



JAZZ 91.7
for San Antonio | TRINITY UNIVERSITY

KRTU-FM 91.7
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Featured in the
 JULY issue of
Sound Check:

Lee Morgan
 Louis Armstrong
 Charlie Christian



JAZZ 91.7 KRTU
for San Antonio | TRINITY UNIVERSITY

JUNE 2006

Sound Check

Birthday Broadcast
 Milt Hinton | June 23



Did you know
you can support KRTU
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KRTU's Mission is clear: to provide the highest quality of jazz programming that continually responds to the listeners it serves.

One of the easiest and most common ways for you to make a substantial gift to KRTU is through a Bequest Gift in your will. By making a bequest provision in your estate plans, you can make an important contribution without diminishing your current assets.

Will You?

A Bequest Gift is a convenient way to support KRTU's tradition of excellence, while helping to ensure a bright future for jazz on KRTU.

For more information about making a bequest gift to KRTU at Trinity University, please contact Gaylon Greger at 999-7697 or ggreger@trinity.edu

Top Spins

Starlight Mints

Drowaton | Barsuk

If expectations surrounding this release were high, each one has been met. *Drowaton* is the Mints' most powerful album to date and it gives the Flaming Lips a run for their money with regards to number one album of 2006. It's already a contemporary classic and a must-have for any indie fan.

Camera Obscura

Lloyd, I'm Ready to be Heartbroken EP | Merge

After shows and hype at SXSW, Camera Obscura has finally given indie fans a taste of what to expect on their new release. The title may suggest heartbreak, but the music is as catchy and fun as anything Obscura has done thus far. It will leave the listener yearning for more. Thank your lucky stars that the full-length album will be in stores soon.

The Little Ones

Sing Song EP
Branches Recording Collective

With equal parts sing-song lyrics and mind-numbing hooks, The Little Ones create a powerful and unexpected debut release promising that the best is yet to come. The full-length release is pending, but it may not come fast enough to satisfy the cravings of recently created Little Ones junkies.

Upcoming

LIVE FROM STUDIO A

• Thursdays 10 pm •

June 1 Choking Ahogo
June 8 Fin Del Mar
June 15 Deathray Davies
June 22 Satin Hooks
June 29 Hyperbubble

* New recordings of LFSA halt over the summer so that we can air some of the best recordings from the last six years. New recordings will resume in September.

CONCERT CALENDAR

Arctic Monkeys & We Are Scientists

June 7 | *Stubb's (ATX)*

Flickerstick

June 8 | *Jack's Patio Bar & Grill*

Radio 4

June 10 | *The Parrish (ATX)*

Figurines & Tapes 'N' Tapes

June 13 | *Stubb's (ATX)*

The Streets

June 16 | *La Zona Rosa (ATX)*

Echo & the Bunnymen

June 17 | *La Zona Rosa (ATX)*

OK Go

June 18 | *La Zona Rosa (ATX)*

Beck

June 23 | *The Backyard (ATX)*

For more information visit www.krtu.org/noc_trans



Laura Veirs / *Year of Meteors*



Released just under a year ago, *Year of Meteors* is an album the indie scene won't soon forget. Laura Veirs is a power vocalist performing on tour solo and with a strong sense of passion. This album has charm and a fresh sound with the confidence of an experienced musician. Her slow but steady ballads and upbeat heart shakers leave listeners wanting

more. Veirs employs lilting vocals similar to Jenny Lewis or Feist, with guitar work and back beats like that of the Kings of Convenience or Final Fantasy. Yet even this description does not give justice to the novel sound Veirs creates. She is a gem yet to be discovered by mainstream indie scenes and a pure delight to listen to. Her themes and brilliant lyrics about lake swimming, spelunking, traveling, and secrets take listeners on a journey through the galaxies of Laura Veirs' imagination. Highly recommended for any slow 'n' happy indie music fans.

Recommended Tracks: 1, 2, 12.

LIBBY WARDLAW

Sound Team / *Movie Monster*



Sound Team's first full-length major label release *Movie Monster* is a compilation of the Austin band's freshest recordings. Their color palette has expanded, resulting in an eclectic album. The opening track "Get Out" is just a sample of what you can expect to experience from each piece. Interesting

instrumental melodies, basic and powerful percussion, and scratchy and revealing vocals make every track worth a listen. The group gives their own twist to the tried and true pop song formula with "Born to Please" and "No More Birthdays," and while *Movie Monster* reveals a darker side of Sound Team, the album is not too menacing. The title track of this album contains slow and perfect keyboard anthems amidst prominent electronic hooks. All in all, Sound Team has diversified their sound. Possibly influenced by the Talking Heads and Wolf Parade, *Movie Monster* is full of sounds you'll want to hear over and over again.

Recommended Tracks: 4, 5, 6, 7, 10.

NICK CLADIS

From the Booth

Dear Members,

It is my great pleasure, after more than 6 years working with KRTU in various capacities, to introduce myself as the new KRTU Station Manager. My involvement with the station began innocuously as a student on-air host. What started as little more than a late-night extra-curricular curiosity has blossomed over time into a challenging and ultimately rewarding involvement. I believe KRTU to be not only one of the most culturally relevant arts organizations in San Antonio, but also one of the few that plays an important role in the daily life of our audience. It's an association of which I'm quite proud, and I hope you, our supporters, feel likewise.

The growth I've witnessed in KRTU during my tenure as on-air host, student manager, and in recent years Operations Manager has been tremendous, and it pales in comparison with any partial listing I could attempt to fit on this page. We have hosted world-class jazz concerts, partnered with local non-profits, and established a youth-jazz education initiative to keep jazz strong among the next generation, not to mention the 17 hours of jazz we are committed to broadcasting each day, programming we constantly evaluate and aim to improve.

But it is not the memory of the past that has kept me at KRTU, rather it is the brilliant future still to come, due in no small part to the many fine students, community volunteers and staff that have gotten us where we are today. While we wish them all the best, I know that everyone at the station will miss our graduating seniors, many of whom played a pivotal role over their four years with us. As we move forward, the station grows yet again, and we welcome Dianah McGreehan on board as our new Director of Underwriting. We look forward to another great summer as the vacation destination on your radio dial.

RYAN WEBER

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Judge Now Presiding



The Dean of Bassists. The Judge. Whichever nickname you prefer, each reverently refers to the fact that Milt Hinton was one of the all-time great jazz bass players. In an amazing career spanning more than 70 years, Hinton proved himself a peerless time-keeper, exciting and inventive soloist, and eventually one of the most recorded musicians ever.

Milt Hinton was born in Vicksburg, Mississippi on June 23, 1910. Milt's family moved to Chicago when he was 11, and he received his first musical training in high school, learning a number of different instruments before settling on the upright bass. While still a teenager, Hinton was working professionally with some of the biggest names in the fertile Chicago jazz scene. After stints with Tiny Parham and Eddie South, Hinton landed a chair with Cab Calloway's band. Over the next fifteen years of extensive recording and touring, Hinton played a key role in Calloway's hugely popular group. Unlike most bandleaders, Calloway featured the bass frequently during performances and

on records. In order to be heard in those days, before bass amplification, Hinton had to get as much sound as possible out of his instrument. To this end, he mastered the "slap" bass technique, in which the right hand not only plucks the strings, but slaps the strings on off-beats as well. Two Calloway recordings, *Pluckin' the Bass* and *Ebony Silhouette* demonstrate Hinton's formidable chops and slap technique. Hinton was an audience favorite night in and night out — thus an indispensable secret weapon of the Calloway group throughout the swing era.

After leaving Calloway in 1951, Hinton settled in New York City. For the next two decades, he was one of the most in-demand studio musicians in the country. Hinton recorded almost daily, performing on hundreds of jingles for TV and radio, as well as scores of albums. It was during this period that Hinton accumulated what many believe to be the largest body of recorded work of any musician ever. Hinton recorded with just about everyone in the worlds of jazz and pop music, from Louis Armstrong and Duke Ellington to Barbara Streisand and Paul McCartney.

In addition to his contributions as an instrumentalist, Milt Hinton also helped document the story of jazz through his photographs. An amateur photographer dating back to the 1930s, Hinton always took his camera with him to gigs and on tours, as well as to the

Top Spins

Karrin Allyson *Footprints* | Concord

While some of her recent releases have flirted with the pop music of her youth, this latest album from Karrin Allyson returns to straight-ahead swinging. With fresh lyrics written by the talented Chris Caswell, Allyson tackles jazz standards and collaborates with Nancy King and Jon Hendricks. Fans of vocal jazz shouldn't hesitate to buy this one.

Ben Allison *Cowboy Justice* | Palmetto

Bassist/composer Allison is the music director of the Jazz Composers Collective in New York, an organization that has helped produce some of the best new jazz of the past decade. This brilliantly executed new release continues his streak of tight, provocative, and ultra-modern albums. It's certainly not the same old thing.

Eric Alexander *All in the Game* | High Note

Alexander never fails to deliver hard-swinging and tasty hard bop with his thick Tenor tone. Add the legendary Harold Mabern playing piano and this acoustic quartet stands out as a phenomenal session. It's an easy choice for fans of straight-ahead jazz.

Upcoming

BIRTHDAY BROADCAST

Milt Hinton
June 23 | 5 am - 10 pm

LUNCH FEATURES

• Monday-Friday, 11 am-1 pm •

Kenny Barron | Piano
June 5 - 9

Dinah Washington | Vocals
June 12 - 16

Eric Dolphy | Multi-instrumentalist
June 19 - 23

Eddie "Lockjaw" Davis | Sax
June 26 - 30

UPCOMING EVENTS

Sunday Jazz at the Witte
featuring **Ken Slavin**
June 11 | *Witte Museum*


Recently awarded Best Musician in San Antonio by the *Current*, vocalist Ken Slavin takes the stage for a relaxing afternoon full of melody and class.

GROWING JAZZ UPDATE

Summer Jazz Camp
@ **Trinity University**
June 19 - 23

Visit growingjazz.org for details

For more information visit www.krtu.org



THE STORY OF *impulse!* RECORDS
McCOY TYNER
SEPTET DELUXE PACKAGE
Laurie Auditorium August 26

- * Premium Concert Seating
- * Pre-Concert Reception
- * Special Lecture by Aaron Prado

Reception and Lecture 6 p.m.
McCoy Tyner Concert 8 p.m.

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Other: _____

Please make checks payable to **KRTU-Trinity University** and enclose with this form.

To reserve your McCoy Tyner Septet Deluxe Package, fill out this form and mail it with a check or credit card number to the address below. All reservations and full payment must be received by August 1, 2006.

KRTU- Yvette Nevarez
One Trinity Place
San Antonio, TX 78212


For more information, contact Yvette Nevarez, KRTU Director of Development, at 210-999-8917 or yvette.nevarez@trinity.edu.

recording studio. We should be thankful that Hinton realized the importance of his place in American culture. Over the decades, Hinton's collection of photos swelled to over 60,000. His photos of giants like Billie Holiday, Benny Goodman, Count Basie and many others are some of the most iconic images in jazz. In 1988, a collection of these images and anecdotes revealed just how rich Hinton's career had been. *Bassline: The Stories and Photographs of Milt Hinton* won the *JazzTimes* book of the year award when it was released and this book is still in print today. Hinton remained active through 1995, and his later recordings were often with musicians a fraction of his age. Most notably, *Trio Jeepy* from 1988 found Hinton collaborating with Branford

Marsalis. The music on this joyful album reveals that Hinton, though a veteran whose credits go back to the earliest days of jazz, was always a modernist who never stopped growing. His last years saw a flood of awards and honors, including eight honorary doctorates, the Living Treasure Award from the Smithsonian Institute, and the prestigious American Jazz Master Fellowship from the National Endowment for the Arts. Milt Hinton died in December of 2000, just six months after his 90th birthday. His estate has since been ably managed by Mona, his beloved wife of 61 years. Tune in all day Friday, June 23 as we pay tribute to the great Milt Hinton in a variety of styles for our next birthday broadcast.

AARON PRADO

THE STORY OF *impulse!* RECORDS



McCOY TYNER
SEPTET
August 26
Laurie Auditorium
Concert starts at 8 pm

NICHOLAS PAYTON | STEVE TURRE | CHARNET MOFFETT
DONALD HARRISON | ERIC GRAVATT | DAVE LIEBMAN

\$20, \$30, and \$40 tickets on sale now at all Ticketmaster locations or by phone at 224-9600.

presented by Trinity University's KRTU and Musical Bridges Around the World

Jazz Royalty, Meet the Barron



Having sustained a prolific career as performer, composer, and educator, Kenny Barron has garnered the well-earned reputation as one of the living giants of modern jazz piano. With over eighty records to his credit as both sideman and leader, Barron still records today, offering creative performances inspired by bebop.

Barron's initial employment as a jazz musician occurred in 1957 when he joined Mel Melvin's orchestra, an R&B group that

included Kenny's older brother, saxophonist Bill Barron. Following gigs with premier drummer Philly Joe Jones and a one-week stint with multi-instrumentalist Yusef Lateef, Barron migrated to New York in 1961. There he found work with many of the day's top talent including saxophonist James Moody, trumpeter Lee Morgan, and drummer Roy Haynes. Upon Moody's recommendation, Barron enrolled with Dizzy Gillespie, staying with the renowned trumpeter's quintet from 1962 - 66. Other limelight gigs followed, including Freddie Hubbard's group from 1966 - 1970, Yusef Lateef from 1970 - 75, and then Ron Carter's quartet from 1976 - 80. In 1973, Barron became a full-time instructor at Rutgers University, a position he has held ever since, teaching piano and theory.

Already an internationally renowned pianist, Barron would receive further acclaim for the group Sphere, a quartet featuring himself, tenor saxophonist Charlie Rouse, bassist Buster Williams, and drummer Ben Riley. Originally designed as a Thelonious Monk tribute band (Sphere was Monk's middle name), the band would go on to record eight albums, including original compositions in their production. Despite the reputation as a in-demand sideman, Barron has recorded numerous albums as a leader for the past four decades, including the recently successful live performance series for Sunnyside Records. For scorching piano work, tune in June 5 - 9 during the Kenny Barron Lunch Feature as this jazz Barron delivers the goods.

PAUL FEINSTEIN

The Queen Named Dinah

American popular music has long featured elements of gospel music and rhythm and blues. These elements are inextricable from the singing style of pop vocalists today, but it wasn't always this way. Listen to pop music from the 1940s and early 1950s, and you just don't hear much R&B or gospel influence.

Then there's a change by the late 1950s. The one singer most responsible for the widespread influx of those elements into American popular music is Dinah



Washington. Like the other great jazz vocalists, Washington had a clear, distinctive voice, a nuanced sense of rhythm, and a meaningful delivery of the lyric. What set Washington apart was the strong blues and gospel feeling that permeated everything she sang. Remarkably, even though Dinah Washington was known as the "Queen of the Blues," her best-selling records during her life and the music she's best remembered for today are not blues at all. Washington's winning approach of applying a blues and gospel feeling to popular standards like "What a Difference a Day Made" and "Unforgettable" was not only a hit among record buyers, it was also immensely influential among other singers. In this sense, Washington did for female pop singing what Ray Charles did for male pop singing. Both brought a Sunday morning church sound to Saturday night clubs, and the results remain with us half a century later.

Unfortunately, this impact came at a price. Washington was harshly criticized for making records that catered to commercial tastes rather than more jazz-oriented audiences. Despite this controversy and a short life, Washington achieved great fame during her career, and although she died in 1964 at the age of 39, she was well aware of her own importance. At a London concert in the early 1960s, the Queen of the Blues told the crowd, "...there is only one heaven, one Earth and one queen... Queen Elizabeth is an impostor!" We'll present the queen's music for the Lunch Feature June 12-16.

AARON PRADO

the Protagonist Jazz Party



Tuesdays 9 pm

with special live recordings broadcast on the last Tuesday of each month.

**Swing Shift
Sundays 9 - 11 am**

