

VOLUME 3 NUMBER 2 SPRING 1998

THE WAVE

94.7

94.7 KTWV

Air Waves

The WAVE Musicletter

The Global Music of

Keiko Matsui



**PLAYBOY
JAZZ**

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THE WAVE

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Keiko began her classical piano training when she was five. She tells us most Japanese children do that. "Even Kazu [her husband and producer] took piano lessons for three months, and quit for baseball." She became equally interested in contemporary jazz, movie sound tracks and pop music. By Junior High she was composing her own music. "Even though my style of music is categorized into jazz right now, classical music has always been a very important and clear influence in my compositions and playing. Jazz and classical can live together without any problems, I think." She admires the compositions of Chopin, Mozart and Rachmaninoff just as well as those of Chick Corea, Keith Jarrett and Joe Sample. Couple her intermingling of classical and jazz with the fact that she blends East and West musical sensibilities together... If there were an artist that truly represents the idea of jazz fusion, it would be Keiko Matsui.

On her Public Television special, "Keiko Matsui: Light Above The Trees," Keiko opens by saying "Music is like prayer. That's why I'm here." The "here" she is referring to is the Itsukushima Shrine in Japan. Near Hiroshima, it has been a spiritual place for Japanese people for more than 1200 years. It is an appropriate locale, given the spiritual way in which she

approaches music. Her new album is entitled "Full Moon and the Shrine." Keiko says the origin of the album and television special are based on a song of the same name. "The tune

"Full Moon and the Shrine" was composed for our Public TV special. The opening scene was shot in Japan at the Shinto shrine which stands half in the ocean. We chose the day of shooting at the highest ocean tide on the night of a full moon. The album project was started with this tune so that we carried over the spiritual air from this shrine into other songs. It was not so intentional, but carrying over the qualities of native spirits of Japan may have become the theme for the album. It is almost like air, and might not be so obvious musically. There are many different music styles in the album, including some R&B. But it was not difficult to have the spiritual air from the shrine into even R&B tunes. Music is one form of prayer anyway. That is where all music originally belongs. The differences of cultural backgrounds has never been a problem in our music making."

If Keiko's music defies category, it may be because she is a pretty tough one to assort herself. The stunning visual image of her petite beauty is only a point of departure in describing Keiko Matsui. She gracefully drifts on stage, looks up just long enough to flash this angelic smile, and when she gets behind the keyboards, all of a sudden that delicate flower doesn't seem so demure anymore. She plays with conviction and a raw energy that leaves you saying "Where did that come from?" On the road,

Helonious Monk once said that talking about music is like dancing about architecture. Mere words fall quite short in their attempt to describe the articulate and complex language of music. We can try to pigeonhole artists into categories and genres but it is most often an exercise in futility. The junction created by the music of Keiko Matsui is a wonderful case in point.



she has no trouble relating to the sometimes unruly lot of musicians with whom she shares the stage. Then, there's Keiko the mom. She has two daughters, nine year old Maya and two year old Mako. She periodically sends us pictures of the girls. We hear via a Matsui family newsletter, what costumes they wore for Halloween and that Mako is taking out her "terrible 2's" on her nice sister's homework assignments. Even Keiko's place of residence is a bit complex. She has a home in Tokyo and one here in Huntington Beach. "We commute to L.A. almost every month. For example, last year we made 14 round trips between Tokyo and L.A.. Combining all our stays in the U.S., we spend about five to six months here. That means our car is parked at the Narita Airport five to six months a year."

It was music that originally brought Keiko to Southern California when she was 18 years old. She was an artist for the Yamaha Music Foundation and they gave her an opportunity to record on a project called "Session III." It was fate that brought Keiko and Kazu together in 1984 when he produced one of her concerts in Tokyo. The two have been married for 12 years and Kazu has produced all nine of her albums. When she performs live, Kazu usually jumps on stage for a couple of numbers.

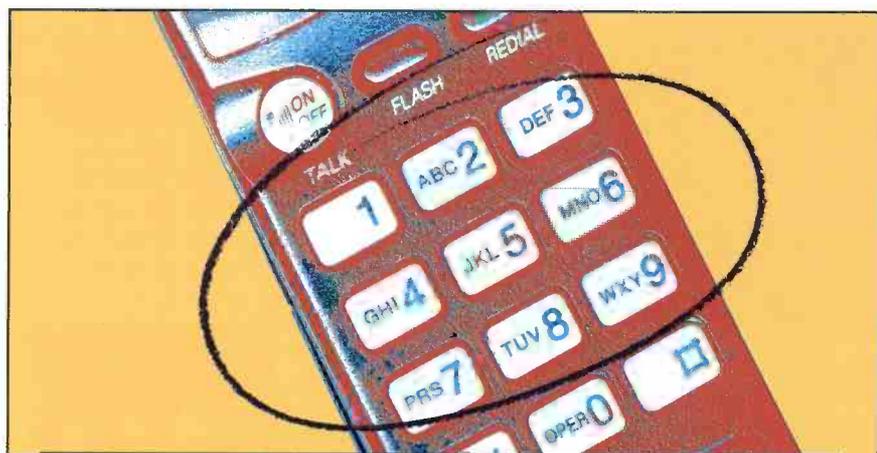
Since Keiko and Kazu work so closely together, we asked them each what the best and worst things were about their arrangement. Keiko said "No one else can try to make my album become the best album more than he does. Of course sometimes it is difficult to be a wife and an artist at the same time." As for Kazu: "The best thing is that we can be together all the time...Not as a producer and

an artist, but as a husband and a wife. The worst thing is, by working with my own wife, I realize who I am. So I am still working on my character to be better, and she has already a good character."

Extraordinarily generous in every aspect of her life, Keiko is long on good character. Last May she launched a national tour dedicated to raising awareness and funds for breast cancer prevention and for the Y-We National Breast Cancer organization. When the "Gift of Hope" tour hit Los Angeles, the House of Blues became the House of Pink for one night. (Pink is the color for breast cancer awareness.) In October she continued her support for the cause, scoring music for the Lifetime channel documentary "Say It, Fight It. Cure It" hosted by Rosie O'Donnell. "I have been so fortunate in my life. I can make a living doing what I love to do. I have two great daughters...I wanted to do something for some cause through music. I have lost a close friend to this disease. She was very young."

Keiko is the sort of mother any kid would hope to have. She happens to be a gourmet cook and accomplished sailor too. So striking is her beauty, she was photographed by Herb Ritts for an international GAP ad campaign. Her "Dream Walk" album ended up as the third best selling contemporary jazz album of last year. She was the only female artist to even make the chart. How do you classify someone like that?

Keiko is performing on April 25th as part of the WAVE at the Wadsworth concert series. We invite you to experience this enigmatic artist first hand.



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The WAVE Music List

NEW SMOOTH JAZZ



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

■ ARTIST
Avenue Blue
featuring Jeff Golub

CD
Nightlife
LABEL
Bluemoon
Emotive, soulful guitar in the key of blue.



■ ARTIST
Pete Belasco

CD
Get It Together
LABEL
Verve Forecast
Strap on the platform shoes, squeeze into the bell-bottoms and let the music take you back to a groovier time.



■ ARTIST
David Benoit

CD
American Landscape
LABEL
GRP
In the tradition of Bernstein, Copland, Gershwin and Sondheim; this is classic American music.



■ ARTIST
Rick Braun

CD
Body & Soul
LABEL
Bluemoon
When is brass as smooth as silk? When is it lucky enough to be Rick Braun's trumpet.



■ ARTIST
Brian Bromberg

CD
You Know That Feeling
LABEL
Zebra
Brian covers a lot of basses; acoustic, electric, MIDI, fretted, fretless, piccolo and upright — all without the help of a single guitar.



■ ARTIST
Jonathan Butler

CD
Do You Love Me?
LABEL
N2K
Lush, expertly executed guitar work and heartfelt vocals from one of South Africa's finest exports.



■ ARTIST
Richard Elliot

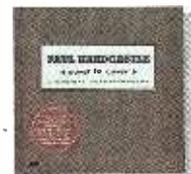
CD
Jumpin' Off
LABEL
Metro Blue
This is full strength saxophone seduction. Please avoid operating heavy machinery after hearing it.

■ ARTIST
Four 80 East

CD
The Album
LABEL
Cargo/MCA
Word got out on this sensational Canadian import disc and it is now being released stateside.

■ ARTIST
Kenny G

CD
Greatest Hits
LABEL
Arista
What can we say, he's a one-man hit factory. The "best of" compilation includes some great new stuff as well.



■ ARTIST
Paul Hardcastle

CD
Cover To Cover
LABEL
JVC
Subtitled "A Musical Autobiography," the two CD set is a must for Hardcastle fans. Not just the best sellers, but songs from his private collection, rare imports and new tracks.

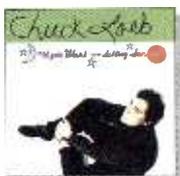


■ ARTIST
Bob James

CD
Playin' Hooky
LABEL
Warner Bros.
When you're Bob James, people the likes of Boney James, Steve Gadd, Andy Snitzer, Rick Braun and Nathan East are more than happy to contribute.

■ ARTIST
Boney James

CD
Sweet Thing
LABEL
Warner Bros.
We've tested this CD out in all kinds of weather and it still gives us goosebumps, no matter the temperature.



■ ARTIST
Chuck Loeb

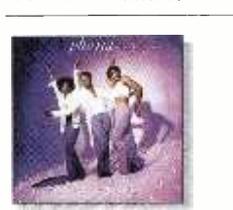
CD
The Moon, The Stars And
LABEL
The Setting Sun
Shanachie
Chuck is one elegant guitar player!



■ ARTIST
Bob Mamet

CD
Adventures In Jazz
LABEL
Atlantic
Mamet fuses traditional jazz and blues with contemporary grooves and the result is absolute magic.

■ ARTIST
Phil Perry



■ ARTIST
Phajja

CD
Seize The Moment
LABEL
Warner Bros.

Pronounced FAH'-jah with a soft "j," this great new singing trio is all about tight harmony.



■ ARTIST
Doc Powell

CD
Don't Let The Smooth Jazz Fool Ya
LABEL
Discovery
The good doctor has a Ph.D. in groove.

■ ARTIST
Rippingtons

CD
Best Of The Rippingtons
LABEL
GRP
An invigorating stroll down memory lane from this seminal Smooth Jazz group. A couple of new tracks are thrown in for good measure.

■ ARTIST
Thom Rotella

CD
Can't Stop
LABEL
Telarc
Thom plugged in the electric guitar and pulled out all the stops on this high energy release.



■ ARTIST
Joe Sample

CD
Sample This
LABEL
Warner Bros.
This album is unique in that Joe reinterprets his own classic compositions from years past. It is an incredible collection.



■ ARTIST
Richard Smith

CD
First Kiss
LABEL
Heads Up
The heat control is as close as your volume knob when this disc is in the player.

■ ARTIST
Brian Tarquin

CD
Last Kiss Goodbye
LABEL
Instinct
One of the fresh new faces in the acid jazz scene worth discovering.

■ ARTIST
Paul Taylor

CD
Pleasure Seeker
LABEL
Unity



Formerly with Keiko Matsui's band, Paul is establishing himself as one of the most distinctive sax players in Smooth Jazz.

■ ARTIST
John Tesh

CD
Grand Passion
LABEL
GTSP/Mercury
John recorded this primarily solo piano album utilizing over 50 stages in various cities. James Ingram lends his voice to "Give Me Forever (! Do)."



■ ARTIST
Various Artists

CD
Melrose Place Jazz
LABEL
Windham Hill
Who knew that art would be imitating art at that famous television address? The disc includes some of the real artists that have appeared in the fictional Upstairs Jazz Club on this TV show.

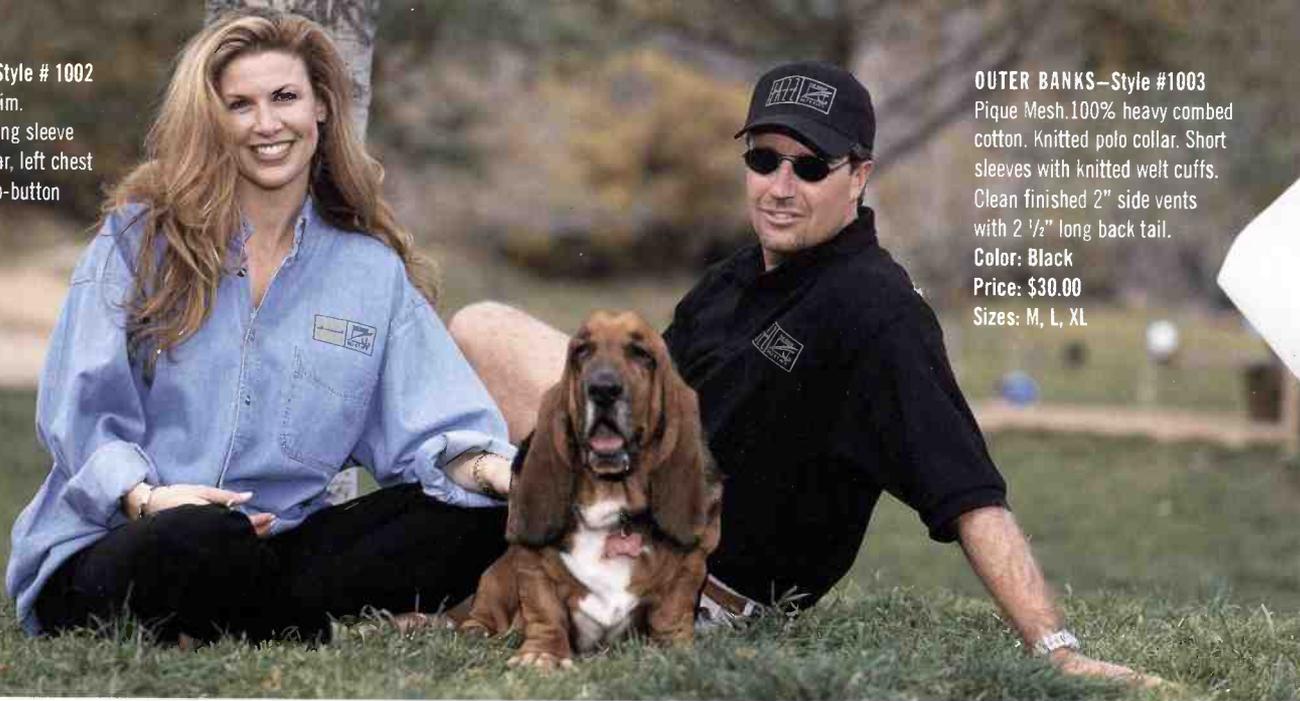


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Once again this year, The WAVE is proud to be the Official Radio Station of the Playboy Jazz Festival. The festival has a rich history. We asked the President of Playboy Jazz festivals, Richard S. Rosenzweig, to give us some insight into the festival, both past and present.



Grover Washington



George Benson

When Hugh Hefner outlined the first PLAYBOY issue in his mind back in 1953, his goal was to create a new magazine that he, as a reader, would enjoy.

Among the key elements to such a publication would have to be photo layouts of beautiful women, great articles and fiction... and music.

Music had always played an important role in his life, as it continues to do today. The music of his youth, and mine, was jazz, everything from Bix Beiderbecke to Billie Holiday and the big bands.

So, when that first issue came off the press, it included a feature on the Dorsey Brothers. At that time, rock-and-roll was beginning to dominate the musical landscape, and jazz was already considered a bit "retro." Nonetheless, Hef believed that while it was a music that might be temporarily eclipsed by trendier genres, jazz would never die.

I'm very glad to note that he was right. Since that first issue, Playboy magazine has featured numerous innovative articles on jazz and the spectrum of entertainers who perform it.

In 1957, the entertaining and very popular PLAYBOY Music Polls started out as a jazz-oriented feature. The first of the famed PLAYBOY interviews focused on trumpet great Miles Davis in September, 1962. That interview was conducted by a then little-known writer named Alex Haley. Add to that the fact that a compilation album made from tunes by the winners of the inaugural Jazz Poll was the first-ever jazz foray into the world of stereo records, and PLAYBOY's early commitment to jazz becomes clear.

In similar fashion, Playboy has been the source of much landmark jazz on records. Playboy releases have spotlighted a host of jazz legends from Frank Sinatra, Louis Armstrong and Erroll Garner to Jack Teagarden, Dave Brubeck, Gerry Mulligan and more.

The international Playboy Clubs and two Playboy television series, "Playboy's Penthouse" and "Playboy After Dark," relied heavily on jazz music in establishing their widespread appeal.

Just a sampling of the legendary jazz talent that played the

Playboy Club circuit and appeared on these series includes a constellation of stars from Buddy Greco to Buddy Rich, Nat "King" Cole to Count Basie, Bobby Short to Roberta Sherwood, Cannonball Adderly, Sylvia Sims, Kai Winding, Lambert, Hendricks & Ross, Vic Damone, Della Reese and many more.

In 1978, Playboy celebrated its 25th anniversary with a jazz/pop compendium release. The selections were all drawn from Playboy's Anniversary Tour of Music, a radio spectacular heard on stations coast to coast

But, the crown jewel of Playboy's jazz history is clearly the Playboy Jazz Festival itself.

The first Playboy Jazz Festival—America's first indoor jazz festival—was held in Chicago in 1959. More than 68,000 fans attended this three-day spectacular, whose stars included Duke Ellington, Count Basie, Oscar Peterson, Louis Armstrong and Bobby Darin. The dean of America's jazz writers, Leonard Feather, called it "one of the greatest weekends in the history of jazz."

The first renewal of the Festival was held in Los Angeles in 1979 as a major element in PLAYBOY magazine's silver anniversary celebration. It was considered a risky enterprise, as Southern California had never before been the site of a successful major jazz event.

The skeptics underestimated the depth and breadth of the West Coast's jazz audience. From the first note played on the stage of the Hollywood Bowl, the Playboy Jazz Festival was a resounding success.

Since that landmark first event, the Playboy Jazz Festivals have been responsible for exposing more than a half million people to more than 200 hours of jazz presented by countless hundreds of musicians in some 150 configurations.

Virtually every jazz legend has performed at the Festival and many of today's most popular jazz artists—Kenny G is an excellent example—received their first major exposure on our stage at the Hollywood Bowl.

We have also expended our jazz outreach with the Playboy Jazz Festival in Concert series, which has presented concerts close to home at the Alex Theatre in Glendale and Billboard Live on the Sunset Strip; across the nation, in cities including



Bill Cosby

Atlanta, Detroit, Chicago and Washington, D.C.; and, internationally, in Japan.

This year, we are celebrating our 20th consecutive season at the Bowl on Saturday, June 13 and Sunday, June 14. At this writing, we have booked almost all of the performers for the 1998 Playboy Jazz Festival. The line-up of all-star talent includes such outstanding artists as Wynton Marsalis, Al Jarreau, Arturo Sandoval, Ruth Brown, Pete Fountain, King Sunny Ade and a return engagement by Cuba's premier dance orchestra, Los Van Van.

All told, some nineteen acts will perform on our Bowl stage during the two days of the Festival, and entertainment superstar Bill Cosby will once again be on hand to host the festivities.

Once again, jazz fans across America will be able to enjoy the Playboy Jazz Festival on a delayed basis by tuning in to their favorite public radio stations—a broadcast provided to non-commercial broadcasters free of charge by Playboy.

And, for those jazz aficionados who either cannot be at the Bowl June 13 and 14, or who simply want even more first-rate jazz entertainment, we will again sponsor our series of free community jazz events.

We will open that season Sunday, May 3 at the Civic Center in Beverly Hills, then move on to three days of jazz at Central Park in Pasadena over the Memorial Day weekend as a part of the Old Pasadena Summerfest. On Saturday, May 30, the venue will be the courtyard at the Music Center downtown, and on Sunday, June 7 we will complete the series at Santa Monica College's Corsair Field.

So, mark your calendars with these dates and join in the enjoyment of some of the best jazz around, courtesy of the Playboy Jazz Festival.

And, for those of you fortunate enough to already have your tickets to the Festival in June, I look forward to seeing you at the Bowl.



Bruce Hornsby

SATURDAY APRIL 4TH



BOBBY
CALDWELL
AND HIS
BIG BAND

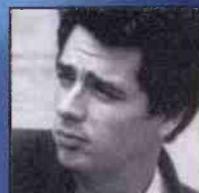
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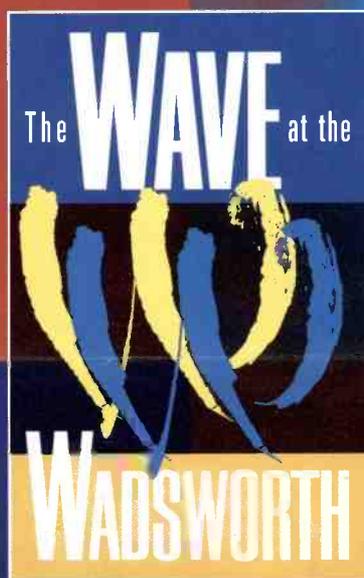


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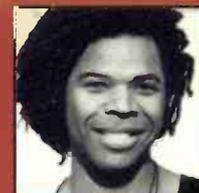
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P A U L O



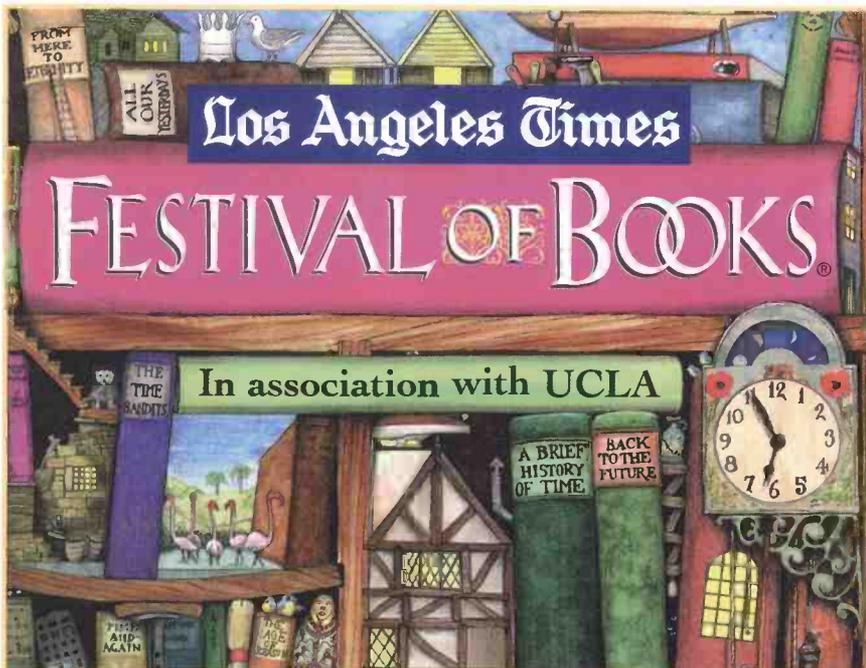
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P A U L
T A Y L O R

SATURDAY APRIL 11TH

SATURDAY APRIL 25TH



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- 12 Weekly Top 10 CD's

WAVE ARTISTS IN CONCERT

- 2 — 21 Concerts
- 22 Venues

SPECIAL EVENTS

- 3 — Special Events

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1998 PLAYBOY JAZZ FESTIVAL

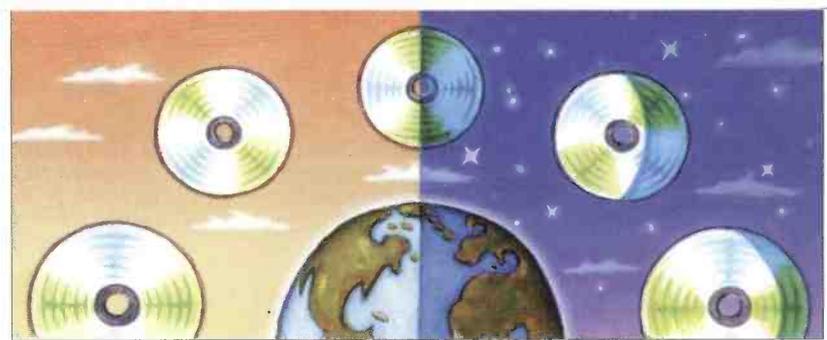
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94.7 *The WAVE*

Smooth Jazz Program Guide

On the Air

PAUL CROSSWHITE

Mornings

TALAYA

Mid-Days

DON BURNS

Afternoons

CATHI PARRISH

Evenings

AMY HIATT

Late Nights

MICHAEL SHEEHY

Production Director

WEEKENDS

Mark Abel, Barbara Blake, Steve Clark,
J. D., Nicole Devereux, Wally Wingert
and Jamie Worlds

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POINTS OF LIGHT

Public Affairs Programming

Sunday mornings at 6:00

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