



JAZZ 91.7
for San Antonio | TRINITY UNIVERSITY

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

Coleman Hawkins
 Clifford Brown
 Hubert Laws



JAZZ 91.7 KRTU
for San Antonio | TRINITY UNIVERSITY

OCTOBER 2006

Sound Check

Birthday Broadcast
 Art Blakey | October 11



Did you know
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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.

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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

TV on the Radio

Return to Cookie Mountain
4AD

This album is a must for all music lovers and genre switchers alike. If you enjoy all types of music, their genius combination of hip hop and rock will keep you wanting more.

Viva Voce

Get Yr Blood Sucked Out
Barsuk

This Seattle-based husband and wife duo has changed record labels just about as many times as they have changed their sound. The indie band fluctuates wildly from sad sappy pop rock to wild almost arena rock style tunes. We prefer the happier tracks. You can expect a Belle & Sebastian meets the White Stripes sound with more squeally guitar.

The Knife

Silent Shout | Rabid Records

Any dance club fiend is sure to be well acquainted with The Knife. The deep beats, well balanced synth and pronounced vocals are the perfect dance partner. Yet another familial duo on our radio waves, The Knife are brother and sister. Tune in to 91.7 FM for late night Knife dance parties.

Upcoming

LIVE FROM STUDIO A

• Thursdays 10 pm •

October 5 The Druggist

October 12 Red Leaves

October 19 *tba*

October 26 Groove
Movement

CONCERT CALENDAR

Viva Voce

October 3 | *Emo's (ATX)*

KRTU Night w/ the Lemurs

October 5 | *Limelight*

Buttercup, Moonlight Towers

October 7 | *Limelight*

Peel, The Dimes

October 13 | *Limelight*

Wilco

October 13 | *Sunset Station*

KMFDM

October 21 | *White Rabbit*

Say Anything, Mewithoutyou, & Piebald

October 26 | *Emo's (ATX)*

Boxcar Satan, Mechanical Walking Robot Boy

October 31 | *Limelight*

For more information visit www.krtu.org/noc_trans

The Mountain Goats / *Get Lonely*



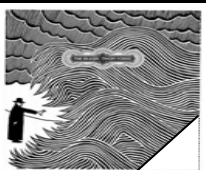
John Darnielle, the backbone of The Mountain Goats, is one of alt rock's best kept secrets. Known to his fans as one of the most articulate and creative song writers of the last two decades, Darnielle continues to write beautiful songs. In the last few years, with *Tallahassee* and *The Sunset Tree*, The Mountain Goats put their name on the map and

crawled their way into the hearts of indie fans worldwide. As *The Sunset Tree* (2005) marked Darnielle's most personal album, describing the pain of his home life and father's abuse, *Get Lonely* is equally passionate. It follows the aftermath of those bad years and the struggle to become whole once again. His lyrics are powerful and haunting. After two or three listens to this album, you will be hooked. It's all the beauty of a poetry reading combined with the catchy rhythm of the guitar and the irony and commentary of the best social satire.

Recommended tracks: 1,3,7,10

LIBBY WARDLAW

Thom Yorke / *The Eraser*



If you think this sounds suspiciously similar to a Radiohead album, you're right. Every member of Radiohead is present in lead man Thom Yorke's new "solo" album. Whether he wanted full credit for writing these songs or just wanted to jazz things up by calling it a solo album is up in the air; and we'll probably

never know, considering how private and sometimes furtive Thom Yorke is. In any case, this newest creation from the British musical mastermind is nothing to scoff at. It is everything you would expect from a Radiohead record. Unfortunately, while the beats and haunted house noises you've come to love are still present, nothing really stands out in these songs. It is a wonderful background CD for a party, but aside from a few tracks (*Black Swan* is amazing), it's not the kind of album one would actively listen to. Overall, it is a well-written and well-performed album, but not quite up to par with Yorke's established Radiohead reputation.

Recommended Tracks: 4, 8

LIBBY WARDLAW

From the Booth

Dear Members,

October is a special month at KRTU as we celebrate the birth of our primary jazz format, which began humbly at 5 a.m. on the morning of October 7, 2002. That was the first day that jazz permeated San Antonio's airwaves for 17 consecutive hours. What was, at the time, a radical departure has become the beloved radio standard that you and thousands of other listeners depend on.

The celebration is particularly jubilant this year after last month's whirlwind of activity and progress. From our participation in Jazz'SAlive to the continuation of the Second Sunday Jazz at the Witte series, it was a busy month, culminating with the first-ever KRTU Fall Fund Drive, in which hundreds of new listeners followed your fine example and committed to help keep KRTU going strong.

With four years behind us, it's hard to imagine San Antonio without KRTU, but easy to discern the substantial advances jazz has made during that time. We've seen the scope and quality of KRTU's programming increase dramatically. We've created partnerships with other non-profits to bring major jazz concerts to San Antonio, including Herbie Hancock, Chick Corea, and McCoy Tyner to name just a few. We've also made jazz education a priority, exposing hundreds of students to high-calibre jazz performances and instruction through KRTU's signature initiative, "Growing Jazz in San Antonio."

As a listener-supported station, we're well aware that these activities would not have been possible without the support, trust, and enthusiasm of our members. We're already excited about the host of accomplishments we'll have to share with you next October, and as we continue working to better serve the San Antonio jazz community, please consider each step we take as a sign of thanks to you, our members, who make all of this possible.

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Professor Blakey



Art Blakey and the Jazz Messengers. This moniker has been forever inscribed amongst the constellations of immortals that comprise the definitive canon of this music called jazz. The name itself is one of purpose, implying both the urgency of a message in need of delivery and a recipient in need of the message in question. For more than three decades, Blakey's message was a touchstone of pure, straight-ahead brilliance, synonymous with the style he helped create — hard bop. Over the years, a veritable who's-who of jazz trend-setters passed through the ranks of the Jazz Messengers on their way to stardom. The group was something of a finishing school for the top jazz musicians of the 1950s through the 1980s - and Blakey was their esteemed professor.

Art Blakey was born October 11, 1919 in Pittsburgh, and started his musical career playing the piano. The now-legendary story goes that Blakey was playing at the Democratic Club, a nightclub in Pittsburgh, when one of the

mobsters who ran the joint put a pistol in his face and ordered him to move from the piano to the drums. As a drummer, Blakey quickly mastered his instrument and moved to New York City in the early 1940s, where he worked with a number of established bandleaders, like Mary Lou Williams and Fletcher Henderson. The most notable of these early gigs was a chair in the big band led by vocalist, trombonist, and bandleader Billy Eckstine. The Eckstine band was one of the pioneering bebop big bands, and Blakey was given plenty of room to show off prodigious technique alongside the leaders of the new modernity, including Charlie Parker, Dizzy Gillespie, Dexter Gordon, and Miles Davis. For the rest of the decade, Blakey worked and recorded often as a sideman, but he also periodically led his own group, calling the outfit Art Blakey's Messengers.

It would be several years, however, before the Jazz Messengers tag appeared on a record. With pianist and composer Horace Silver, Blakey co-founded the Jazz Messengers in 1954. Though technically the first Jazz Messengers album was nominally under Horace Silver's leadership, Blakey retained the band name when Silver and Blakey amicably parted company in 1956. From this point onward, the Art Blakey Jazz Messengers, along with the Miles Davis Quintet and the Clifford Brown-Max Roach Quintet, codified the gritty,

Top Spins

Diana Krall

From This Moment On

While Krall's last album (not counting last year's holiday record) was a bluesy, smokey affair, this latest effort is a happy, sunny swinger. Backed up by a big band for half the tracks, Krall shines on a lively mix of familiar standards.

Branford Marsalis

Braggtown

Marsalis has come to a new level of maturity with regard to his playing and composing, and this new album proves that his long-running quartet has also achieved an even greater degree of cohesion. Whether on ruminative ballads or the most aggressive, in-your-face burners, this band exudes strength. This set of original compositions sets the bar for the modern jazz quartet.

Terry Gibbs

Findin' the Groove

Eighty-one year-old vibraphonist Gibbs scores another winner with this latest release, buoyed by special guest flutist Hubert Laws. This album also features drummer Gerry Gibbs, bassist Hamilton Price, and San Antonio vocalist (and KRTU DJ) Joan Carroll, who sits in for two stand out cuts in her national debut. Way to go, Joan!

Upcoming

BIRTHDAY BROADCAST

Art Blakey

October 11 | 5 am - 10 pm

LUNCH FEATURES

• Monday-Friday, 11 am-1 pm •

Kenny Garrett | *Saxophone*
October 2 - 6

Latin Jazz - Hispanic Heritage Month | *Various*
October 9 - 13

Art Tatum | *Piano*
October 16 - 20

Lou Donaldson | *Saxophone*
October 23 - 27

UPCOMING EVENTS

Sunday Jazz at the Witte
Featuring West Side Horns
October 8 | Witte Museum
Outdoors from 4 - 7 pm



For more information visit www.krtu.org

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Dianah McGreehan
Director of Underwriting
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earthy, blues-drenched offshoot of bebop that came to be known as hard-bop in the late 1950s.

Many high points followed, including the 1959 group whose hit tune "Moanin'" - penned by pianist Bobby Timmons - looked forward to the soul jazz craze of the coming decade. Then there was the early 1960s band whose celebrated front line of trumpeter Freddie Hubbard, tenor saxophonist Wayne Shorter, and trombonist Curtis Fuller stands as one of the finest jazz sextets ever.

Through all the trends and stylistic fusions that informed the jazz mainstream of the 1960s and 1970s, Blakey held true to the purity of the message. His music was gimmick free, no-frills, no-nonsense jazz played by musicians at the top of their field.

In the 1980s, Blakey served as

mentor to the impressive field of young lions injecting new life into the mainstream scene.

Just the lineage of the trumpet chair in the Jazz Messengers elucidates the idea of the band as a finishing school for future stars. The line of Clifford Brown, Kenny Dorham, Donald Byrd, Lee Morgan, Freddie Hubbard, Chuck Mangione, Wynton Marsalis, Terence Blanchard, and Wallace Roney gives us a direct line from the present back to the 1950s and the origins of hard-bop. No other band can boast that kind of legacy.

As a drummer, Blakey was a titan of unsurpassed power and swing. As a bandleader, he helped define the most prevalent style in jazz. As a talent-scout, Blakey recognized the visionaries who would shape the music for generations to come.

AARON PRADO

MATCHING GIFT

Did you know the impact of your contribution to KRTU could be doubled...possibly even tripled?

Many employers sponsor matching gift programs and will match charitable contributions made by their employees. All you have to do is contact your Human Resources or Personnel Department to find out if you work for a matching gift company, then fill out and mail in the proper form. Thanks!

Tatum's Art



A native of Toledo, Ohio, Art Tatum was born on October 13, 1909. Tatum suffered from cataracts which caused him to be nearly blind throughout his life. While blindness may have hindered other young musicians, Tatum seemed to use it to his advantage. Tatum was mostly self-taught, and one of the ways he learned was by imitating the piano rolls he heard on his parents' piano. Many of these piano rolls were created by two pianists playing at the same time, but Tatum

didn't know that, so he used his two hands attempting to duplicate music made by four hands. This accounts for Tatum's right/left hand independence and constant use of the entire range of the piano. Tatum developed a prodigious technique and astounding digital speed. His recordings can boggle the ear, often sounding as if there must be three or four hands on the keys.

In the 1920s, Tatum played professionally in Toledo, but he eventually moved to New York in 1932. Tatum really found his stride in 1933 when playing solos, including the famous, "Tiger Rag." Though he led a popular trio with bassist Slam Stewart and guitarist Tony Grimes, Tatum was largely known as a solo pianist. His technical prowess as a piano player was admired and revered not only by jazz pianists, but even great classical pianists like Sergei Rachmaninov - who praised Tatum as perhaps the greatest piano player of any style - and Vladimir Horowitz, who enjoyed going to hear Tatum after his own concerts.

While not a composer, Tatum made well-known standards sound new and fresh with imaginative arrangements. While not a bebopper himself, Tatum's technical velocity and complex re-harmonizations inspired the architects of bebop - Charlie Parker and Dizzy Gillespie. Tatum recorded prolifically during the 1940s, and 1950s, leaving behind an abundance of solo and group recordings before his death in 1956. Experience Tatum's treasure trove during the Lunch Feature October 16 - 20.

CHARLEY McLEAN



The Jazz Lab with Chuck Parrish

Tuesdays 7 p.m.

6 Sound Check

The Other Kenny G

In the 1980s, alto-saxophonist Kenny Garrett was one of the most promising young jazz musicians to emerge in a field of young lions. Born in Detroit in 1960, Garrett cut his teeth as a teenager with Marcus Belgrave, and the Duke Ellington Orchestra. In his 20s, as a young sideman with Miles Davis, Freddie Hubbard, and the Thad Jones / Mel Lewis Big Band, among others, Garrett displayed an exciting and imaginative approach to improvisation that captivated

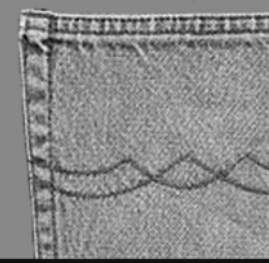


listeners. He quickly became a star in his own right, and by 1990 was ready to begin his career as a leader. Since that time, Garrett has lived up to the promise of his youth, releasing an acclaimed series of Warner Brothers/Nonesuch releases. These album have established not only Garrett's status as one of the most technically proficient alto saxophonists on the scene, they also display Garrett's formidable abilities as a composer. While respectful of the jazz tradition, Garrett strives to create new repertoire for the genre - "I hope someone will like one of my tunes and say, 'I might want to record that on my CD...'. That's what I'm trying to do—establish something a little different as opposed to playing the same old songs over and over." (AllAboutJazz.com—2002) As a testament to his versatility, Garrett has chalked up more than 100 appearances as a sideman in the last fifteen years. Garrett's musical trademarks include edge-of-your-seat intensity coupled with a seemingly inexhaustible supply of stamina. His playing is marked by distinct spiritual leanings that recall the heights achieved by John Coltrane, but Garrett is constantly looking to go beyond that influence in search of his own identity. For his latest album, *Beyond the Wall*, Garrett's inspiration came from the other side of the world. Having recently traveled to China, studying its language, customs, and religions, Garrett draws upon his experiences to make music that reflects the richness of Chinese culture. Explore the world of Kenny Garrett for the Lunch Feature October 2 - 6.

AARON PRADO

Pocket Full of Soul with Yvette

Saturdays 1 p.m.



October 7