elevator back down." That was the basis for his side project Urban Knights III. Beside his Urban Knights core band, he wanted to encourage and cultivate relatively unknown talent by assembling a band of outstanding young jazz musicians from the Chicago area. Ramsey also invited guests who need no introduction, like Dave Koz and Earl Klugh.



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ON OUR COVER The cover art is from a Hawaiian shirt designed by premier "Aloha" shirtmaker Reyn Spooner. The pattern is called "HULA NODDERS." Reyn McCullough and partner Ruth Spooner have been designing and making authentic Hawaiian "Aloha" shirts



since 1956. In 1966 Reyn, with the help of the Hawaii Fashion Guild, convinced local businesses on the islands to allow "Aloha" wear to be worn to work on Friday. Aloha Fridays soon became "Aloha" summers and so on, so that now every day is "Aloha" Friday in Hawaii. You can visit the Reyn Spooner web site at www.reyns.com



Herbie Hancock was a child prodigy who played a Mozart concerto with the Chicago Symphony when he was eleven years old.

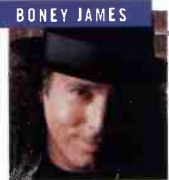


DAVE KOZ

Here'll be an ice storm in Dallas before Smooth Jazz gets a proper awards show of its own. That, by the way, is exactly what happened. A rare ice storm hit the Dallas/Fort Worth area the day before the first annual Oasis Smooth Jazz Awards earlier this year. It was the same storm that crippled Atlanta for the Superbowl. But, like postal workers, the Smooth Jazz elite wouldn't let a little weather stop them from delivering. What's a party without a little ice? Dave Koz served as the show's host and the seats were filled with a who's who list of Smooth Jazz players. The awards presentation fea-



tured 20 categories, four lifetime achievement and five video and television awards. Peter White and Boney James were the big winners. White won Album of the Year for "Perfect Moment," Song of the Year, Best Collaboration (with Grover Washington, Jr.) for "Midnight In Manhattan" and Best Guitarist. Boney took home Artist of the Year, Best Male Performer and Best Saxophonist. Rick Braun was also a multiple award winner with awards for Best Brass Player and Best Producer. It probably would have been easier on everybody if they had just held the presentations

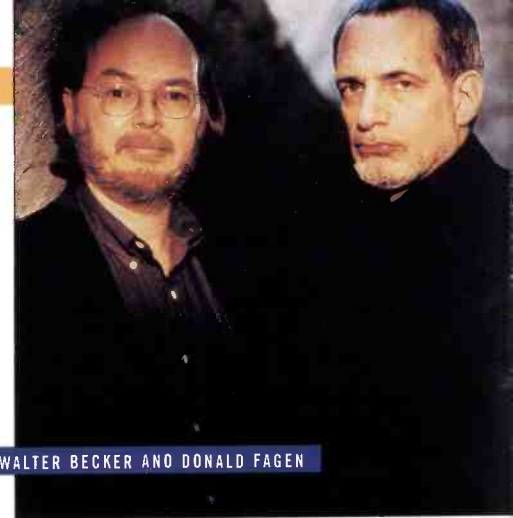


BONEY JAMES

here in sunny Southern California – especially since the afore-mentioned guys all live here. They wouldn't have had to stuff their award statues in an overhead compartment.

The Beatles had stopped touring and concentrated on recording...we just sort of took their example." – Donald Fagen, on why Steely Dan stopped touring at the height of their popularity – the first time around.

Mariah Carey joins Elvis and the Beatles on the top three list of artists with the most number-one hits. The young diva has racked up fourteen number-ones while the



WALTER BECKER AND DONALD FAGEN

King and the Fab Four have eighteen and twenty, respectively. She has had more number-ones than any female songwriter and is the only songwriter to have a number-one single every year of the '90s. That's a bunch of ones.



MARIAH CAREY

Michael McDonald played piano on Larry Carlton's Grammy-winning version of "Minute by Minute."



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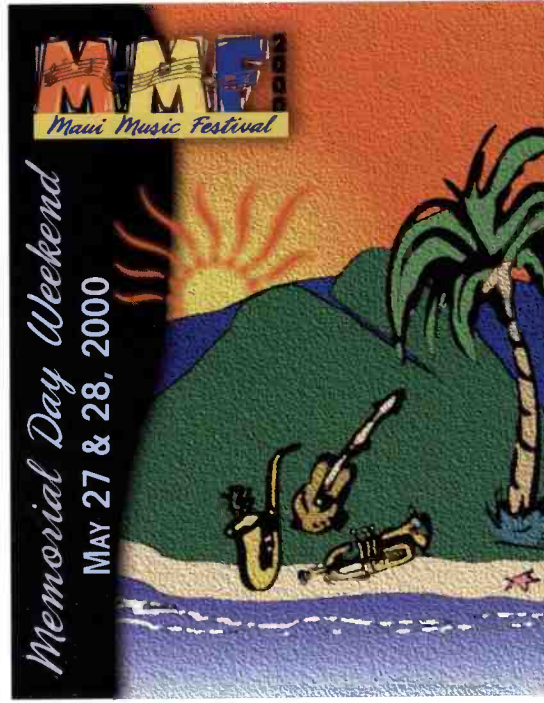
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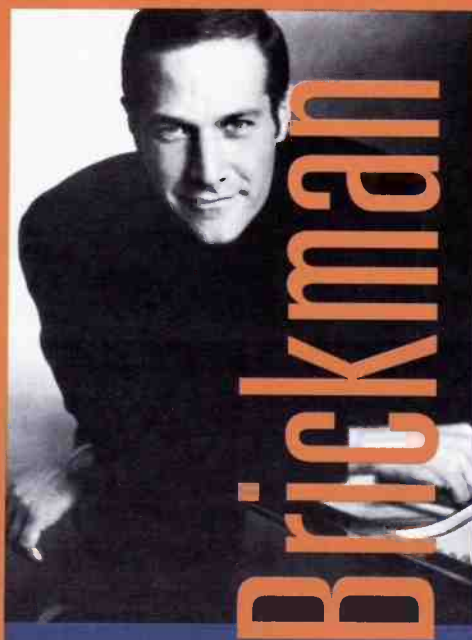


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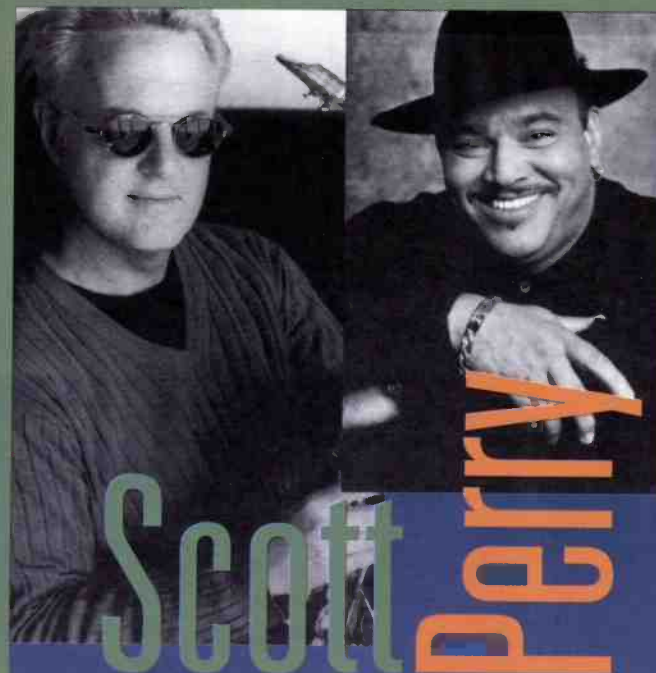
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GROVER

Washington, Jr. wasn't just an early pacesetter for contemporary jazz, he turned



the key that opened the door to the format in the first place.

Sitting there, waiting, with his tenor sax resting on his lap, Grover Washington Jr. could not have grasped the significance of the day. The recording session was at a standstill. He and the other musicians hired for the gig were waiting for alto saxophonist Hank Crawford to show up. Since it was to be Hank's mug on the album cover, there wasn't much the side players could do but wait. While pacing around in that recording studio, Washington

almost certainly wasn't thinking about any profound impact he might make on the imaginations of some fresh-faced kids in band class somewhere. He most likely had never heard the words "smooth" and "jazz" used together in any context. And causing a quiet revolution

probably wasn't on Washington's mind at the moment producer Creed Taylor walked up to him to ask if he could play alto.

So goes the fabled beginning of Washington's solo career and the 1971 Kudu album *Inner City Blues*. Bob James had written the charts for the session with Crawford in mind. The studio was booked, the musicians were there, and Hank wasn't. They were going to make a record that day, one way or the other. With rented alto in hand, Washington stepped in for the lead. He nailed it. A career was launched. Everyone in the room could tell that, but no one in the room could have anticipated how many players

TURNING THE KEY





would ultimately take their cue from that career, that moment.

“That day in the studio was the first time I met Grover,” pianist James recalls.

“I actually don’t think it really would have made much difference what instrument you put in front of him; he would have made magic out of it.” James didn’t see the serendipitous break Crawford had allowed Washington as anything but inevitable: “I don’t think, in any way, that any of that was fluke. Grover would have just continued to come on the scene. Maybe it would have been a month later, or six months later, but he would have been there.” After that debut, James continued to work

with Washington on subsequent albums for the CTI label. It was on one of James’ records, though, that saxophonist Kirk Whalum remembers as his favorite performance by Washington, on the song “You Are So Beautiful.” “The main thing I treasure about him is the identity, the heart that you hear in his

sound,” he says. “I got the impression from him that he wasn’t playing—he was singing. When you’re trying to sing from the soul, that’s just how it comes out. I think that’s where the identity part comes in.”

For Washington, there was never a question of identity. “Whether

he was playing soprano, alto, tenor, or baritone, it didn’t take more than a few notes to spot Grover’s identifiable tone,” James says. “His music was always very accessible, very melodic, very sensual. His tone was soft when a lot of other saxophone players’ tones were more hard-edged. He didn’t need to play a whole lot of notes. He had the chops to be able to do it, but most of the time, even in his solos, he preferred to play melodically, with all those swoops and dips and massaging of phrases that became part of his trademark sound.”

Beyond his sound, Washington had a powerful effect on the vocabulary of many younger saxophonists. “At the time when he hit, people were used to hearing cats blow from the era of the ‘40s and ‘50s,” Whalum recalls. “But all of a sudden, it was straight-up rhythm-and-blues with the Mister Magic album. It was a whole new sound.” And for saxophonist Boney James, “Grover embodied the soulful saxophone. He was taking the saxophone and making it into a modern, R&B-influenced solo voice. He was really fusing the R&B and the funk and melody and saxophone and improvisational jazz, all into this one thing.”

That melding of modern R&B sensibilities with jazz was elemental to the development of contemporary jazz. Songs Washington recorded two decades ago, like “Mister Magic” and “Winelight,” provide a template

for what we refer to as smooth-jazz today. As James says, “He was certainly a very key factor in the fact that saxophone has become the dominant sound in smooth jazz.”

Kenny G recalls the impact Washington had on him back when his own last name was longer and his hair shorter. “He was the pioneer. He played so differently than any saxophone player. The rest of us had him to hear and then to emulate. Grover didn’t have any of that. At least I had something to bounce it against. I had Grover.”

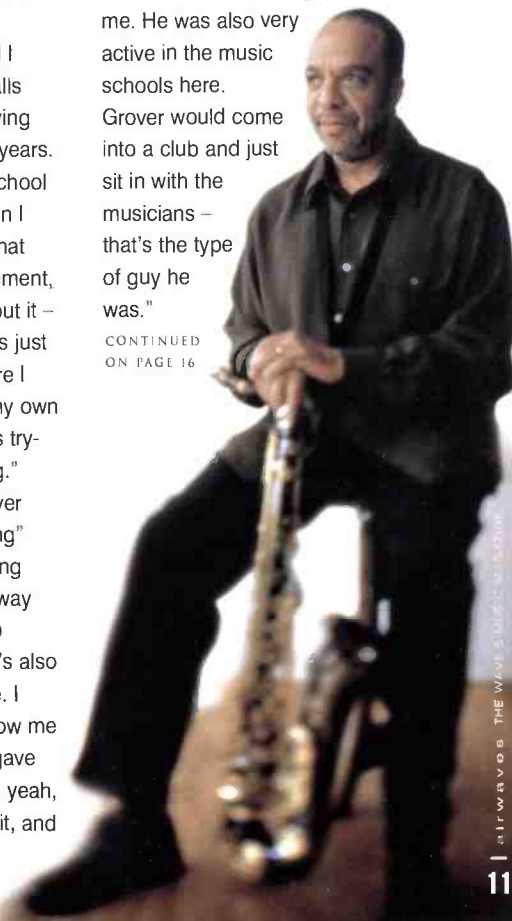
The first Grover record I heard was ‘Mister Magic,’” recalls Boney James. “I had been playing the saxophone for about three years. The band teacher at my high school was playing ‘Mister Magic’ when I came into band one day, and that song – the melody, the arrangement, the groove, and everything about it – just hit me over the head. It was just like, ‘Whoa! What’s that?’ Before I developed my own style and my own sound, I was one of those guys trying to do a bit of a Grover thing.”

Kenny G says that Grover openly shared that “Grover thing” with him— “There’s a certain thing that he did when he played, a way that he goes from one chord to another. It’s melodic, and yet it’s also very technical at the same time. I said, ‘Grover, you’ve got to show me how you do that thing,’ and I gave him an example. He goes, ‘Oh yeah, here’s how I do it.’ I practiced it, and

I got another little notch of Grover under my belt.’

The adjectives that best described Washington’s music – warm, soulful, and elegant – also characterized the man. Members of the Philadelphia-based band *Pieces of a Dream* were teenagers when Washington signed them to his production company. The band’s manager, Dan Harmon, says it was only natural that Washington took them under his wing. “Grover has always been a mentor to the guys, and to me. He was also very active in the music schools here. Grover would come into a club and just sit in with the musicians – that’s the type of guy he was.”

CONTINUED
ON PAGE 16



WINES OF THE WORLD

SPOTLIGHT ON



The funny thing about wine is, just when you think you're an aficionado, you realize there is a whole world of options you hadn't even considered.

While many of us can lay claim to a fair understanding of domestic wines, (for the most part, this means California wines) our knowledge of wines from around the world can be sketchy. That is especially true for those of us who live on the west coast. Unlike our neighbors on the eastern seaboard, we haven't the luxury of a plethora of imported products. There is also the fear factor: Nothing is more terrifying to the uninitiated than French wines.

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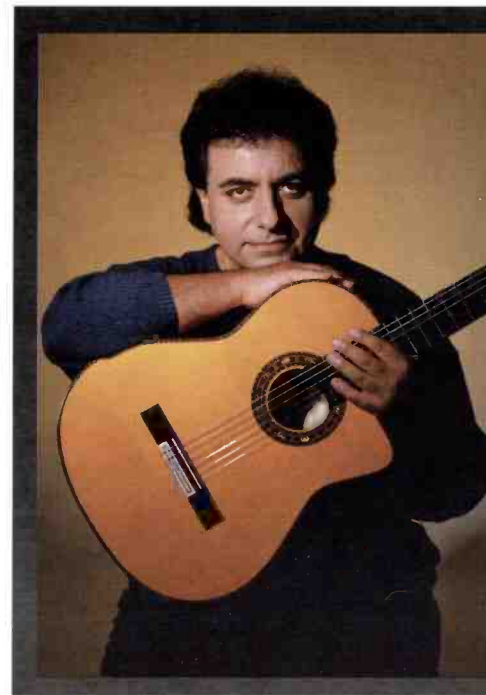


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combined with the diversity of topography from region to region, create an unmatched environment for producing grapes of extreme character. Because the regions are so diverse, and produce such uniquely different qualities in the wines, the French designate their wines by the region in which they are produced. (In the U.S., wines are labeled by the grape variety.) The French government has taken great effort to protect the integrity of these regions and sub-regions (called appellations) by establishing the Appellation Controlée. The AOC, as it is called, is a strict set of regulations designed to guarantee accurate representation of a wine's origin.

France's Regions to Believe

BORDEAUX

This heralded region is home to some of the most exquisite and long aging reds in the world – some more than 100 years. Most Bordeaux wine, whether red or white, is a blend of more than one grape variety. Major red grapes permitted are: Cabernet Sauvignon, Cabernet Franc, Merlot, Malbec and Petit Verdot. Permitted white grapes include: Sauvignon Blanc, Semillon and Muscadelle.

BURGUNDY

Unlike Bordeaux, the great Burgundian wines are unblended. They are made from a single grape variety. The major red grape variety is Pinot Noir and the white grape variety is Chardonnay. Gamay and Pinot Blanc are also permitted, but are typically of lesser standing, and traditionally not used in high-end Burgundy wines.



RHONE VALLEY

Here is a diverse region with sharp contrast between the steep slopes to the north and the lush valley floor to the south. Northern Rhone is famous for Syrah, a glorious red wine, usually called Shiraz when grown outside France. Its most important white wine is Viognier. Southern Rhone Valley produces Grenache, Syrah, Mourvedre, Rousanne and Marsanne.

ALSACE

This region lies at the northern corner of France, on the German border and produces wines similar to those of Germany, albeit generally more dry. Like Germany, only their white wines are truly world class. Unlike

the rest of France, Alsace designates their wines by varietal, not region. Their most important grape variety is Reisling followed by Gewrztraminer and Pinot Gris.

LOIRE VALLEY

A vast growing region, the Loire Valley produces mostly white wines of rather sharp character. It is best known for its Sauvignon Blanc, Muscadet and Chenin Blanc. The Loire Valley is also well known for its Cabernet Franc, produced almost exclusively in the small appellation of Chinon.

CHAMPAGNE

Where would we be without this region and the wine it produces? Champagne is

so far to the north that the temperatures are too cold for most wine grapes to sufficiently ripen – perfect for the dry, unripe wines that, with the help of a little bubbly, become world class Champagne. Grape varieties used are Chardonnay, Pinot Noir and Pinot Meunier.

To learn more about the wines of France, as well as those from other international producers, I recommend you read "Windows on the World – Guide to Wine" by Kevin Zraly. Beyond that, I propose diligent tasting and, in the spirit of the French people, a lifestyle that celebrates good friends, good food and, of course, good wine.



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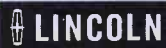


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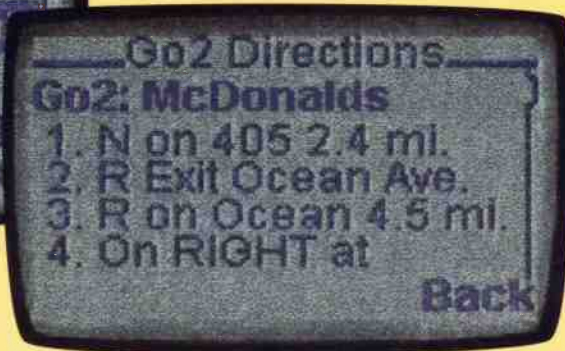
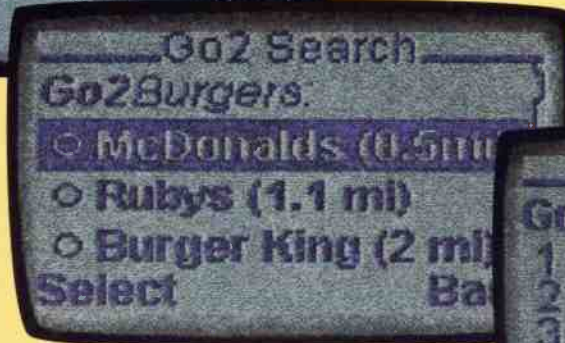
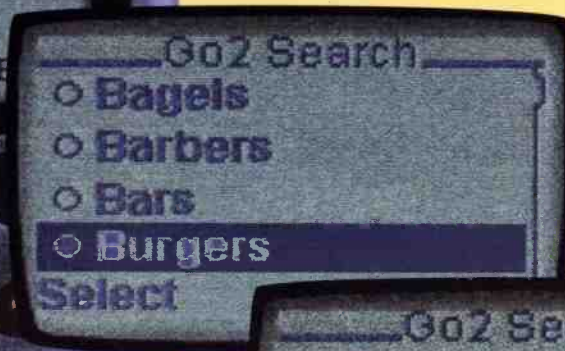


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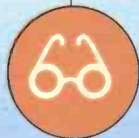
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If you are a restaurant goer with a food safety complaint or a restaurant employee with a question on regulation or inspection procedures...the Los Angeles County Restaurant Hotline is there to help. Call and leave your name, number and a message. A health specialist is sure to respond within 24 hours or the next business day.



OPTOMETRIC CENTER OF LOS ANGELES

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Saxophonist Dave Koz recalls meeting Washington at a musical gathering of saxmen for the 1992 presidential inauguration – “He

was the first guy I saw. I thought, ‘Oh my God, there’s Grover Washington Jr.’ He flashed this big smile, and he put out his hand to me. I won’t necessarily remember the playing part because that was, like, two minutes and it was over, but I’ll always remember that smile that he flashed me. And I’ll remember the support that he gave to me as a young player. I’ll never forget that.”


“It was a very nice feeling to be around him,” explains Michael Tozzi, of WJJZ-FM in Washington’s adopted home-

town of Philadelphia. “He would make you feel like you were the most special person in the room.”

If Washington had a way of making a moment seem memorable, unforgettable moments seemed also to make up his career. There was the fateful opportunity that became Inner City Blues. There was the last-minute decision at the end of a recording session, when Washington unpacked the horn to record one more song. It was originally written to be a vocal tune but he took a go at it as an instrumental. It was called “Mister Magic,” and they finished it in one take. There was the moment, while watching his beloved Philadelphia 76ers, that he saw Dr. J. leap like a gazelle to deliver a tomahawk jam that rattled the rim. It inspired Grover to write “Let It Flow.” Bob James is convinced that it’s no accident that schedule overlaps reunited he and

Washington not long ago. They seized that moment to sit down and play “Mister Magic” together one more time. Grover died a week later.

What made Washington so memorable and so appealing to those many fans who’d never met him? Frank Cody, CEO of Broadcast Architecture, consulting and research firm to most of the successful smooth-jazz radio stations, sees Washington as a vital link connecting genres and generations. “Grover was one of the few jazz musicians whose point of view and musical voice was so pure, he could effortlessly span the gulf between traditional jazz and smooth jazz,” he explains. “There was something tremendously generous about his playing – sometimes playful, almost always passionate, Grover Washington Jr. could deliver a melody with a grace and strength like no one else.”

It would be difficult, if not impossible, to reverse engineer what smooth-jazz radio might sound like if not for Grover Washington Jr. “Winelight,” “Mister Magic,” “East River Drive,” “Just the Two of Us,” “Strawberry Moon”; his unique takes on “Take Five,” “Soulful Strut,” and “Can You Stop the Rain.” These are all magical, galvanizing moments for an audience that grew to love Grover Washington Jr. And his music engaged the imagination of so many of today’s saxophonists that his legacy has taken on a wide range of sounds and contexts. At the core of them all was an honesty and purity of the type we rarely encounter. “He showed us how soulful the instrument could be,” Koz says. “Every note counted for something.” And every moment, too. 



RALPH STEWART
Grover Washington, Jr. died of a heart attack on December 17, 1999, just one week after his 56th birthday. This article on his contribution to smooth jazz radio appears in the April issue of JAZZIZ magazine. The Wave’s assistant program director and music director, Ralph Stewart is a contributing writer for JAZZIZ.



Los Angeles Times
FESTIVAL OF BOOKS




Illustration © 1999 Steve Johnson & Lou Fancher
From “Wings of an Artist” (Abrams)

Our fifth annual celebration of reading, featuring authors, bookstores, publishers and children’s events.

Saturday
April 29, 2000
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Mirror, mirror...
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Contemporary
& Traditional
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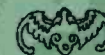
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BASIC FENG SHUI PRACTICES

Feng Shui is the practice of enhancing our physical, mental and spiritual body by adjusting the ch'i (vital essence or life force in all objects) in our environment. The Chinese people have known for thousands of years, that ch'i is present in all objects in varying degrees. Healthy human ch'i is very vibrant and extends beyond the physical body in what we call the "aura." The aura is in a constant state of change as it is affected by external (physical objects) and internal factors (our mental, emotional state). External factors such as furnishings, art objects, clutter, and the positioning of objects in a room can affect our ability to function optimally. When you request a feng shui consultation, you have made the decision to move towards a state of greater harmony. This process may entail re-positioning furniture, placing objects to balance energy, or making necessary repairs to the function of the home. Feng Shui can be better appreciated when you proceed at a pace that will allow you to experience the effect of each energetic shift and observe the connection between the action and the response. It is best to proceed slowly to observe the effects created with enhancement or adjustment.

"What you see affects how you think and how you think is who you are!"

-DR. GEORGE AIRYASU

1 ORGANIZE

- a. avoid clutter in your environment – clutter represents obstacles
- b. avoid obstructions in pathways

2 MAINTAIN

the environment like you would your body

- a. plumbing
 - repair leaks or drips immediately to avoid a drain of your assets
 - keep drains flowing to prevent stagnation of finances
- b. lighting
 - replace burnt out light bulbs immediately. The brighter the lighting (artificial), the better to "illuminate" one's life
- c. halls
 - narrow halls should be enhanced with lighting, mirrors and/or crystals
- d. doors
 - represents the mouth of ch'i and should open without resistance
- e. windows and screens
 - reflect our eyes and should be clean and free of cracks or tears
- f. keep stove clean and functioning properly, to reinforce prosperity

3 ENHANCE

environment with live or silk plants or pictures of nature

- a. avoid cacti or thorny plants – rounder leaves are preferable
- b. colors elevate our personal ch'i
- c. soothing sounds enhance our well-being
- d. scents
- e. lighting

Nine Basic Categories of Chi Adjustors

VISUAL OBJECTS THAT LIGHTEN OR BRIGHTEN

- a. round faceted crystal balls
- b. lighting
- c. mirrors

AUDITORY OBJECTS THAT RING IN HARMONY

- a. brass wind chimes
- b. brass bells that ring in clarity
- c. music

LIFE FORMS

- a. live plants or silk plants
- b. aquariums

OBJECTS ASSOCIATED WITH THE MOVEMENT OF WIND

- a. fan
- b. whirl-a-gig
- c. mobiles
- d. wind sock
- e. wind chimes

WEIGHTED OBJECTS

- a. heavy statuary
- b. large rocks

OBJECTS OF POWER

- a. electrical power (appliances computers, stereo, T.V., etc.)
- b. arrowheads
- c. firecrackers

OBJECTS ASSOCIATED WITH THE MOVEMENT OF WATER

- a. fountain
- b. waterfalls
- c. birdbath
- d. aerated ponds

COLORS

- a. rainbow spectrum
- b. six true colors
- c. colors of the ba gua
- d. colors of the five elements

OTHERS

- a. bamboo flutes
- b. rice
- c. beaded curtains
- d. calligraphy
- e. Chinese coins



By Vicki Brooks

AND REMEMBER YOU CAN ALWAYS FIND GREAT HARMONY AT 94.7 FM.



MUSIC AND ARTS CALENDAR

april

PAT METHENY TRIO

APRIL 2
Royce Hall,
Westwood



AMERICA'S FAMILY PET EXPO
APRIL 7, 8, 9
Fairplex, Pomona

JEFF KASHIWA
APRIL 9
Spaghettini, Seal Beach

JIM BRICKMAN
APRIL 14
Cerritos Center
for the Performing Arts,
Cerritos



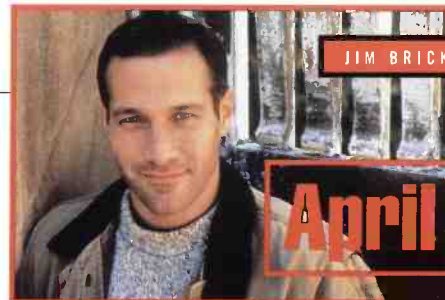
LEE RITENOUR

LEE RITENOUR
APRIL 16
Thornton Winery,
Temecula

LOS ANGELES TIMES FESTIVAL OF BOOKS
APRIL 29 - 30
UCLA Dickson Plaza,
Westwood

7TH ANNUAL BET ON JAZZ LAS VEGAS CITY OF LIGHTS JAZZ FESTIVAL

APRIL 29
Hiroshima,
Lee Ritenour,
Jazz Crusaders,
Paul Taylor,
and more
Hills Park,
Summerlin



JIM BRICKMAN

April 14

may

RENAISSANCE PLEASURE FAIRE
MAY 6 - JUNE 25
Glen Helen Regional Park,
Devore

PLAYBOY JAZZ FESTIVAL AT "SUNDAYS IN THE CITY"
MAY 7
Beverly Hills
Civic Center Plaza,
Beverly Hills

WARREN HILL
MAY 7
Thornton Winery,
Temecula

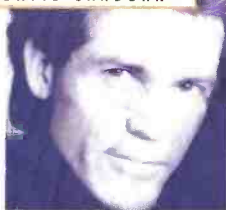
TOM SCOTT & PHIL PERRY
MAY 12
Cerritos Center for the
Performing Arts,
Cerritos

NEWPORT BEACH JAZZ FESTIVAL
MAY 12, 13, 14, 19, 20, 21
Patti Austin, Richard Elliot,
Joe Sample, Jonathan Butler,
David Benoit, and many more
Hyatt Newporter,
Newport Beach

PANCHO SANCHEZ
MAY 21
Spaghettini,
Seal Beach

DAVID SANBORN
MAY 21
Thornton Winery,
Temecula

DAVID SANBORN



OLD PASADENA SUMMER FEST
MAY 27 - 29
Braxton Brothers,
Poncho Sanchez,
Joyce Cooling,
Nestor Torres
and many more
Central Park,
Old Pasadena

MAUI MUSIC FESTIVAL
MAY 27-28
Kaanapali Resort,
Maui Hawaii



TOM SCOTT

May 12

THE WAVE
AFTERDARK

PHIL PERRY

june

ERIC MARIENTHAL
JUNE 4
Spaghettini,
Seal Beach

PLAYBOY JAZZ IN SANTA MONICA
JUNE 6
Michael Paulo, Frank
Capp and Bamboleo
Corsair Field,
Santa Monica College

ARMIK
JUNE 9
Royce Hall,
Westwood

PLAYBOY JAZZ AT THE BALDWIN HILLS PLAZA
JUNE 11
Patrice Rushen
& Ndugu Chanler
Baldwin Hills
Crenshaw Plaza,
Los Angeles



PLAYBOY JAZZ FESTIVAL
JUNE 17 - 18
Boney James & Rick
Braun, Los Van Van,
Big Bad Voodoo Daddy,
Lou Rawls, Norman
Brown and many more
Hollywood Bowl,
Hollywood



RICK BRAUN

KEIKO MATSUI
JUNE 18
Thornton Winery,
Temecula

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- 22 Venues

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Allen Lee - Traffic
Sandy Kelley - News Mornings

TALAYA TRIGUEROS

Mid-Days

DON BURNS

Afternoons

KERI TOMBAZIAN

Evenings

AMY HIATT

Late Nights

WEEKENDS

Mark Abel, Barbara Blake, Steve Clark, Nicole Devereux, Sandy Kelley, Wally Wingert and Jamie Worlds

THE WAVE CAFÉ

We serve up what you want to hear. Every weekday at Noon

THE WAVE AFTER DARK

Every evening starting at 8:00 P.M.

SPECIAL PROGRAMMING

THE SATURDAY NIGHT CD

Saturdays at 11:00 P.M.

POINTS OF LIGHT

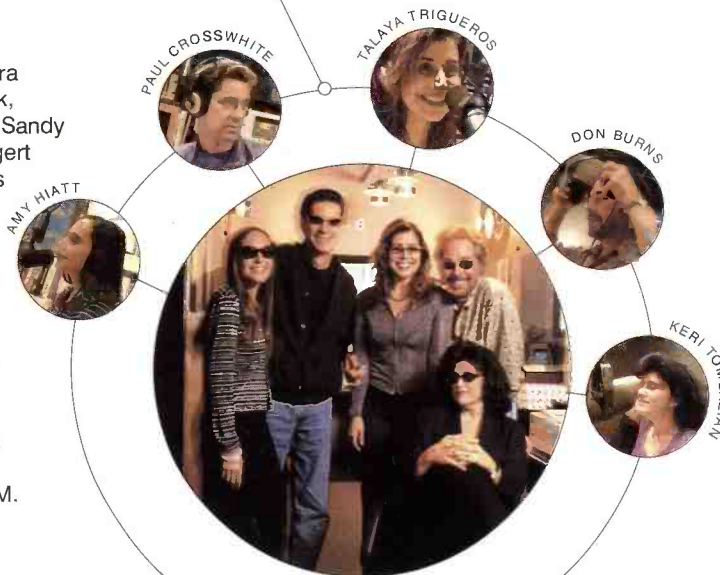
Public Affairs Programming
Sunday mornings at 6:00

THE DAVE KOZ RADIO SHOW

Sundays at 10:00 P.M.

MUSICAL STARSTREAMS

Sunday nights at Midnight



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