

ERIC Benet

Eric Benet first captured our attention in 1994 when he appeared as a guest vocalist on the Jeff Lorber album, "West Side Stories." There was no doubt in our minds that we would be hearing much more from him - and his smooth, soulful voice. The success of his current album, "A Day In The Life," is proof we were on to something.

We invited Eric Benet to play at our biggest party of the year, Wave LA. He will be performing, along with Dave Koz and Craig Chaquico, September 16th at the LA Tennis Center on the UCLA Campus. Eric is currently locked in the studio working on his next album. The opportunity to get out, for one night, and perform under the stars sounded like a good time to him. Wave morning show host, Paul Crosswhite talked with Eric Benet on the phone prior to the big show.



PAUL : We've been thrilled by all your recent success, Eric, especially your current release, "A Day in the Life." I would say life is good for Eric Benet.

ERIC : I am definitely blessed right now. I can't complain. The momentum on the album has been great. I'm in the studio right now, about five songs deep into my third CD. And you know, I'll be coming out there and singing a couple songs for you all in person. So it's all gravy right now, man.

PAUL : Very sweet. The CD seems to give you the best of both worlds: The chance to do your own music from the heart, like the rather intimate opening song, "That's Just My Way." And also, you get to try your hand at some classics like "Georgy Porgy" and "Dust in the Wind." That's a versatile thing for you.

ERIC : Yeah, that's always fun. It's just indicative of what kind of musical background I come from. I used to listen to everything from Rush to Boston to Toto to George Clinton to Stevie

Wonder. An opportunity to do a cover that's really unexpected from most people is something that I feel very natural and comfortable with.

PAUL : You made a big splash at the Essence Music Festival not too long ago, and you do a lot of touring. How do you like life on the road?

ERIC : Life on the road is a high, and it's also kind of lonely sometimes, you know. I love to travel. I love to perform. I love to exchange that love between me and the audience and see new

places. But, it's also really hard, because, I have an eight-year-old daughter at home and she can't always come with me. When they're that age, and you're gone for a couple weeks, it just feels like an eternity. I do love my job, but there's some occupational hazards involved. And that's one of them, definitely.

PAUL : I can see how that would work. And by the way, congratulations on your engagement to the lovely Halle Berry. Any wedding date set there, Eric?



ON THE COVER

The stars of WAVE L.A., our annual smooth jazz extravaganza at the L.A. Tennis Center on the UCLA campus

ERIC : Thank you so much. Now, we had a date, and then we just decided to be real spontaneous with it and just run off and do the eloping thing.

PAUL : Do it when the moment feels just right?

ERIC : Yeah, yeah. And, right now, we're just cooling and chilling and waiting for that moment.

CONTINUED ON PAGE 8

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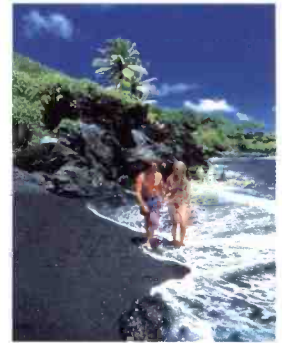


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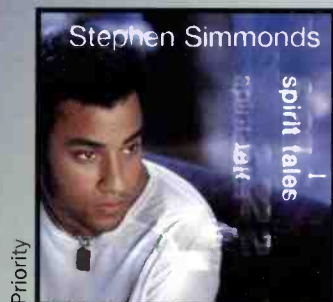
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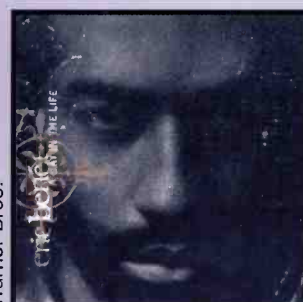


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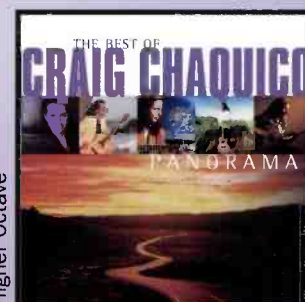


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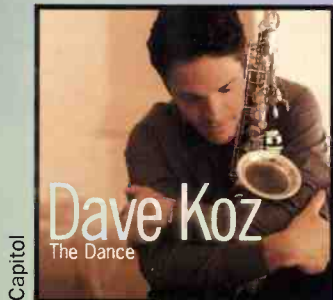


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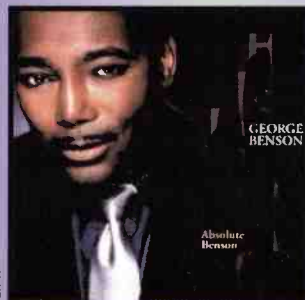


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Led Zeppelin, Jethro Tull and The Mothers of Invention all played the original Newport Jazz Festival. (The one on the other coast.)



DAVE KOZ

Saxophonist, co-headliner of Wave LA, Wave on-air personality and all-around good guy, Dave Koz can also add "lobbyist" to his string of titles. He recently helped convince the Recording Academy to establish a Best Pop Instrumental category at next year's Grammy awards. Best Pop Instrumental is Grammy category number 100 and, if we may editorialize, long overdue.

Singer Patti Austin was destined for a career in music. Her godmother is Dinah Washington and godfather is Quincy Jones. She made her Apollo Theater debut at the age of four.

Eric Benet will make his feature film debut opposite Mariah Carey in the film "All That Glitters." It shouldn't be tough for him to get in character for the part: He plays a singer. Production on the film is underway.



In George Benson's most recent album, "Absolute Benson," he recorded the Ray Charles tune "Come Back Baby." Benson says that early in his career he was advised to emulate "The

Genius of Soul." Back in 1951, when George was performing in Pittsburgh night-clubs at the age of eight, "My manager said, 'George, this guy Raymond Charles is going to be the biggest thing in music. If you copy him you're going to do well.' I wasn't into blues at the time. But he was right -- a few years later, Ray Charles was the king of everything in the music business."

After visiting Wilberforce University in Ohio recently, Ray Charles decided to donate two-million dollars to the school. Charles says, "I was impressed with the quality of the students and the faculty, and I knew the rich history of Wilberforce. In my small way, I wanted to be a part of this great history." The money will be used toward scholarships for students studying music, dance, theatre and voice.

PETER WHITE



Peter White hasn't released an album since 1998's "Perfect Moment." He admits he must really work on his next CD. "All of my excuses have run out." White says, "I want to have a grand concept: Maybe Peter White with the London Symphony Orchestra, kind of like Metallica." Just because he hasn't been working his next solo project doesn't mean he hasn't been recording. Peter has made guest appearances on a number of CDs by other artists over the past two years. Recently he recorded a duet with Jeff Golub called "No Two Ways About It" on Golub's "Dangerous Curves" CD. White says, "Jeff was so happy with our



LEE RITENOUR

session that he later presented me with a 3/4 size Taylor guitar that I cherish greatly. It was the first time I have ever been given a guitar by a fellow musician, and I was quite touched."

Another guitarist who has gone a couple of years without releasing a new album is Lee Ritenour. That will change very soon with "Two Worlds," a collaboration with long-time friend Dave Grusin. Don't expect to find any smooth jazz on the release though. In fact, there isn't any chunky jazz on there either. It is a straight classical album being released by the classical division of Universal Music. Ritenour is also busy producing "A Twist of Marley," an all-star tribute to Bob Marley -- similar to his "Twist of Jobim" project of a couple years ago. It won't be until next spring that we will see a full-fledged Lee Ritenour album. The working title is "The World of Brazil."

Now that we've mentioned Brazil, (How's that for flow of consciousness?) producer Jason Miles has assembled an impressive group of artists for a tribute album. It is called "A Love Affair -- The Music of Ivan Lins." If you have never heard of Ivan Lins, don't worry; you're not alone. Ivan is a well-known singer-songwriter in Brazil but not many are aware of him in the States. Sting, Vanessa Williams, the late Grover Washington, Jr., Brenda Russell, Dave Koz and the afore mentioned

Peter White contribute to the album in hopes that it will give Lins more recognition in the US.

Al Jarreau is among the 23 celebrities who will have stars bearing their names placed on the Hollywood Walk of Fame next year.

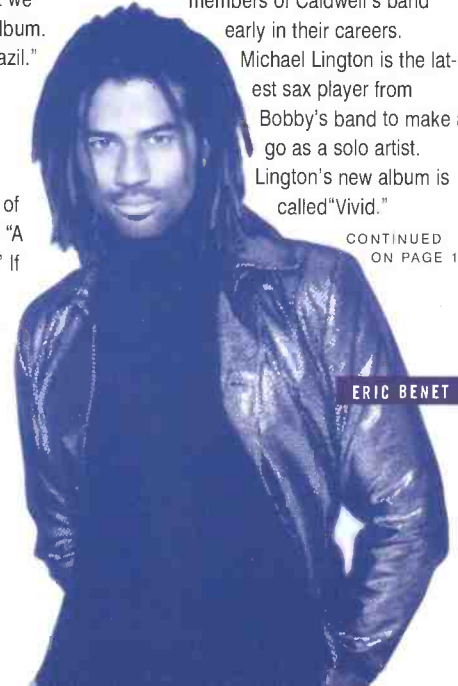


AL JARREAU

Brian McKnight didn't know he had to choose sides. The singer performed at the Republican National Convention in Philadelphia and was scheduled to play at the Democratic National Convention here in Los Angeles. McKnight's LA gig was mysteriously cancelled at the last minute. He says, "After the Republican convention, they called and said, 'We don't need you anymore.' If I performed in China, they wouldn't call me a communist."

Singer Bobby Caldwell has a proclivity for picking saxophonists. Richard Elliot, Dave Koz and Boney James have all been members of Caldwell's band early in their careers. Michael Lington is the latest sax player from Bobby's band to make a go as a solo artist. Lington's new album is called "Vivid."

CONTINUED ON PAGE 15



ERIC BENET

That's Jeff Golub's guitar solo on the theme song from the first Pokemon movie.

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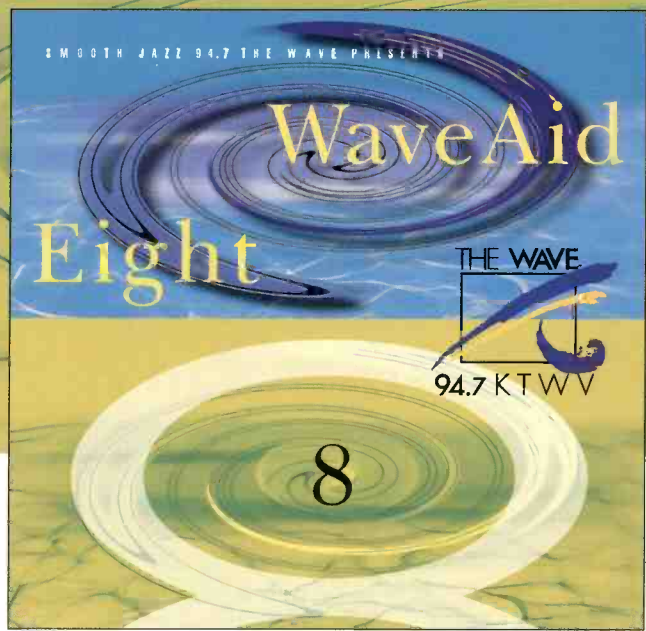


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ERIC Benet

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PAUL : Do you think marriage will mean less touring for you and your band?

ERIC : Probably not. [Laughs] Probably not. I think that you know when you found the right mate or the right person when you don't have to alter so much about your life that means so much to you – like my touring or my music. You know, I think if it was a situation where I had to alter and change all kinds of things about what makes me happy, then I don't think it would have been the right pairing.

PAUL : That's how it works when you do it together.



ERIC : Yeah, yeah, exactly. So, I won't be telling her what movies not to do and she won't tell me what gigs not to take.

PAUL : Going back to your music, you had a tough time in 1992, when you had a release of a solo project. But, then there were a lot of corporate things that happened that kind of made the album get lost in the shuffle. And then after that, you had sort of a reawakening. For a while, you were not so secure in doing the stuff from deep inside, but that's changed. You really do reach inside for personal feelings in music.

ERIC : Yes, I do. And you know, sometimes it takes something traumatic – something that makes you feel like you hit an all time low, before you can really get a clear picture on exactly what you're happiness is – what's gonna make you happy and what's gonna make you feel validated and warranted. That's something that happened to me back in '92. In one instance, my sister and I got dropped from our first record deal. A couple months after that, I dealt with some horrible loss and tragedy in my personal life, and I was at an all time low, really. And I think it was after the smoke cleared from that low, God revealed some things to me and I just pursued them. It's something that many people don't realize – until it's too late – that while they're going through their tragedy, it's really a necessary part of finding true happiness.

PAUL : And that is the irony of life and music. In that, sometimes those things that seemed negative turn out to have been a catalyst toward the positive in the end.

ERIC : That's the truth. While they're happening, you can't possibly imagine why all this is happening to you. There's no light at the end of the tunnel, and there's no way you can make it through. But you do. And when you do, everything is so much better – your awareness, your perception, your capacity to give, and to receive, just seems to be larger.

PAUL : You have said that you want to be the kind of artist whose music is played a hundred years from now, like Ella Fitzgerald or Nat King Cole. Can you expand on that just a touch?

ERIC : Yeah, I think a way to transcend time, and whatever the

contemporary styles are, is to tap into a very honest and sincere emotion as you write and as you create. I think if you can truly tap into some emotion in a very sincere way, almost a painful way, than I think, if you focus that creative energy, you're bound to write something that's going to penetrate most people. Most people are gonna be able to identify and relate to that emotion and that pain, no matter what the current style – or fads or quirky things – that are going on in music. Once you tap into an emotion, it transcends all that. I think that's something that Ella and Billy Holiday did. Those artists truly tapped into emotions and that's why, today, they're still some of the most influential and prolific writers and musicians that can be on anybody's list. That's what I'm striving for. I'm striving to tap into that brutal honesty.

And maybe if I'm lucky, a hundred years from now, people will still be listening to one or two of my songs.

PAUL : That's where the connection lies, is to the heart. Now looking ahead to Wave LA, Eric, it's going to be a night under the stars at the LA Tennis Center. Have you done a lot of outdoor performing?

ERIC : Yeah, man. I love performing outdoors just because of being able to really feel like one with nature while I'm performing. And you know, it seems to be an unlimited capacity of people, whenever I'm performing live. You can just look back and see a sea of heads and faces. I'm really looking forward to it.



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music on the mind

MUSIC ON THE MIND
By Sharon Begley

Scientists are finding that the human brain is pre-wired for music. Could this sublime expression of culture be as much about biology as art?

If you were to peek inside Sandra Trehub's lab, you might easily mistake it for one of those obnoxious superbaby classes. Beaming 6- to 9-month-olds sit transfixed in a parent's lap as a few seconds of melody pours from the speakers, and become more alert when the tempo or pitch changes. But the University of Toronto psychologist isn't trying to teach infants the finer points of Vivaldi. She is, instead, trying to shed light on whether the human brain comes preloaded with music software the way a laptop comes preloaded with Windows. In one test, Trehub varies the pitch, tempo and melodic contour of music, and finds that babies can detect changes in all three. The infants recognize that a melody whose pitch or tempo has changed is the same melody, for instance, suggesting that they have a rudimentary knowledge of music's components. The real surprise, though, comes when Trehub plays consonant (pleasant) and dissonant passages in an attempt to tease out whether our musical preferences are shaped by culture alone or wired into our brain from birth. Infants, she finds,



smile when the air is filled with perfect fourths and perfect fifths—chords or sequences separated by five half steps, like C and F, or seven half steps, like C and G, respectively. But babies hate the ugly tritone, in which two notes are separated by six half steps, like C and F sharp, and sound so unresolved and unstable that in medieval times it was known as "the devil." What seems to be a biologically based preference "may explain the inclusion of perfect fifths and fourths in music across cultures and across centuries," says Trehub. Music has charms to soothe a savage beast, but scientists are finding that it works those charms through the brain. At a recent conference of the New York Academy of Sciences, Trehub and dozens of

other scientists interspersed their PET scans and MRIs with snatches of Celine Dion and Stravinsky as they reported on the biological foundations of music. Besides the musical babies, several other lines of evidence suggest that the human brain is wired for music, and that some forms

of intelligence are enhanced by music. Perhaps the most striking hint that the brain holds a special place in its gray matter for music is that people can typically remember scores of tunes, and recognize hundreds more. But we can recall only snatches of a few prose passages ("Four score and seven years ago ...").



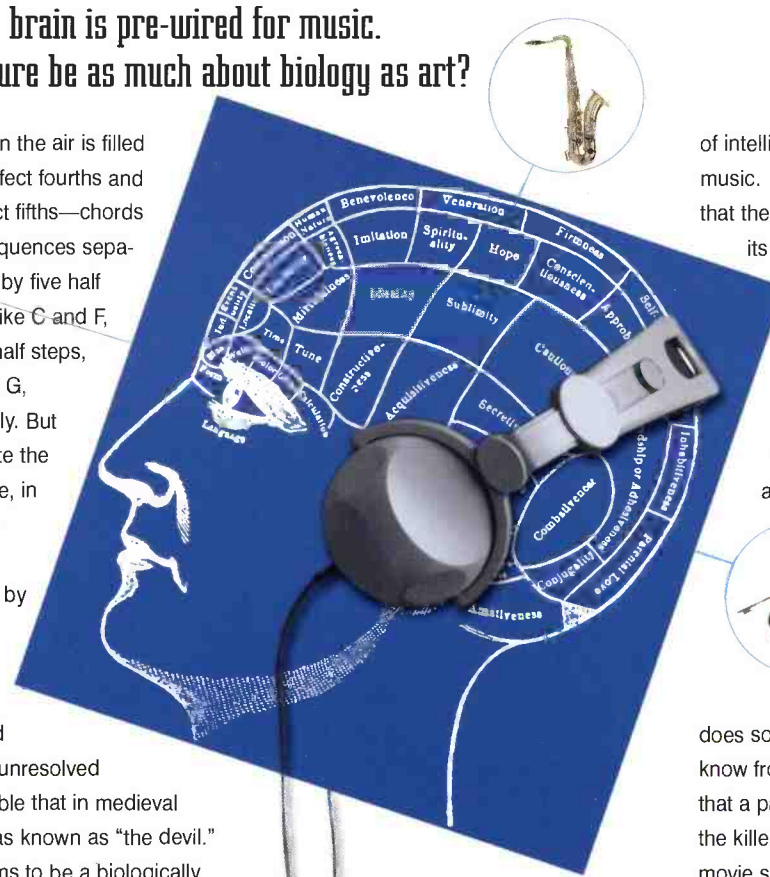
Also, music affects the mind in powerful ways: it not only incites passion, belligerence, serenity or fear, but

does so even in people who do not know from experience, for instance, that a particular crescendo means the killer is about to pop out on the movie screen. All in the all, says psychologist Isabelle Peretz of the University of Montreal, "the brain seems to be specialized for music."

The temporal lobes of the brain, just behind the ears, act as the



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music on the mind

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music center. When neurosurgeons tickle these regions with a probe, patients have been known to hear tunes so vividly that they ask, "Why is there a phonograph in the operating room?" The temporal lobes are also where epileptic seizures typically begin, and for some epilepsy patients "the power of music" is no cliché: music triggers their seizures. But not any music. The seizures are style-dependent. In one patient only salsa triggers seizures; in another, only classical does; in others, only operatic arias or pop tunes do.

The most controversial finding about the musical mind is that learning music can help children do better at math. When a researcher at the recent conference in New York brought up these studies, he got an auditoriumful of laughs. Yet the link, reported in 1997 by

Gordon Shaw of the University of California, Irvine, and Frances Rauscher at the University of Wisconsin, has held up. Last year Shaw compared three groups of second graders: 26 got piano instruction plus practice with a math video game, 29 received extra English lessons plus the math game and 28 got no special lessons. After four months the piano kids scored 15 percent to 41 percent higher on a test of ratios and fractions than the other kids. This year, Shaw reported that music can help bridge a socioeconomic gap. He compared second graders in inner-city Los Angeles to fourth and fifth graders in more affluent Orange County, Calif. After a year of piano, the second graders who receive twice-a-week piano training in school scored as well as the fourth graders, who did not; half of the second graders scored as well as fifth graders.



But might music work its magic simply by making school more enjoyable, or because music lessons bring kids more one-on-one time with teachers? If that were so, then music should bring about improvements in many subjects. But it doesn't. Although kids who receive music training often improve somewhat across the board due to the "good mood" and attention effects, finds psychologist Martin Gardiner of Brown University, "they just shoot ahead in math. This can't be explained by social effects or attention alone. There is something specific about music and math." That something might be that music

involves proportions, ratios, sequences—all of which underlie mathematical reasoning.

The brain seems to be a sponge for music and, like a sponge in water, is changed by it. The brain's left and right hemispheres are connected by a big trunk line called the corpus callosum. When they compared the corpus callosum in 30 nonmusicians with the corpus callosum in 30 professional string and piano players, researchers led by Dr. Gottfried Schlaug of Beth Israel Deaconess Medical Center in Boston found striking differences. The front part of this thick cable of neurons is larger in musicians, especially if they began their training before the age of 7. The front of the corpus callosum connects the two sides of the prefrontal cortex, the site of planning and foresight. It also connects the two sides of the premotor cortex, where actions are mapped out before they're executed. "These connections are critical for coordinating fast, bi-manual movements" such as those a pianist's hands execute in an allegro movement, says Schlaug. The neural highway connecting the right and left brain may explain

something else, too. The right brain is linked to emotion, the left to cognition. The greatest musicians, of course, are not only masters of technique but also adept at infusing their playing with emotion. Perhaps this is why.

Whatever music does to the brain, scientists figured you would have to actually do music to get the effects. Well, maybe not. Researchers led by Dr. Alvaro Pascual-Leone of Beth Israel taught nonmusicians a simple five-finger piano exercise. The volunteers practiced in the lab two hours a day for five days. Not surprisingly, the amount of territory the brain devotes to moving the fingers expanded. But then the scientists had another group think only about practicing—that is, the volunteers mentally rehearsed the five-finger sequence, also for two hours at a time. "This changed the cortical map just the way practicing physically did," says Pascual-Leone. "They make fewer mistakes when they played, just as few mistakes as people actually practicing for five days. Mental and physical practice improves performance more than physical practice alone, something we can now explain physiologically."

Pianists Artur Schnabel and Vladimir Horowitz were legendary for hating to practice. Rubinstein simply disliked sitting in front of the piano for hours on end; Horowitz feared that the feel and feedback of pianos other than his beloved Steinway would hurt his concert performance. But both men engaged in extensive mental rehearsals. "Mental imagery may activate the same regions of the brain as actual practice, and produce the same changes in synapses," says Josef Rauschecker of Georgetown University. Advice to parents trying to get children to practice: keep this to yourself.



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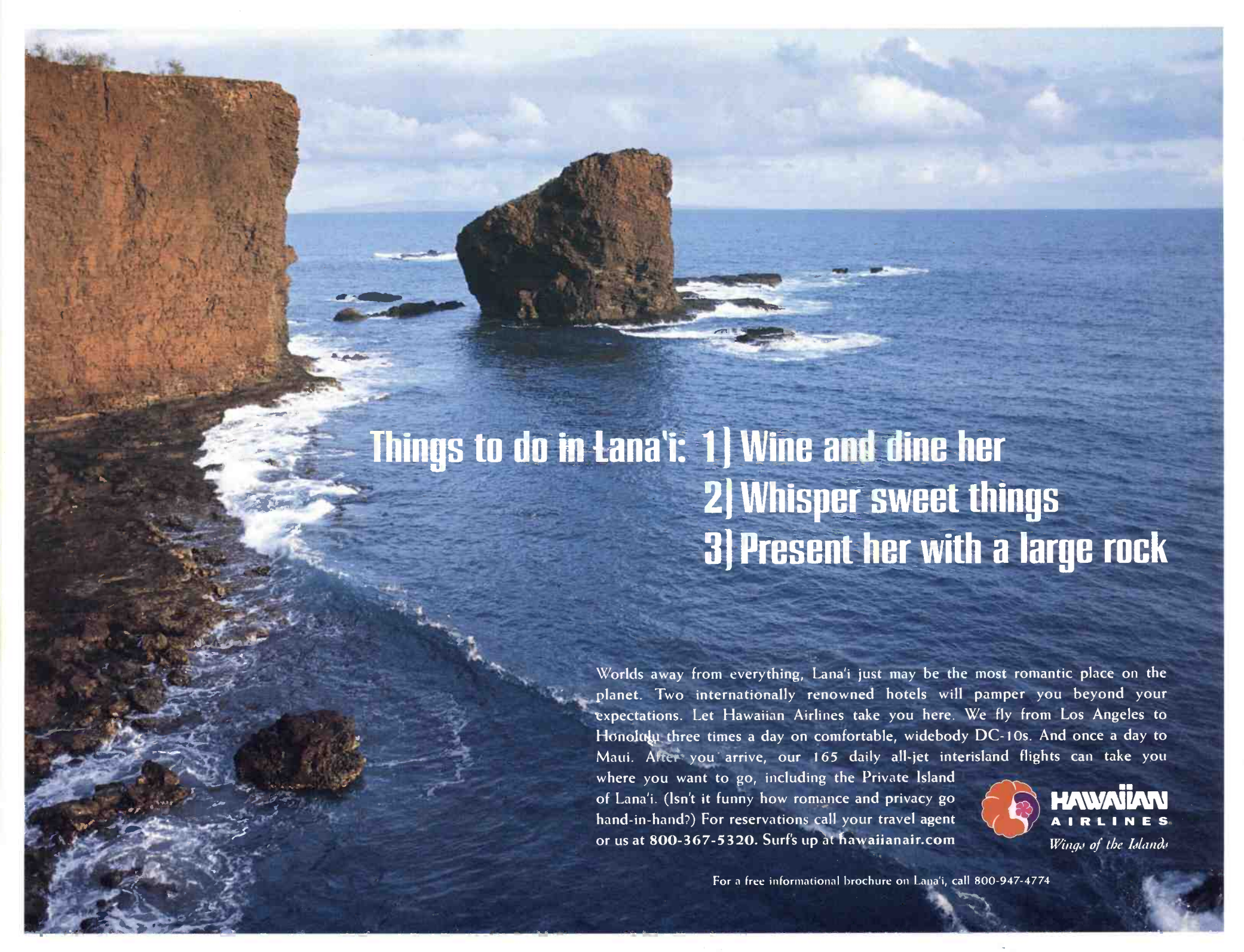
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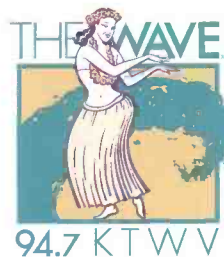
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CONTINUED FROM PAGE 5



KENNY G

"I'm a sax player. I don't like labels. It pigeonholes a person and turns people off without them actually hearing you. That's why I don't like the terms. I'm not offended when somebody says I'm a jazz sax player, or they say I'm an R&B sax player or a pop sax player, I just don't like it." - Kenny G.

Thanks to Boney James and Rick Braun, the song "Grazin' In The Grass" has enjoyed hit status for the



BONEY JAMES

Al Jarreau was an all-conference basketball player at the University of Iowa.

third time. 32 years ago, Hugh Masekela's original version of the song went to number-one on the Billboard pop chart. (A rare number-one instrumental.) A few months later, the Friends of Distinction added lyrics to Masekela's tune and scored a number-three hit with the same song. When Boney and Braun wanted to record the song for their "Shake It Up" CD, they were vacillating on whether to record the instrumental or the vocal version. They decided on both.

Trumpeter Hugh Masekela's "Grazin' In The Grass" was the number-one song in America the week of July 20, 1968. Also in the top-five that week: The Rolling Stones' "Jumpin Jack Flash" and



RICK BRAUN

fellow trumpeter, Herb Alpert's "This Guy's In Love With You." Hugh has a new album out of his own: It's called "Sixty." Hugh recently turned 61.

It is with an apprehensive keyboard we report the news of a new Sade release. Not that we haven't been eager for such a release; it is that we have heard this sort of news before - numerous times. We have also passed that news on in this very publication. Since Epic Records has gone as far as to set an actual release

date, we feel obligated to report the news - again November 14th is the release date for "Lovers Rock," a ten-track album written, produced and arranged by Sade. It was recorded in Spain and England with her longtime band. Her band, incidentally, recorded an album without her back in 1996 under the name Sweetback. Sade recorded four multi-platinum albums,

"Diamond Life," "Promise," "Stronger Than Pride" and "Love Deluxe" between 1985 and 1992. She has sold four-million copies of "The Best of Sade" since its release in 1994. One thing you can count on: you'll hear it first on 94.7 The Wave.



SADE



Brian Culbertson has recorded jingles for United Airlines, Sears and McDonalds.

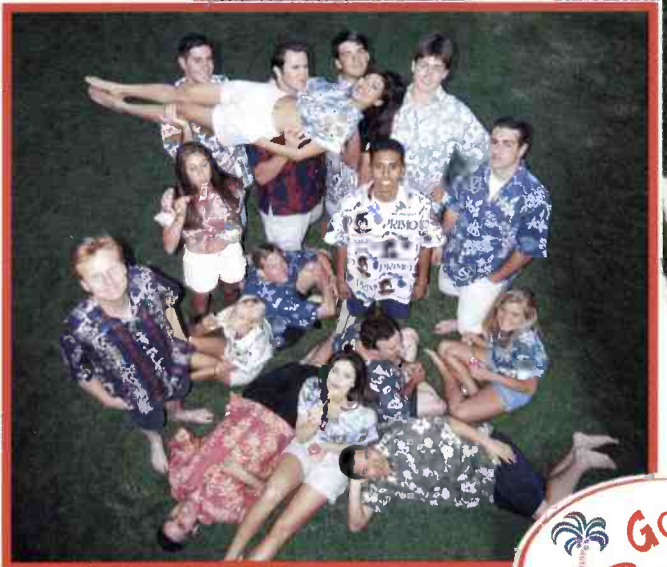


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SATURDAY, OCTOBER 7TH	Catalina Jazz Festival	7-10PM
TUESDAY, OCTOBER 31ST	Halloween Surprise!	7-10PM
SUNDAY, NOVEMBER 19TH	Westfield Shopping Town at Santa Anita Smooth Jazz and Shopping	6-9PM
WEDNESDAY, NOVEMBER 22ND	Los Angeles Mission	11AM-2PM
SUNDAY, DECEMBER 17TH	Newport Beach Boat Parade	6-9PM

4

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George Reyes
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In the beginning, the Magic Johnson Foundation was established to raise

funds for community-based organizations that deal with HIV/AIDS education and prevention programs. Now, the foundation's mission is to award grants to community-based organizations that deal with educational, health and social programs for America's youth.

The cut backs in government funding for inner city programs make it vital that the private sector, new and existing foundations, churches, and concerned individuals step in to fill the void. The inner city cycle of desperation, poverty, violence and lack of skills calls for continued vigilance in defeating the hopelessness that can destabilize a community.

The foundation is committed to helping with the resources and assisting the many worthwhile non-profit agencies in gaining exposure to their causes.

Here are some of many aspects, projects and programs of the foundation:

THE YOUTH ENTREPRENEURIAL PROJECT

The project targets inner city youth with an opportunity to intern with Earvin Johnson's existing companies. These internships include the entertainment and sports management companies, the commercial development enterprise, the film and television division, boxing promotion, and concert promotion.

THE EDUCATION PROGRAM

This program provides tutoring, history, culture and computer education at centers in cities where Magic Johnson Theatres exist.

THE FASHION AND MERCHANDISING SCHOLARSHIP PROGRAM

Funded by the MJF fashion show, these scholarships go to students enrolled in the Academy for Career Excellence program at L.A.'s Crenshaw High School.

THE VIDEO SERIES

Five fun and informative videos that feature Magic speaking eye-to-eye and heart-to-heart helping communities handle urban asthma, HIV and pregnancy, nutrition and doctor's

visits, and children's common illnesses.

MAGIC JOHNSON TECHNOLOGY CENTERS

Computer learning laboratories in existing organizations, schools, housing projects, etc. are soon to open in New York, Ohio, Texas and South Central Los Angeles providing computer access to many low-income minorities.

THE TAYLOR MICHAELS SCHOLARSHIP PROGRAM

This program provides support for deserving inner-city high school students who exemplify a strong potential for academic achievement but face social-economic conditions that hinder them from reaching their full potential.

Do you know of a non-profit charitable organization working for the social, educational and health well-being of urban youth? Contact MJF to find out the requirements for funding.



Magic and the "Taylor Michaels Scholarship" recipients at the charity All-Star Basketball Game



THE LOS ANGELES CHILD GUIDANCE CLINIC

323-766-2360

Founded in 1924, this charity provides mental health services to at-risk children and their families in Central and South Central Los Angeles. Services are provided without regard to ability to pay. Their mission is to enhance the mental health and well-being of children ages 18 months to 21 years and their caregivers. The clinic serves children who have been neglected; physically or sexually abused; traumatized by gang, street or domestic violence; diagnosed with mental illness; prenatally exposed to alcohol or drugs; and/or determined to be at risk for future mental health problems.

THE NATIONAL CHARITIES INFORMATION BUREAU

212-929-6300

www.GIVE.org

Since 1918, they have helped donors give wisely to charitable organizations. N.C.I.B.'s basic philosophy is that the public is entitled to accurate information about the organizations that seek its support. They do not recommend that people contribute to one organization verses another. Well-informed givers should ask questions and make judgments leading to an improved level of performance by charities.

Reports are available to the public for a nominal fee. If you want to be sure your money is going to a legitimate cause that uses your money efficiently, log on and check out N.C.I.B.'s evaluation.



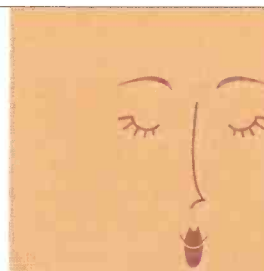
THE WINE REPORT



Wine Column by
Marty LaPlante MLP Marketing
Marketing Consultants
to the Wine Industry



As much as I love sparkling wine – and creating reasons to enjoy it – I’m amazed by how many people continue to relegate this effervescent jewel to the occasional boat christening or wedding toast. There are so many reasons to enjoy this wine: the taste, the bubbles, the food affinity, the zero fat and, most importantly, the fun. As Dom Perignon exclaimed upon sipping his first champagne, “It’s like drinking the stars!”



TINY BUBBLES

Why is Champagne also called sparkling wine? Technically, only sparkling wine made in the Champagne region of northern France can be called “Champagne” as a result of the 1918 Treaty of Versailles. The United States did not sign the treaty because the prohibition of the time made it seem unnecessary. For that reason, some producers in the US feel free to call their sparkling wine “Champagne,” while most — especially higher-end producers — adhere to the spirit of the treaty. Wine aficionados never refer to anything other than true Champagnes by that name.

Champagne actually came about by

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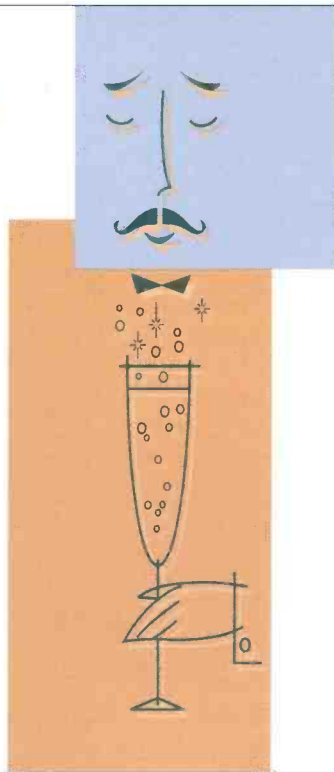
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IN MY WINE

accident in the late 17th century. The cold winters of northern France caused the fermentation of newly harvested wines to arrest. Once bottled and warmed by the spring weather, the fermentation resumed, creating a build up of CO₂ in the bottles. The wax and hemp closures of the day could not contain the volatile wine, causing most bottles to explode. Dom Perignon, cellar master of the Benedictine monastery at Hautvilles, is credited with "creating" Champagne by introducing corks to keep the wine and its bubbles in the bottle.

Today, most sparkling wines are made using the Methode Champenoise



(the higher quality sparkling wines and the Champagnes of France) or the Charmat or "bulk" method. In the case of the Methode Champenoise, the wine undergoes two fermentations: the first in the tank, the second induced in the bottle by the addition of yeast and sugar. The result is a wine of full flavor and small, effervescent bubbles. In the case of the Charmat method, the wines ferment only once in the tank and tend to have less character and flabby bubbles.

Sparkling wines are typically made from Chardonnay, Pinot Noir or Pinot Meunier grape varieties — all of which develop great flavor and acid structure in cooler climates. Blanc de Blanc sparkling is made of the white grapes (Chardonnay,) while Blanc de Noir shows a blush color and is made using the red grape varieties (Pinot Noir and Pinot Meunier.) Like still

wines, sparkling wines and Champagnes vary from sweet to dry. Brut is the driest, and the "standard." Extra-dry is less dry than Brut. Sec is sweet, and Demi Sec is even sweeter. For sparkling wines, like still wines, vintage dated bottlings are comprised of grapes from a single vintage while non-vintage, or NV, means that the wine is a blend of more than one vintage.

Ideally, sparkling wine should be served in tall, narrow flutes, chilled to 45 degrees. Do not serve sparkling wine too cold. (Never put it in the freezer!) Also, do not serve it in wide mouth, shallow "saucer flutes." In either case, the bubbles and the flavors will be compromised. The easiest way to remove the cork is to grasp the cork with a towel, pointed away from you and others, and twist the bottle — not the cork. Rocking the bottle slightly as you ease the

cork out releases some of the pressure, allowing you to have a controlled "pop."

As far as food pairing goes, sparkling is great with breakfast foods — hence the whole brunch thing. A very general rule of thumb that I use is that sparkling wine goes really well with anything that beer goes well with. The bubbles and acidity, common to both, complement spicy, salty and greasy foods — successfully harmonizing with, what I believe to be, the major food groups.

I leave you with this inspirational quote from Madame Lilly Bollinger: "I drink Champagne when I'm happy and when I'm sad. Sometimes I drink it when I'm alone. When I have company I consider it obligatory. I trifle with it if I'm not hungry and drink it when I am. Otherwise I never touch it — unless I'm thirsty."

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MUSIC AND ARTS CALENDAR

October

GLADYS KNIGHT & JEFFREY OSBORNE
OCTOBER 1

Universal Amphitheatre,
Universal City

LORD WHY DO I KEEP CHOOSING THE WRONG MAN
OCTOBER 5-8

Howard Hewett, Melba Moore & Daniel Winans
Wiltern Theatre,
Los Angeles

OLETA ADAMS
OCTOBER 6

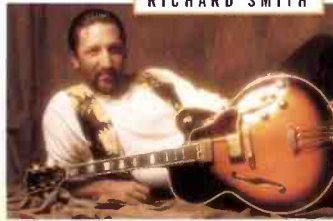
Hyatt Newporter,
Newport Beach

HARVEST FESTIVAL
OCTOBER 6-8

Ventura County
Fairgrounds,
Ventura

CATALINA ISLAND JAZZ FESTIVAL
OCTOBER 6-8, 13-15 & 20-22

Poncho Sanchez, Paul Taylor, Rick Braun, Lee Ritenour, Hiroshima, Kirk Whalum and many more
Avalon Casino Ballroom,
Catalina Island



RICHARD SMITH

LOS LOBOS
OCTOBER 7
Greek Theatre,
Los Angeles

JAZZ AT DREW
OCTOBER 7-8
Nancy Wilson
and more
Drew University,
Los Angeles



RICHARD SMITH
OCTOBER 8

Spaghettini,
Seal Beach

"LES TAMBOURS DU BRONX"
OCTOBER 13-15
Cerritos Center for the
Performing Arts,
Cerritos

BOBBY CALDWELL
OCTOBER 20

Hyatt
Newporter,
Newport
Beach



LES TAMBOURS DU BRONX



BOBBY CALDWELL

MAKING STRIDES AGAINST BREAST CANCER
OCTOBER 29

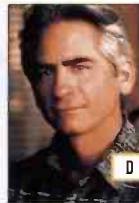
Rose Bowl,
Pasadena

November

HARVEST FESTIVAL
NOVEMBER 3-5

Anaheim
Convention Center,
Anaheim

DAVID BENOIT A TRIBUTE TO CHARLES M. SCHULZ
NOVEMBER 5
Cerritos Center for
the Performing Arts,
Cerritos



DAVID BENDIT

ERIC MARIENTHAL
NOVEMBER 12
Spaghettini,
Seal Beach



TINA TURNER

k.d. LANG
NOVEMBER 16-17
House of Blues,
Hollywood

TINA TURNER
NOVEMBER 17
Staples Center,
Los Angeles



SINBAD

SINBAD Comedian
NOVEMBER 19
Cerritos Center for the
Performing Arts,
Cerritos

December



DAVE KOZ

HARVEST FESTIVAL
DECEMBER 1-3
Pomona Fairplex,
Pomona

DAVE KOZ & FRIENDS SMOOTH JAZZ CHRISTMAS
DECEMBER 2-3
Cerritos Center
for the
Performing Arts,
Cerritos



PEABO BRYSON



MARILYN MCCOO



BILL MEDLEY

THE COLORS OF CHRISTMAS
DECEMBER 14-17
Peabo Bryson, Marilyn McCoo & Bill Medley
Cerritos Center for the
Performing Arts,
Cerritos

THE BOYS CHOIR OF HARLEM
DECEMBER 16
Royce Hall,
Westwood

AMERICAN BALLET THEATRE CINDERELLA
DECEMBER 19-23
Orange County
Performing Arts Center,
Orange County

"IT'S A WONDERFUL LIFE"
DECEMBER 20
Cerritos Center for
the Performing
Arts,
Cerritos



IT'S A WONDERFUL LIFE

MERRY-ACHI CHRISTMAS
DECEMBER 23
Cerritos Center for the
Performing Arts,
Cerritos



MERRY-ACHI CHRISTMAS

RENT
DECEMBER 26-31
Orange
County
Performing Arts
Center, Orange
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KERI TOMBAZIAN

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AMY HIATT

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