



**JAZZ 91.7**  
for San Antonio | TRINITY UNIVERSITY

KRTU-FM 91.7  
TRINITY UNIVERSITY  
ONE TRINITY PLACE  
SAN ANTONIO, TX 78212-7200

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San Antonio, Texas 78212

Featured in the  
MARCH issue of  
**Sound Check:**

Chick Corea  
Kenny Dorham  
Quincy Jones



**JAZZ 91.7** KRTU  
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FEBRUARY 2006

# Sound Check

*Farewell Tribute*  
Gerry Gibbs | on-air host



# KRTU Annual Fund Drive

## February 17 - 24

Follow our progress as we march toward our \$130,000 goal!

Hear exclusive jazz programming as well as in-studio interviews and performances by talented San Antonio jazz musicians!

Support your favorite shows and the DJs who make KRTU so unique!

Get thanked with gifts like jazz CDs, DVDs, or concert tickets!

Member-supported Jazz for San Antonio  
**Needs Your Help**

you can renew your membership now at [krtu.org](http://krtu.org)  
or by phone

# 999-8917

## Top Spins

### Paul Weller

*As is Now* | Yep Rock

The Modfather is back with his 8<sup>th</sup> studio release. While not every track on this album is a hit, there are at least 4 or 5 tunes that no record collection can live without.

### Gang of Four

*Return the Gift* | V2

Many rock groups try to make a comeback by re-recording old favorites, but few pull it off. Gang of Four's latest album is the exception to the rule. Each hit is revisited with the same energy and strength as the original, making a very powerful new/old album.

### The Joggers

*With a Cape and a Cane*  
Startime International

Would calling The Joggers an American Franz Ferdinand be too presumptuous? Regardless, they are certainly catchy and dance-worthy. Their jangly guitars and rhythmic beats are tearing up the NT charts.

### Nada Surf

*The Weight is a Gift* | Barsuk

Nada Surf is back with a new album that is sure to send people singing to the record shops. Though it may not resurrect their "Popular" fame, Nada Surf manages to craft original and compelling pieces that don't seem worn despite their similar sound.

## Upcoming

### LIVE FROM STUDIO A

• Thursdays 10 pm •

**February 2** Murdocks

**February 9** Idiomatics

**February 16** Things That Go Pop

**February 23** Best of 2005

KRTU will be giving away the new Live From Studio A 2005 compilation CD during our annual fund drive, Feb. 17 - 24. This is your chance to support the station and the local scene, and get an exclusive recording for your contribution.

### CONCERT CALENDAR

#### Disturbed

February 4 | *Sunset Station*

#### Big Head Todd & Monsters

February 11 | *La Zona Rosa*

#### Cowboy Junkies

February 16-17 | *One World Theatre*

#### Nada Surf

February 18 | *Emo's*

#### Deftones

February 21 | *Freeman Coliseum*

#### The Academy is...

February 24 | *White Rabbit*

For more information visit [www.krtu.org/noc\\_trans](http://www.krtu.org/noc_trans)

## Eels / Daises of the Galaxy



*Daises of the Galaxy* is probably the most forgotten Eels album of their entire catalogue because it followed their colossal *Electro-shock Blues*. However, despite the success of its predecessor, this album should be forgotten no longer. Released in Spring of 2000, it is full of Eels classics. Front man E pulls all of his usual tricks in order to create touching and occasionally cynical

pieces of work such as "Flyswatter," which highlights the cruelty of society, and "The Sound of Fear," which presents an unusual method of remembering an old friend. "Jeannie's Diary" is a love song taken from a page in a girl's diary, while "I Like Birds" is a sing-along with some interesting observations, including the revelation that astronauts have trophy wives and E likes birds. The album even sports a bonus track entitled "Mr. E's Beautiful Blues," which became the album's lead single. As Eels fans already know, *Daises of the Galaxy* is a hidden gem.

Recommended Tracks: 1, 7, 10, 15

BRENT EVANS

## Taylor Hollingsworth / Tragic City



This straight-forward rock'n'roll trio, under the leadership of the young Taylor Hollingsworth, benefits greatly from a fuller sound achieved through tasteful studio additions like various backup vocalists, a horn section, keyboards, and even topical percussion (not many albums give credits for playing the beer bottles), but the fluff doesn't make this album. Throughout the disk the core sound, indeed the core player, remains the unrivaled focus. Hollingsworth's gritty vocals and haunting lyrics suggest a crusty could-have-been reminiscing on his squandered career, rather than a young star at his genesis, and the searing guitar hooks sound like they've been plucked by hands too calloused to feel the heat of the strings. *Tragic City* ranges from Southern Rock to the Blues, but the unifying element is a surprising indie-pop sensibility. A product of the South, Hollingsworth is nonetheless inclined toward indie rock, and this album is his attempt to rectify the paradox.

Recommended tracks: 1, 2, 3, 7, 11

RYAN WEBER

## From the Booth

Dear Friends,

As we gear up for this year's Fund Drive, coming up February 17-24, I'd like to take a moment to thank you for all that your membership has helped us accomplish.

For the past year, your membership has helped ensure the quality and reliability of the music we broadcast throughout San Antonio. Not only that, but your support has also played a key role in our ability to impact the jazz community and reach out to younger audiences through "Growing Jazz in San Antonio," our signature initiative.

Because of you, we were able to bring jazz legends Herbie Hancock, Michael Brecker, and Roy Hargrove to Laurie Auditorium for an explosive night of entertaining improvisation. Because of you, we were able to donate over 1,000 concert tickets to area students. Because of you, we can bring jazz to San Antonio's airwaves all day, every day.

We plan to make this year even better than the last, and with your help, I know we can do it. Already on the schedule is the March 18 performance by Chick Corea and Touchstone that you won't want to miss.

KRTU is the only radio station in San Antonio that's committed to enriching the community through jazz, and you make it possible for us to do so.

Plus, renewing your support makes you eligible to receive exciting new thank-you gifts, including tickets to the March 18 performance of Chick Corea and Touchstone, subscription to *JazzTimes* magazine, or the new KRTU 91.7 t-shirt which was designed by KRTU member and local artist Omar Rodriguez. You'll also receive uninterrupted delivery of *Sound Check*, while keeping your favorite radio station on the air.

So stay tuned to KRTU February 17-24 and pledge your support for another great year of jazz in San Antonio.

YVETTE NEVAREZ

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## Farewell, Thrasher.....You dig?



January 27, 2005 marked the last installment of "Jazz with the Thrasher" on KRTU with veteran program host Gerry Gibbs, better known to fans as "The Thrasher." With a new record deal and two albums set for release, as well as lucrative gig offers from giants like Gary Bartz and Hubert Laws, Gibbs is picking up shop and moving back to his native city Los Angeles with his band.

While this is sad news for jazz fans in San Antonio, it's a logical progression for Gibbs, who has been developing one of the most exciting and versatile trios in the country right here in San Antonio. If you haven't been to Carmen's de la Calle Café on a Thursday night in the last five years, you've missed out on a dynamic weekly ritual of musical experimentation and fun. If San Antonio has had anything close to the Charles Mingus jazz workshops of the 1950s and 1960s, it was this Thursday night laboratory.

Gibbs explains, "I was trying to do something like the 1970s New

York loft scene, where musicians could come together for projects you couldn't do anywhere else. It's been proof to musicians, jazz fans, and club owners that you can offer creative music and draw a crowd."

The musical core of all Gibbs' projects is his Third Trio From the Sun, with pianist Andy Langham and bassist Hamilton Price, both of whom will be joining Gibbs in the migration to California. With Carmen's as home base, the trio has not only had a chance to gel as an improvising ensemble, they've also, through Gibbs' connections, played host to some of the biggest names in jazz, fostering a national reputation. Some of the stars the trio has backed include John Abercrombie, Tom Harrell, Steve Turre, Wynton Marsalis, Mike Stern, Dewey Redman, Randy Brecker, Larry Coryell, Ravi Coltrane, Sam Rivers, and Gary Bartz.

Gibbs joined the team at KRTU in the fall of 2001, during the early years when the station only played jazz in the evenings from 5:00 - 10:00 pm. Gibbs' energetic musical selections and his insightful commentary, full of personal experiences with the artists he programmed, became a hit with listeners. Gibbs even had wacky guests in the studio to provide comic relief, although eventually the likes of would-be trumpeter Sylvester Gillespie and unabashed rock fan Gino Geralski were asked not to return.

Gibbs' greatest contribution to the San Antonio jazz scene came

## Top Spins

### Geoffrey Keezer

*Wildcrafted* | MaxJazz

Keezer is a fearless pianist with the technical prowess to compliment his seemingly endless imagination. More than any of his previous albums, this live recording keenly displays Keezer's range. From standards to originals, reflective ballads to uptempo burners, he's solid.

### Joël Dilley

*The Window* | Mandala Music

It's been three years in the making, but the new Joël Dilley album is well worth the wait. This San Antonio bass virtuoso uses an all-star cast of local talent to showcase his original compositions. Whether on acoustic or electric bass, Dilley shines with ample chops and imagination.

### Com Vocé

*Com Vocé* | Com Voc Music

Here's another exciting new local release. Com Vocé puts an edgy, modern, yet utterly relaxed twist on traditional Bossa Nova Favorites and obscurities. Led by tenorman Stan Killian and vocalist Maggie Grebowicz, Com Vocé features San Antonio and Austin talent, including saxophone virtuoso Philippe Vieux.

## Upcoming

### UPCOMING CONCERTS

#### Chick Corea and Touchstone

March 18 | Laurie Auditorium

Tickets for this momentous jazz event may be purchased from all Ticketmaster locations starting February 25, 2006.

### LUNCH FEATURES

• Monday-Friday, 11 am-1 pm •

#### Black History Month | Misc.

February 6 - 10

#### SF Jazz Collective | Misc.

February 13 - 17

#### Rare Jazz | Misc.

February 20 - 24

#### Eddie "Lockjaw" Davis | Sax

February 27 - March 3


### STATION EVENTS

#### KRTU Annual Fund Drive

February 17 - 24

More than just your chance to support San Antonio jazz radio, the annual KRTU Fund Drive is our chance to highlight the manifold reasons why KRTU is worthy of your support all year. You can expect exclusive programming, in-studio jazz performances, and even special events around town. We need your support, and we're willing to work hard to earn it, so stay tuned.

For more information visit [www.krtu.org](http://www.krtu.org)



Ah, Spain.  
The wine.  
The food. The song.  
The 10-minute  
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A relaxed, riverside setting. An ample menu of authentic Spanish cuisine. One of the area's largest wine cellars. And live weekend entertainment, including Henry Brun and the Latin Playerz. Welcome to The Cork Bar and Las Ramblas restaurant. Call 210-298-8040 for reservations.

**LAS RAMBLAS**

at Hotel Contessa on the Riverwalk

306 W. MARKET ST. IN THE HOTEL CONTESSA

in the summer of 2004, when he organized the 17-piece Thrasher Big Band. Bringing together the best players from San Antonio and Austin, Gibbs assembled a powerhouse big band that rocked Luna Fine Music Club every other Wednesday night for 18 months. With charts taken from his father's classic book *Dream Band* and his own big band compositions, Gibbs put together a winning combination of classic and modern big band sounds. The Thrasher Big Band recorded an album last summer, and it is this project that garnered a record deal for Gibbs with the Whaling City Sound label. In addition, Gibbs' small group also recorded an album in December, and this CD is in queue for release in late 2006.

Yes, these are exciting times for Gerry Gibbs, but what does his

departure mean for San Antonio's jazz scene? In many ways, Gibbs' experience in the major stages of jazz and his unbounded energy served as a catalyst that helped to usher in the San Antonio Jazz Renaissance that we enjoy today.

The answer is that San Antonio jazz will be fine, because after all, there's a little Thrasher in all of us. Our jazz renaissance will continue as long we embrace the attitude, the zeal, and the passion for jazz that Gibbs brought to the Alamo City.

As it comes time to say goodbye to 91.7, Gibbs says, "KRTU is the most important thing that the jazz community in San Antonio has ever had, and I'm glad to have been a part of putting it together."

Farewell, Gerry, and best of luck in California. Don't be a stranger.

AARON PRADO

## Carver | Trinity Jazz Collaborative

### Chick Corea

grammy-award winning pianist

and Touchstone

live in concert

**March 18**

**Laurie Auditorium | 8 pm**

tickets available during the KRTU fund drive, and on-sale at all Ticketmaster locations starting February 25.

\$20, \$30, and \$40

## San Francisco Jazz Collective



Which style is better: the west coast jazz style known as the “cool school,” or the high-energy east coast style? This debate has been going on since the 1950s. It’s really a debate for the critics, but with New York as the unofficial jazz capitol of the world since the inception of bebop, the west coast has usually been left with the short end of the jazz stick.

But that might be changing. In 2004, SFJazz, a non-profit organization championing the cause of jazz education and presentation in

the Bay Area, unveiled a powerful new all-star jazz ensemble. Under the aegis of artistic director and saxophonist Joshua Redman, the impressive line-up of the SFJazz Collective includes legendary vibraphonist Bobby Hutcherson, fiery trumpeter Nicholas Payton, Canadian piano virtuoso Renee Rosnes, and Puerto Rican saxophone sensation Miguel Zenon.

The philosophy behind the group maintains a reverence for the past, but also looks largely toward the evolution of jazz as an art form. Every year, the Collective comes together for three weeks to focus on the music of a modern jazz master and develop original compositions by members of the Collective. Ornette Coleman and John Coltrane were the subjects of the first two years. The Collective devotes its residence period to educational workshops, performances, and recordings in San Francisco, then tours nationally for the remainder of the year. Comparisons to the Lincoln Center Jazz Orchestra are unavoidable, but while the LCJO is a repertory big band under the leadership of Wynton Marsalis, the SFJazz Collective is essentially a leaderless octet that emphasizes original compositions, in addition to the work of the post-1960 jazz masters era. As Redman sums it up, “Beyond each member’s individual credentials as world-class instrumentalist, composer, and bandleader, I believe everyone shares the essential values of spontaneity, flexibility and empathy, along with a firm commitment to an integrated group sound.”

With Herbie Hancock as their 2006 focus, SFJazz is a band to watch.  
AARON PRADO



## Jazz and Civil Rights

The role of any artist in society is to reflect his or her perceptions of events (from cultural to political to spiritual) and then translate those perceptions and the emotions they invoke into a statement, either personal or universal. The numerous artists that together knit the fabric of jazz are no different, and for the recorded history of jazz, topics like equality, justice, and civil rights have been among its predominant themes.



“Civil Rights” calls to mind many famous figures of the 1950s and ‘60s: Rosa Parks, Malcolm X, and Martin Luther King, Jr. are among the most well-known. Less often cited are the contributions of Black musicians going back to the 1920s and ‘30s, when enlightened and unprejudiced White bandleaders called upon the talents of Black musicians to integrate their orchestras. Intolerance and ignorance were confronted and challenged on a daily basis by these jazz pioneers.

In 1929, Louis Armstrong and Jack Teagarden recorded together in what might have been the first integrated recording session ever. In the mid-1930s Teddy Wilson, Lionel Hampton, and Billie Holiday all performed, recorded, and toured with Benny Goodman, arguably the most famous band leader of the swing era. Gene Krupa even featured Roy Eldridge as a featured vocalist alongside a White female vocalist in 1942.

The jazz world gave African Americans, and all Americans for that matter, national heroes who brought attention to the staggering injustices perpetuated throughout the country with their notoriety, through both music and deed. As the Civil Rights movement heated up, so did the level of involvement for many concerned musicians of the time. In the quiet intensity of John Coltrane’s “Alabama,” in Abbey Lincoln’s atonal shrieks in Max Roach’s “Freedom Now” suite, even in Fats Waller’s “Black and Blue,” the passion for justice is evident. More recent works, such as Wynton Marsalis’ epic masterwork “Blood On The Field,” demonstrate the spirit of the Civil Rights movement and its place in jazz history live on.

AARON PRADO

