

THE WAVE

94.7

Air Waves

94.7 KTWV

*The WAVE Musicletter*

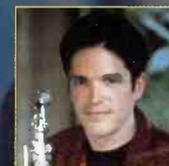
THE SMOOTH JAZZ

CONCERT EVENT OF THE YEAR

SEPTEMBER 19TH



Al Jarreau



Dave Koz



Joyce Cooling

94.7 KTWV WAVE L.A.



**L**ast year marked The Wave's first decade on the air in Southern California. We thought the best way to celebrate our tenth birthday would be with a big party. So, on a warm August night, about 7,000 of our closest friends showed up at the UCLA Tennis Center for one incredible concert. No one had ever thrown a concert there before. We literally built the venue from the ground up. The words "what are we thinking?" came up more than once during the planning process. By the time the night was over we said "Let's do it again next year!" On September 19th we are doing just that. The

week later he signed a recording deal with Warner Brothers at the Troubadour in West Hollywood. It turned out he was much more than a local phenomenon. His debut in 1975 received international attention instantly.

Since then, Jarreau has won Grammy awards in three categories: Jazz, Pop and R&B. That versatility and scope is very much a part of his sound. When we asked him about his next release he said "It's going to have a little R&B, it's going to be a little jazzy and a little pop but I'm not exactly sure which way it is going to lean." He just signed a new deal with Polygram and is in the beginning stages of making that album.

actor; but acting is something I am interested in pursuing." How has L.A. changed in the past thirty years for Al? "They are flying jet airplanes out of Van Nuys airport. There were no jets going over my house when I moved in!"

Those jets also buzz over the childhood home of saxophonist Dave Koz. Like Jarreau, Dave's parents moved to Southern California in pursuit of opportunity. That, and it was just too cold in Winnipeg, Canada. Koz is glad they made the move. "I feel so fortunate that I grew up here. The music industry is here. If my parents hadn't moved here, I wonder what my chances of a career in music would have been."

Ironically, it was that proximity to the music business that prompted Dave to move out of Los Angeles for a while. He bought a home in Northern California to have some breathing space between himself and what he does for a living. What he came to realize is that the music business, and all its trappings, are a big part of him. He still has the house up north but only as a place to visit.

**W**ave L.A.

will be at Dave's alma mater, UCLA. He was a Mass Communications major when he attended in the early eighties. It is a degree for which he says he has had no use. Since we consider ourselves a mass communications outlet here at the station, we tend to disagree with him on that point. His two-hour nationally syndicated radio show airs Sunday evenings at 9:00 on The Wave.

For Dave, being on stage is the best part of being a musician. Performing for an audience is the ultimate payoff for all the work that goes into making the records and touring. He has also had a number of television roles. "I would really like to try to do a television talk show similar to my radio show. Musicians are inclined to open-up when they talk with me because I'm a musician myself." He tells a story of interviewing one of his favorite artists, George Benson. The interview was already underway and George asked "Are you the Dave Koz that plays the saxophone?" Dave says "Before that point his responses were kind of short. Once he realized he was talking with a fellow musician he



wouldn't shut up." Koz says he has interviewed Al Jarreau for his radio show several times. He's seen Jarreau perform too many times to remember but this will be the first time they are performing on the same bill. He can't wait.

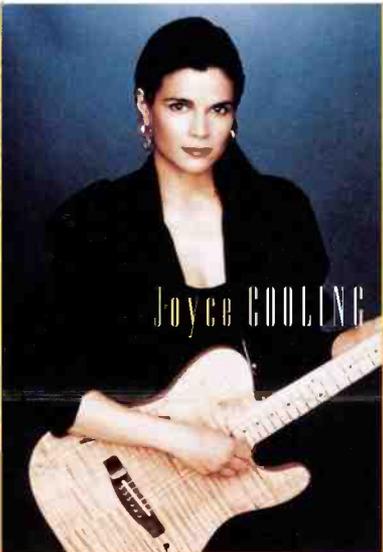
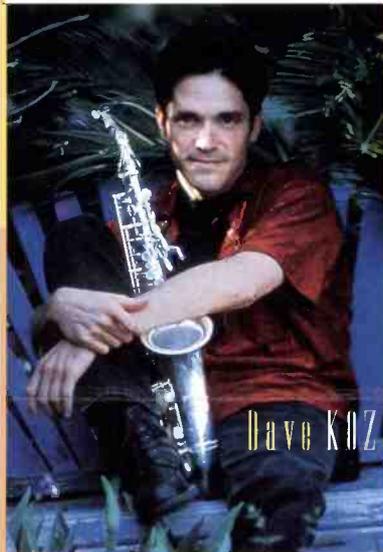
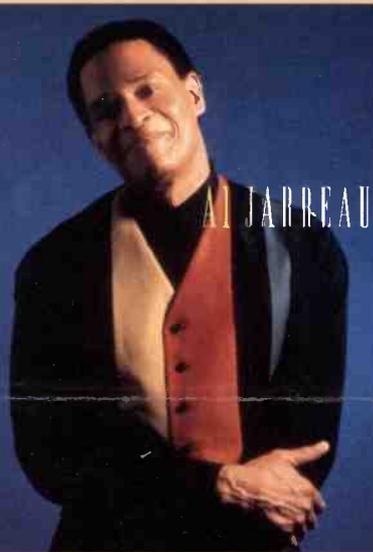
Joyce Cooling may be the longest geographical stretch for the Wave LA local angle. She lives about 400 miles north of here in the Bay Area. However, when she described songwriting as being "meditative" for her, we knew we had a Southern Californian at heart. The guitarist says she is most at peace when she is writing music.

On her current CD, "Playing It Cool," she co-wrote all of the music with her long-time collaborator Jay Wagner. "Songwriting is my first focus and my favorite thing. Jay and I will have no shortage of material when we get ready to record the next album. We have about a hundred songs ready to go." She doesn't need to worry about getting that next album out too soon. Her ability to write compelling melodies has guaranteed "Playing It Cool's" residency on the charts for quite a while.

Success has certainly not taken its toll on her. When her first single began its five week stay at number one she called to thank us. She said, without even a hint of sarcasm, "Hi, this is Joyce Cooling. I'm a guitar player..." Like there was a chance we didn't know who Joyce Cooling might be. That's the way she is; unassuming and awfully humble. It is very endearing.

Cooling tells us that there is nothing like the instant high of a live performance. "There is a magic and a risk involved in performing. It creates those electric moments we live for; not only for the performer but for the audience as well." She will have a four piece band on stage at the UCLA Tennis Center. "I like working with a quartet because it allows for more spontaneity than a larger group does. The larger the group the more rigid the show has to be. With four people we can be more elastic."

**You can expect a night of magic on September 19th at Wave L.A. — Jarreau, Koz and Cooling represent some of the best of what The Wave has to offer.**



show is called Wave L.A. and the line-up features the incomparable Al Jarreau, sax sensation Dave Koz and the guitarist that is turning the Smooth Jazz world upside down, Joyce Cooling.

We cannot think of an artist more appropriate than Al Jarreau to headline a show called Wave L.A. He is one of the artists that define our sound at 94.7 The Wave. L.A. has also been home to Jarreau for the past three decades. This is where he was discovered as an artist. It is where he met his wife of 28 years, where his son was born and where he bought his first house. About the only thing in the way of calling him a Southern California native would be the fact that he was born in Milwaukee.

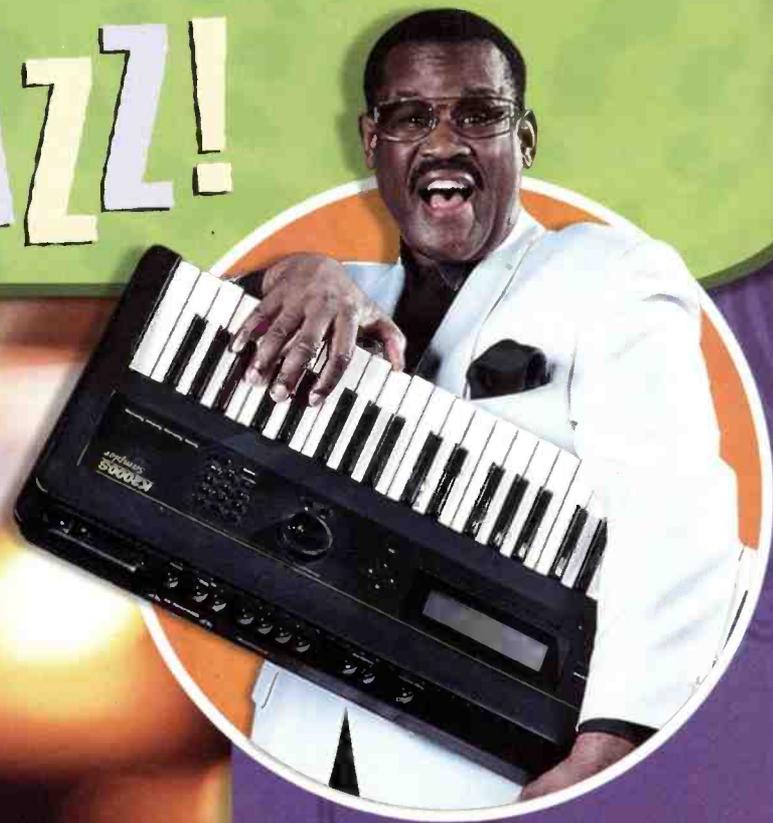
Al speaks with fondness of the days singing in supper clubs and jazz nightspots around town. When he talked to us about Dino's on Sunset, he broke into the theme to 77 Sunset Strip. He reminisced about Dick Whittinghill's club on Ventura Boulevard and how it was such a musician's hang. Jarreau's big break happened when he was spotted by a talent scout at the Bla Bla Cafe in the Valley. A

As for his live shows, he equates the experience to being the host of a great big party. He is quite the host. His guests tend to come back to his parties every chance they get. "Over the years these songs continue to mature and grow from the way they were originally recorded. The song Momin' has taken on a sort of Samba feel. When people hear the live treatment of Boogie Down they say 'I didn't think it could go there' but there it is." He says that some of his songs were originally written with strings and a horn section in mind. On September 19th he will be on stage with a band that is more acoustic in nature and therefore more intimate. "That's the excitement of a live performance. It is a chance to give music you have come to recognize one way a different kind of treatment and arrangement."

Jarreau has done a bit of television work recently, playing himself on New York Undercover and an acting role on Touched By An Angel — the acting is further evidence that he is a true local. "I'm not ready to wear the sandwich boards that say I'm looking for work as an

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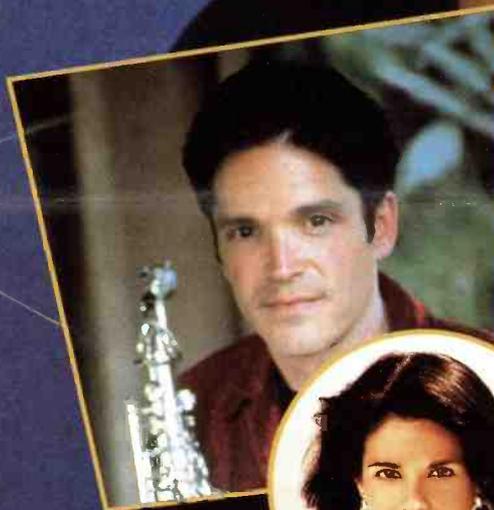
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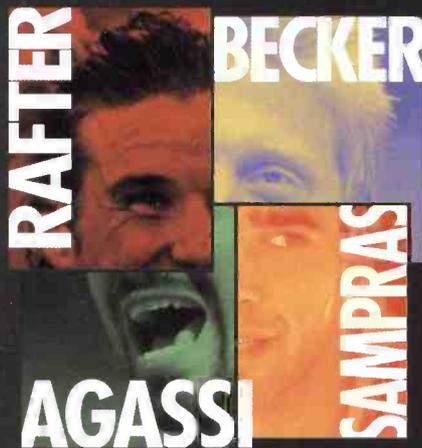
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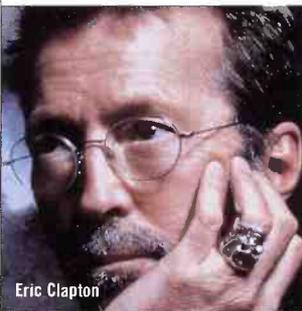


# Music Notes

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

Eric Clapton's beautiful new song "My Father's Eyes" spurred all kinds of speculation as to its inspiration. An Ottawa newspaper reporter took it upon himself to dig up information about Clapton's Canadian father, whom Eric never knew. The paper found out that Edward Fryer was a 24-year old Canadian soldier stationed in Britain during World War II when he met 16-year old Patricia Clapton. He died from leukemia in 1985 at the age of 65. Fryer apparently left behind a wife and three children, who would be Clapton's half-siblings. "What do I make of it? First of all, I was furious I have to find this stuff out through a newspaper. I think it was very intrusive...but then newspapers are," Clapton said in an interview with the Toronto Sun. "I don't plan to do anything about it right away. I'll probably wait for the dust to settle. It is intimate stuff and it needs to be handled with care, so I'll wait until people have stopped chattering about it and then see what feels right to do." The irony of all this is that "My Father's Eyes" was apparently not a song about his missing father, but about Conor;

Clapton's young son who died tragically from a fall out of a New York City high rise in 1991.



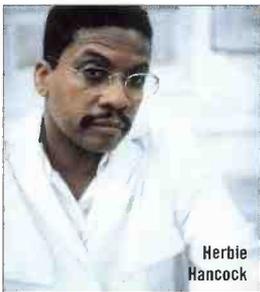
Eric Clapton

South African singer/songwriter/guitarist Jonathan Butler recently went back to his homeland to record material for a new project. The recording, entitled "Forgiveness," will involve about 200 participants. It honors the work of Archbishop Desmond Tutu and the Truth and Reconciliation Commission. Butler was a child star in South Africa and was the first black artist to be played on white radio there. He was also the first non-white musician to receive a Sari Award, the equivalent of a Grammy, when he was only 12 years old. This summer Jonathan Butler is joining Richard Elliot, Marc Antoine and Kirk Whalum for the Guitars & Saxes tour as they travel through the States.

When saxophonist Kirk Whalum is not on the road with Guitars & Saxes, he is a spokesperson for Hearts Against Racism & Preju-

dice. HARP is a non-profit organization that uses the arts, education and media to address racism. Whalum explains, "We are aiming for more than mere tolerance. Through education and shared ingenuity, insight, influence and resources of those in business, education, government, religion, media and the arts, we believe it is possible to move beyond tolerance to genuine acceptance and love."

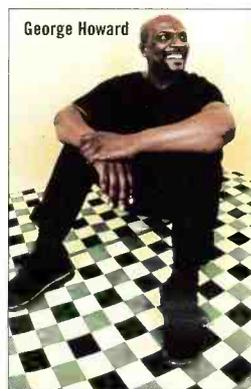
Herbie Hancock is the latest recording artist to make the segue to record executive. He has formed an imprint label, Hancock Records which will be distributed by Verve. The first release will be the reunion of Herbie's pioneering jazz-funk outfit, the Headhunters. The project will be titled "The Return of the Headhunters" due out mid July. Later this year Hancock will release "Gershwin's World," a tribute to the



Herbie Hancock

late great composer. Hancock stresses "the idea was not to make a label for myself, but to create a platform for both established artists and new talent I might discover...I've worked in the industry a long time and I look forward to using my knowledge and experience to help these artists find a wider audience."

We are sad to report the passing of saxophonist George Howard this past March. Howard was diagnosed with lymphoma only a few months prior. Fellow sax player and Philadelphian, Grover Washington, Jr. helped Howard get his start in the early 80's. Grover, who played "Amazing Grace" at the funeral, said he only learned Howard was sick a few weeks before his untimely death. Grover



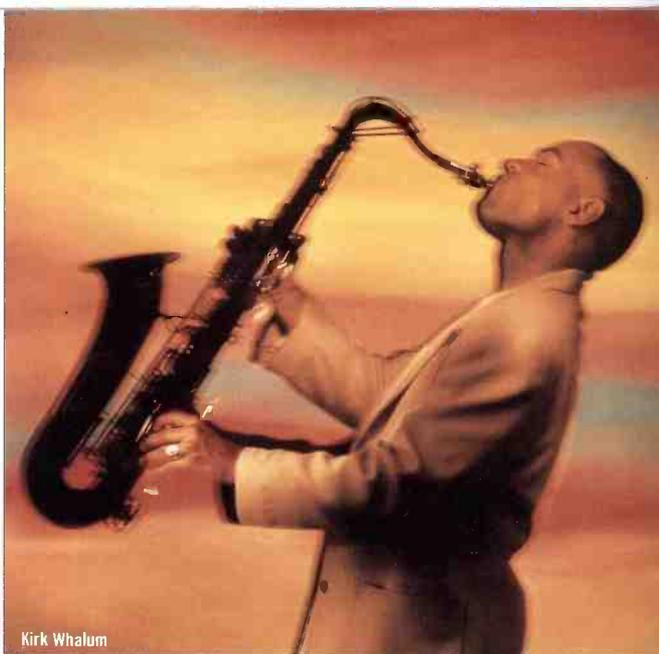
George Howard

was very proud of Howard's career accomplishments and added "We won't be able to hear where he might have taken the music."

Sure, saxophonist and flutist Brian Savage has played with some heavyweights; Santana, Bonnie Raitt, Journey and John Denver. But, it's got to be cool for him to say that it was he playing the sax on Steve Martin's 1978 novelty classic, "King Tut."



Brian Savage



Kirk Whalum

Electric guitarist Louie Shelton has a pretty impressive resume himself. The Jackson 5's "ABC," "I'll Be There," Lionel Ritchie's "Hello," Boz Scagg's "Lowdown," "Lido Shuffle" and "Up Where We Belong" by Joe Cocker and Jennifer Warnes all have Louie in common. Shelton likewise played on recordings by Whitney Houston, Marvin Gaye, John Lennon and it was his guitar signature on The Monkey's TV theme, along with Monkey hits like "Last Train To Clarksville." By the way, last we heard there is no train into Clarksville.



Louie Shelton

George Benson recorded his landmark "Breezin'" album in just three days... Food for thought when there just doesn't seem to be enough time in the week to get anything done.

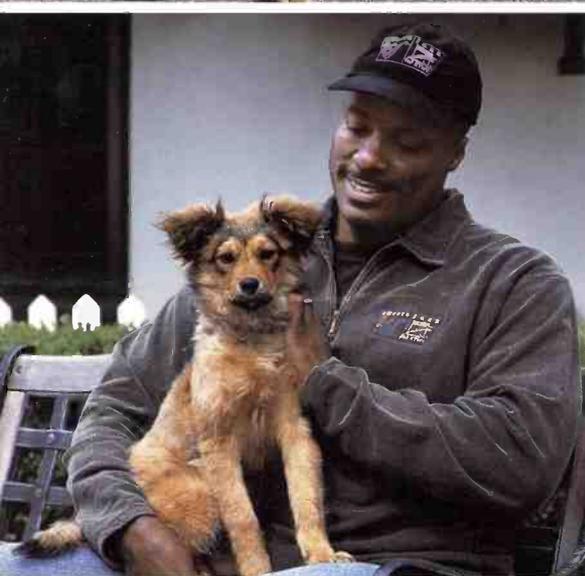
George Benson





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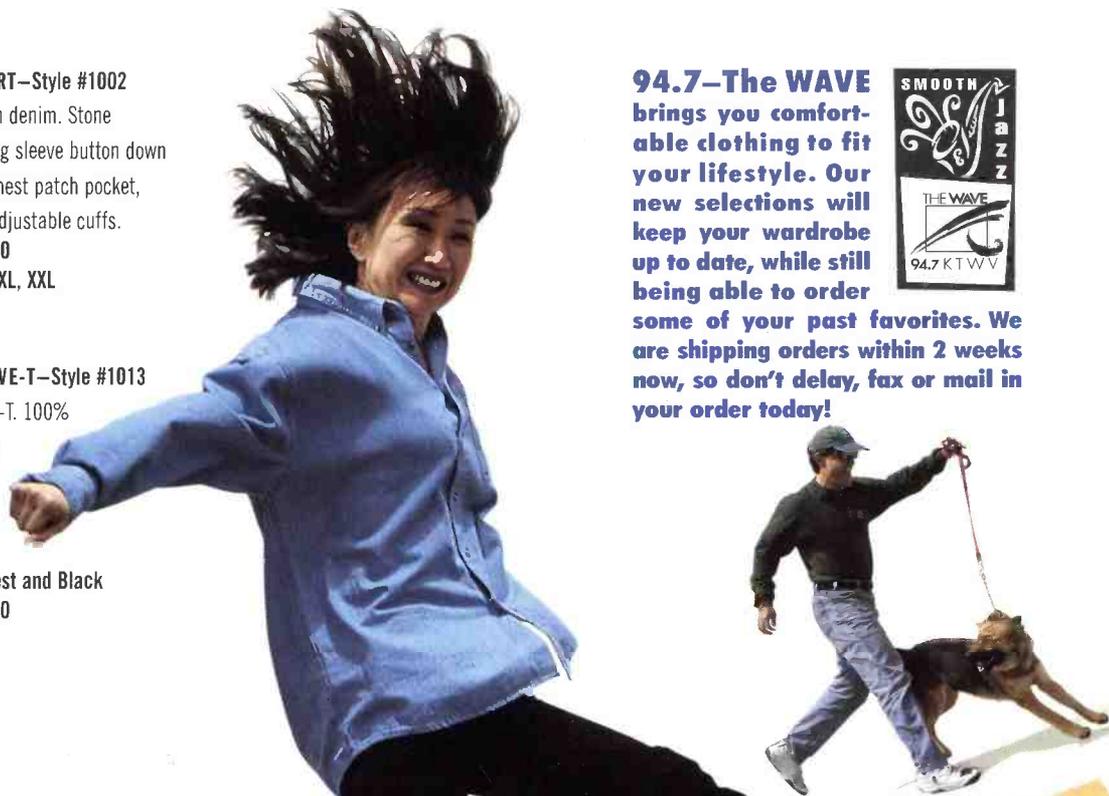
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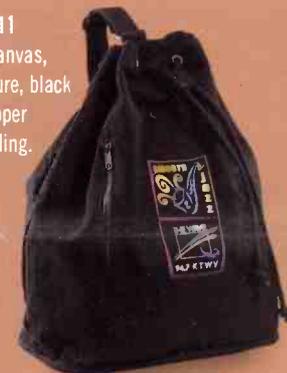


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# GUEST SPEAKER

What makes radio such a universal medium? Those of us in the industry are perhaps too close to the product to see the "big picture." When we read the following article in the January, 1998 issue of *Atlantic Monthly* magazine, we were impressed with Mr. Rubin's vision of radio—the oldest form of mass electronic media.

BY RICHARD RUBIN

**N**ewspapers and television networks ran a story not long ago about a Briton who invented a windup radio, which has been successfully manufactured and marketed. It works on the same principle as did the crank-operated phonographs and music boxes of many decades past; in this case winding the crank coils a spring that when released turns a generator that produces enough electricity to operate the radio for about half an hour. This new radio has apparently come as a boon to several Third World countries, where people who were prevented by the high cost of batteries

The medium  
that can turn  
anywhere into  
somewhere

# It's Radio!

from owning and using radios are now hooked into the broadcast media for the very first time. They benefit greatly from public-service announcements regarding health and safety.

The obvious "How about that!" angle to this story is "How about that! A windup radio!" Then there's the obvious subtext: "How about that! A place where people can't afford batteries!" And the obvious sub-subtext: "How about that! A place where radio is still important!"

The truth is that radio has not been eclipsed by television and cable and the Internet. In fact, radio is as popular as it has ever been. According to the Consumer Electronics Manufacturers Association, 675 million radio receivers are currently in use in the United States; on average, Americans over the age of eleven spend three hours and eighteen minutes of every weekday listening to at least one of them.

I don't mention this to make the case that radio is "better" than other electronic media (I use and enjoy all of them), but I will say that it is different, very different. Radio is special to people. And in an era when we in the West have so many other media available to us, media that can "do" so much more than radio ever could, radio still inspires a kind of loyalty that premium channels and Web sites cannot claim.

This loyalty is largely due to radio's very limitations. Radio can't dazzle us with visual spectacles; it has to capture and hold our attention aurally. That is, it has to speak to us, through either words or music. Couple this with the fact that radio is a curiously intimate medium: people tend to feel that they are connecting with their audiences one-on-one. This is generally not the case with television, where the individual viewer invariably senses that he or she is noth-

ing more than an anonymous, statistically insignificant part of a huge and diverse audience. But because radio is a "smaller" medium (many low-powered mom-and-pop operations, which were never part of television, still exist on radio), the individual listener can somehow believe that the signal is traveling direct and uninterrupted from the studio microphone to his set alone, that the announcer is speaking and playing records just for him. Few people exploited this quality as well as did Franklin Delano Roosevelt. His radio "Fireside Chats" endeared him to countless listeners, who reported feeling during his broadcasts as if the President were sitting in their parlor and talking with them like a next-door neighbor. Roosevelt is given credit for his ability to use the new medium so effectively, but a case could be made that it was actually the nature of the new medium, its peculiar power and personality, that made



Roosevelt so effective on it.

Intimacy is itself both cause and effect of another singular trust about radio: most people, most of the time, listen to their radios in solitude: Radio, then, is usually more than just a medium; it is company. Whether it is the company of first choice or of last resort makes no difference. It is a reliable and tireless buffer between solitude and loneliness, and for this it is often regarded, consciously or otherwise, as an old and valued friend

I had no real use for radio until after I graduated from college. I was born in New York City in the late 1960s, and grew up in its dense suburbs toward the end of the transition from black-and-white to color television. In junior high school twenty-channel cable TV came along; in high school we got "micro-computers," who boasted two whole kilobytes of random-access memory and built-in cassette decks for information storage. In retrospect, of course, these innovations look hopelessly crude, but at the time they were more than enough to render radio seemingly irrelevant to my life.

When I found myself working as a reporter at a daily newspaper in the Mississippi Delta. The Delta is a place that can blind you, if not drive you mad, with its sameness and isolation. It is endlessly flat and relentlessly rural. My job often required me to drive great distances, usually on long, straight two-lane roads flanked by vast plantation fields. It was not at all unusual for me to travel many miles without seeing another car, a house, or even a road sign. In such an atmosphere it is not difficult to imagine that one is the last person on the planet. Not difficult, and not pleasant, either.

On one such journey I turned off my car's tape deck and started listening to its radio. I can't say exactly what day that happened, or why, but I can say, with confidence, that the first day I listened to the radio while driving through the Delta was the last day I used the tape deck. The radio was the perfect antidote for the paralyzing remoteness of the Delta. It didn't matter anymore that I couldn't detect any evidence of humankind on a lonely stretch of Highway 49; I could always turn on the radio and hear a human voice. Soon I figured out which stations carried national radio-network news and talk programs (Radio networks! Who could have imagined that such a thing still existed in the late 1980s!), and I came to regard these programs as an umbilical cord to the world back home. I var-

ied my listening regimen even further to incorporate local low-wattage stations as well—stations where the announcers spoke in a thick drawn about who had been born or died or gotten married or divorced or was spotted eating lunch this afternoon at the little restaurant across the street. I began to realize that radio—this medium I had once considered so antiquated as to be nearly useless—could do more even than preserve my sanity and defeat my homesickness: it could provide me with a wealth of information on, and a hearty appreciation for, a place as different from my home town as any in the country.

It was also in Mississippi that I discovered what might be my favorite thing about radio—its durability. Sometimes on clear nights I would get in my car and drive out of town, out along the narrow highways of the Delta, where we—my car and I—would be surrounded by a darkness so intense that it seemed tangible. Often I drove without any particular destination in mind. My real objective on these trips was simply to motor around the back roads while sliding back and forth along the AM dial to see what distant, exotic stations I could pull in. I was never disappointed. Way out there, on a plain a hundred miles wide, far, far away from anywhere that could reasonably be considered as somewhere, I picked up stations from St. Louis and Denver and Houston and Detroit and Philadelphia and Omaha and Boston and Kansas City and Washington and Chicago and Minneapolis and New York. I don't believe in magic, but I do know that sitting in my car in the middle of Mississippi and listening to a signal that traveled more than a thousand miles, over nearly a dozen states, and came down into my car through a metal pole antenna and two paper-cone speakers, was as near to a magical experience as ever I'm likely to have.

Sometimes on my drives I would actually go somewhere: a very small AM station, housed in a wooden shack thirty-five miles northwest of my town and just off Highway 61. I had a friend, Greg, who moonlighted at this station almost every night, working alone among the tape cartridges and control panels. At night the station dropped its local programming in favor of a satellite feed that originated somewhere in Colorado. The feed's programming was truly insipid—mostly fifteen-year-old bubble-gum music punctuated by a monotonous male voice that didn't identify itself or the station or even the songs but merely recited quasi-religious homilies such

as "A man with faith and family is a rich man indeed" and "Have you done your part today?" Twice an hour, though, Greg got to interrupt the feed to announce the local time, the weather, and the station's call letters. Sometimes, if he had any, he would read some news or make announcements. Greg told me that on any given night he had anywhere from three to eight listeners. Whenever I stopped by, he would toss me a pair of headphones and we would chat on the air, an event that never failed to elicit a phone call from at least one of those listeners, someone grateful for a break in the routine. Usually we would put the caller on the air too; the station's owner was fast asleep by that time, and no one would tell.

A year later, when I was a graduate student in Alabama, I decided to seek employment at the school's FM radio station to make some extra money. I ended up hosting my own show, playing jazz from ten at night until two in the morning several nights a week. That station was very powerful, 100,000 watts with a second 50,000 watt transmitter some three hours away, so our signal covered a huge area—most of Northern Alabama, along with parts of Mississippi, Georgia, and Tennessee—and my listenership often climbed into double digits. We had a toll-free number, so people weren't shy about calling, and many did, from dozens of small towns I'd never heard of and couldn't even find on the station's gigantic wall map. They called for any number of reasons—to request a song or an artist, to rib me for mispronouncing the name of their county, to ask where I was from and what I was doing in Alabama and how I liked the place. Most times, I think, they called for no reason at all except to make contact with someone who had made contact with them and to express, without saying it outright, their appreciation. Like Greg, I worked at the station alone, and I was as thankful for the contact as they. It is a powerful feeling to send your voice out into the night over thousands of square miles, and it is powerfully gratifying to know that that voice is being heard, by real people sitting in real living rooms in real houses.

My responsibilities at the station involved reading news, public service announcements, and emergency bulletins that came in on a telex machine in a room down the hall from the studio. The bulletins usually originated at the National Weather Service office in Birmingham, and usually concerned several thunderstorms or torna-

does spotted somewhere in the listening area. When I got one of them, I would interrupt the music and read it immediately (this was my opportunity to mispronounce county names like Autauga and Etowah). One night I was reading just such a bulletin when a tornado came through and ripped our main transmitter out of the ground. A week later, on the first night the station was back on the air, I had no sooner started my program than I began receiving phone calls on the studio line. There were no requests that night, no suggestions; every single call was a variation on the night's first, in which a middle-aged woman named April shouted in my ear "Praise Jesus! I reckoned you were dead!"

My own experiences aside, I've long believed that the truest measure of the impact of any cultural phenomenon is the number of popular songs written about it. On this scale few things can beat radio. From the Charleston swing of "Radio Lady O' Mine" to the disco beat of "On the Radio" to dozens of other songs that correspond to no known dance craze or musical movement, radio has inspired a legion of songwriters to endow us with or inflict upon us a legion of radio songs. My favorite is one I first heard on a thick 1923 Edison disc I stumbled upon at a garage sale in Clanton, Alabama. The song "Love Her by Radio," was sung by the tenor Billy Joes. Its chorus goes like this:

*Love her by radio,  
You will find it's Radi-O!  
If you want to reach your heart's desire  
you won't have to send her word by wire—  
you'd never buy her.  
Love her by radio,  
even when you're all alone.*

*Anytime you feel that you would like to sit  
and spoon  
Why, send your message through the air,  
she'll get it very soon  
But first of all, make up your mind.  
Your hearts are both in tune—  
when you love her by the radiophone.*

The fact that an expression like "It's Radi-O!" actually entered our lexicon, if only transiently, says it all. Someday, perhaps, young hipsters might cotton to saying "That's Inter-Net!" But I doubt it.



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*Art Hoels*  
**JazzTrax**  
*Showcase of the Newest in Smooth Jazz*

**Annual Event Listing**

October 2-4 and October 9-11  
 Catalina Island Jazz Trax Festival

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 Eve of Halloween Sance Dinner  
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October 31 (Saturday)  
 Catalina Island Halloween Costume Ball

December  
 JazzTrax Christmas Concert Tour

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 JazzTrax Lake Tahoe Winter Music Festival

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Photo: Alan Barbieri

# Old Pasadena JazzFest

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PHIL PERRY



NORMAN BROWN

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 Chieli Minucci • Booker T. Jones • Avenue Blue featuring Jeff Golub  
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# The WAVE Music List

NEW SMOOTH JAZZ



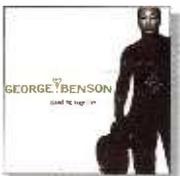
Here's our list of the newest, hottest Smooth Jazz going—and you'll hear it on 94.7 The WAVE.



■ ARTIST  
**Avenue Blue**  
featuring Jeff Golub  
CD  
**Nightlife**  
LABEL  
**Bluemoon**  
Need a smooth alternate route? Try Avenue Blue.



■ ARTIST  
**B-Tribe**  
CD  
**Sensual Sensual**  
LABEL  
**Atlantic**  
Exotic world-music with a subtle ambiance.



■ ARTIST  
**George Benson**  
CD  
**Standing Together**  
LABEL  
**GRP**  
Hey, he's George Benson!

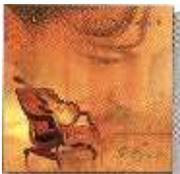


■ ARTIST  
**Mariah Carey**  
CD  
**Butterfly**  
LABEL  
**Columbia**  
That seven octave voice is unleashed on a collection of her most personal material yet.

■ ARTIST  
**Brian Bromberg**  
CD  
**You Know That Feeling**  
LABEL  
**Zebra**  
Brian brought ten kinds of basses to the recording session and used all of them.



■ ARTIST  
**Jonathan Butler**  
CD  
**Do You Love Me?**  
LABEL  
**N2K**  
Elegant guitar work and a silky smooth voice.

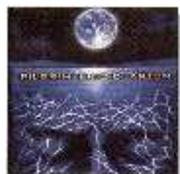


■ ARTIST  
**Chris Camozzi**  
CD  
**Suede**  
LABEL  
**Discovery**  
His guitar can be heard on a ton of hit recordings—this is the first one with his name on the cover.



■ ARTIST  
**Mariah Carey**  
CD  
**Butterfly**  
LABEL  
**Columbia**

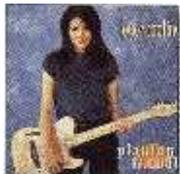
That seven octave voice is unleashed on a collection of her most personal material yet.



■ ARTIST  
**Eric Clapton**  
CD  
**Pilgrim**  
LABEL  
**Reprise**  
The poster child for cool.



■ ARTIST  
**Steve Cole**  
CD  
**Stay Awake**  
LABEL  
**Bluemoon**  
Debut solo album from a great sax player out of Chicago.



■ ARTIST  
**Joyce Cooling**  
CD  
**Playing It Cool**  
LABEL  
**Heads Up**  
Rhythmic guitar with a Brazilian flavor.



■ ARTIST  
**Kenny G**  
CD  
**Greatest Hits**  
LABEL  
**Arista**  
Kenny threw in some great new tracks between all those hits.

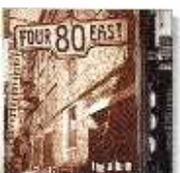
■ ARTIST  
**Brian Culbertson**  
CD  
**Secrets**  
LABEL  
**Bluemoon/Atlantic**  
Don't let his tender age fool you, Brian is a sophisticated, accomplished artist.



■ ARTIST  
**Candy Dulfer**  
CD  
**For The Love Of You**  
LABEL  
**N2K**  
Girlfriend's got the funk!



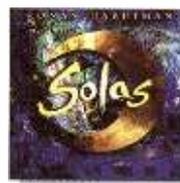
■ ARTIST  
**Richard Elliot**  
CD  
**Jumpin' Off**  
LABEL  
**Metro Blue**  
Every note out of his saxophone is dripping with soul.



■ ARTIST  
**Four 80 East**  
CD  
**The Album**  
LABEL  
**Cargo/ MCA**  
A wall-to-wall groove by a hot new band from Toronto.



■ ARTIST  
**Kenny G**  
CD  
**Greatest Hits**  
LABEL  
**Arista**  
Kenny threw in some great new tracks between all those hits.



■ ARTIST  
**Ronan Hardiman**  
CD  
**Solas**  
LABEL  
**Philips**  
The brilliant Irish composer behind "Lord Of The Dance."



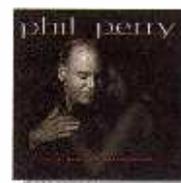
■ ARTIST  
**Bob James**  
CD  
**Playin' Hooky**  
LABEL  
**Warner Brothers**  
Bob has an impressive list of friends playin' hooky with him.



■ ARTIST  
**Gregg Karukas**  
CD  
**Blue Touch**  
LABEL  
**Verve**  
Karukas describes this heartfelt project as "more bluesy, 'greasy' and emotional than technical."



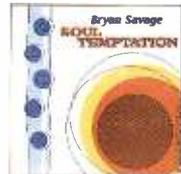
■ ARTIST  
**Peace Of Mind**  
CD  
**Journey To The Fore**  
LABEL  
**Nu Groove**  
One of the most original new bands to emerge from the London acid-jazz scene.



■ ARTIST  
**Phil Perry**  
CD  
**One Heart One Love**  
LABEL  
**Peak/Private**  
What a voice!



■ ARTIST  
**Rippingtons**  
CD  
**Black Diamond**  
LABEL  
**Windham Hill**  
A caffeine-free energy boost.



■ ARTIST  
**Brian Savage**  
CD  
**Soul Temptation**  
LABEL  
**Higher Octave**  
Equally adept at sax and flute, Brian brought in trumpeter Ruck Braun to produce this multi-horn CD.



■ ARTIST  
**Louie Shelton**  
CD  
**Hot & Spicy**  
LABEL  
**Sin-Drome**  
A guitarist Larry Carlton calls one of his "greatest influences."



■ ARTIST  
**Chris Standing**  
CD  
**Velvet**  
LABEL  
**Instinct**  
This incredible new guitarist is worth discovering.



■ ARTIST  
**Various Artists**  
CD  
**Melrose Place Jazz**  
LABEL  
**Windham Hill**  
A collection of Smooth Jazz artists who have steamed-up the TV show.



■ ARTIST  
**Kim Waters**  
CD  
**Love's Melody**  
LABEL  
**Shanachie**  
Just hit play and let the romance begin.



■ ARTIST  
**Kirk Whalum**  
CD  
**Colors**  
LABEL  
**Warner Brothers**  
Practically a religious experience.

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





## Upcoming Events

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

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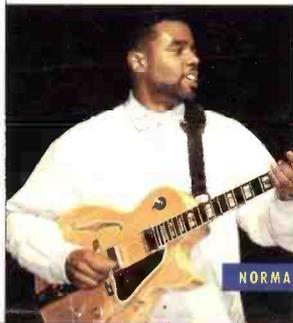
## JULY

*Performing in July*  
**HYATT NEWPORTER  
JAZZ SERIES**  
Now-September (Every Friday)  
Hyatt Newporter;  
Newport Beach

**RICK BRAUN**  
July 3  
Hyatt Newporter;  
Newport Beach

**HIROSHIMA**  
July 5  
The Ritz-Carlton,  
Laguna Niguel

**CHICAGO**  
Now-July 5  
Ahmanson Theatre,  
Los Angeles  
**July 7-August 2**  
Shubert Theatre,  
Century City



NORMAN BROWN

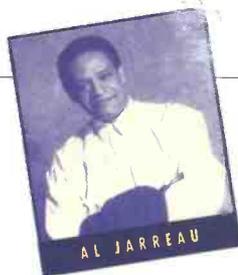
**NORMAN BROWN**  
July 11  
Coach House,  
San Juan Capistrano

**OLD PASADENA JAZZFEST**  
July 11-12  
Gato Barbieri, Phil Perry,  
Norman Brown and more  
Central Park,  
Old Pasadena

**PEABO BRYSON/  
ROBERTA FLACK**  
July 18  
Greek Theatre,  
Los Angeles

**LARRY CARLTON**  
July 24  
Hyatt Newporter;  
Newport Beach

**MERCEDES-BENZ CUP**  
July 27-August 2  
UCLA Tennis Center,  
Westwood



AL JARREAU

## AUGUST

*Performing in August*  
**LONG BEACH JAZZ FESTIVAL**  
August 7-9  
Michael Franks, Peter White,  
Stanley Clark, Everett Harp,  
David Benoit, Doc Powell  
Rainbow Lagoon Park,  
Long Beach

**JAMES TAYLOR**  
August 11-12  
Universal Amphitheatre,  
Universal City

**NISEI WEEK FESTIVAL**  
August 15-23  
Little Tokyo,  
Downtown L.A.

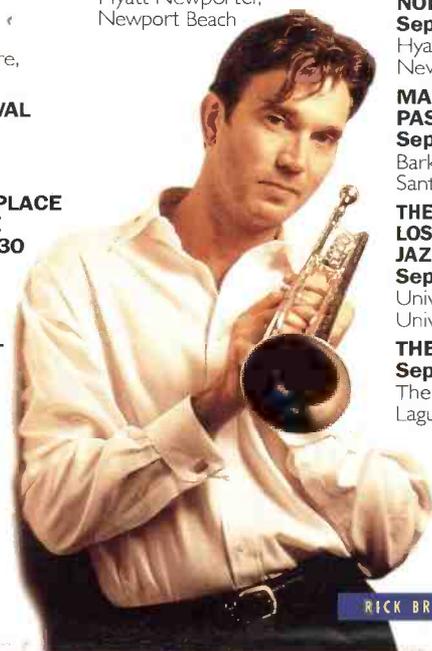
**AFRICAN MARKETPLACE  
& CULTURAL FAIRE**  
August 22, 23, 29, 30  
& September 5-7  
Rancho Cienega Park,  
Los Angeles

**JVC JAZZ FESTIVAL**  
August 23  
Joe Sample, Grover  
Washington Jr., Lee  
Ritenour and more  
Hollywood Bowl,  
Hollywood

**THE RIPPINGTONS**  
August 23  
Greek Theatre,  
Los Angeles

## SEPTEMBER

*Performing in September*  
**BOBBY CALDWELL**  
September 4  
Hyatt Newporter;  
Newport Beach  
**JIM BRICKMAN**  
September 11  
Hyatt Newporter;  
Newport Beach



RICK BRAUN

WAVE L.A.

SEPTEMBER 19

**WAVE L.A.**  
**September 19**  
**Al Jarreau, Dave Koz  
and Joyce Cooling**  
UCLA Tennis Center,  
Westwood

**NORMAN BROWN**  
September 25  
Hyatt Newporter;  
Newport Beach

**MACY'S  
PASSPORT '98**  
September 26  
Barker Hangar,  
Santa Monica

**THE SECOND  
LOS ANGELES LATIN  
JAZZ FESTIVAL**  
September 26  
Universal Amphitheatre,  
Universal City

**THE RIPPINGTONS**  
September 27  
The Ritz Carlton,  
Laguna Niguel

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