



**JAZZ** | **91.7** FM **KRTU**

*for San Antonio*

TRINITY UNIVERSITY

APRIL 2006

# Sound Check

*Birthday Broadcast*

Herbie Hancock | April 12



**Did you know  
you can support KRTU  
by making a Bequest Gift  
in your will?**

**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**

*From the Booth*

Dear Members:

Spring is a time for new beginnings, and no month better exemplifies this than April. This is especially true for KRTU, as the station makes its own fresh start on a year already in progress. With the completion of our highly successful annual fund drive, in which our members pledged over \$100,000 to help cover our operating expenses, and last month's phenomenal Spring concert with Chick Corea and Touchstone, the station is ready for a return to that which we do best: provide San Antonio with quality jazz radio.

But normalcy has never been the standard to which we've aspired. We're already looking forward to the new year and the opportunities it presents for the station. This month alone, we'll be continuing our commitment to the next generation of jazz fans as we build upon the Growing Jazz in San Antonio initiative we started two years ago. Working in conjunction with St. Mary's college, KRTU will record performances by local middle and high school jazz bands during the Oyster Bake festival on April 29. These recordings will then be aired as part of a special Growing Jazz feature on KRTU in early May. It's a great chance to instill pride and excitement in these young musicians as we encourage them to make jazz a lifelong passion.

If that's not enough of a reason to celebrate, April is also Jazz Appreciation Month. Taking full advantage of such a prestigious occasion, KRTU will be introducing special programming as well as special events to commemorate the complete history of America's original living art form. We encourage you to make a special effort this month to celebrate jazz and encourage others to do the same. We'll have more details on-air all month long, so listen in and we hope you'll join us for the festivities. This promises to be another exciting season for Jazz in San Antonio

RYAN WEBER

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RYAN WEBER

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## Herbie Reloaded



When Directions in Music came to Laurie Auditorium in March of 2005, Roy Hargrove, Michael Brecker, Scott Colley, Terri Lyne Carrington and Herbie Hancock played to a full house and gave San Antonio one of its most exciting concerts in recent memory. Throughout the concert, as Hancock and company deconstructed old favorites and traversed new original compositions, audience members yelled out tunes they wanted to hear. Those who were willing to go with the band in the often-abstract directions that pervaded the evening were ultimately rewarded with an amazing encore including an almost unbearably funky take on "Chameleon." The concert was recorded, and members of the band said that the San Antonio show was one of the better performances of the tour. Who knows? Maybe the next release from Directions in Music will feature recordings from the Laurie Auditorium stage.

What concert-goers probably don't know is that before the marathon performance - the band played for over three hours without a break -

Hancock was on stage for almost four additional hours working on new musical ideas. When it was time to open the doors to the public, we practically had to drag Hancock off the stage. But it should be no surprise that such an established master and veteran should be so driven. For 50 years, that passion and need to create new sounds and melodies has served Herbie Hancock well during his long, distinguished, and incredibly eclectic career.

Since his visit to San Antonio, Hancock has been busy. He released the crossover album *Possibilities*, which features collaborations with rock and pop stars like Jon Mayer, Christina Aguilera, Sting, Santana, Stevie Wonder, and Annie Lenox. It's not a jazz record, but it illustrates the fearless freedom Hancock applies to his music. He's a jazz superstar, but he's not afraid to alienate 90% of his fans with a record that is 100% devoid of jazz.

Hancock made further inroads with younger audiences with a blistering performance at the 2005 Bonnaroo Festival, which is primarily a showcase for alternative independent rock. Hancock and "Headhunters 2005" presented 1970s funk classics to a whole new group of young fans. Then, in January, Hancock performed with Christina Aguilera live in front of millions of TV viewers worldwide during the Grammy Awards.

Hancock is one of the most popular figures among hardcore

jazz fans largely because of his past forays outside the jazz mainstream, and once again he is winning new fans for jazz and improvised music through his crossover efforts. Consider this: when Hancock released his new album last September, he sold 43,000 copies and logged his biggest selling week ever. People who had perhaps never heard of Hancock theretofore snapped up copies of *Possibilities* to hear their favorite pop and rock stars.

Of course, this isn't the first time Hancock has reached out to contemporary audiences. The funk of the 1970s wasn't designed to appeal to the fans of Hancock's work with Miles Davis, it was created for the next generation. The remarkable thing about Hancock is that he has similarly reinvented himself time after time

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bringing free live jazz to

**April 11 a**  
@ M  
Downtown, Ac  
San Fernat

**The Musicians Society of San Antonio and Music Performance Fund proudly present brown-bag lunch series of jazz events at Plaza in downtown San Antonio. The series feature 10 different local jazz acts in concert every weekday from April 10 through April 17. For a complete schedule of events, visit**

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since then. 1983's "Rockit" spoke to the then-new MTV audience. In 1993, *Dis is the Da Drum* spoke to the hip hop audience, as did "Cantalope Island" via sampling by England's US3, and 1995's *The New Standard* found Hancock covering rock and pop tunes in an indisputably straight-ahead manner. Here in the new millennium, *Possibilities* again illustrates why Hancock is a household name outside the jazz world: he's not worried about the fans he's already got, he's concerned with the jazz fans-to-be.

Join KRTU for a 17-hour tribute to the genre-bending, style-defying magic of Herbie Hancock, all day on Wednesday, April 12. With no shortage of variety, tenacity, or ability, it should prove to be a highlight of the year in radio.

AARON PRADO



**the  
Jazz Market**  
*bringing free live jazz to downtown SA*

*weekdays*  
**April 10-21**  
**11 am - 1 pm**  
**@ Main Plaza**  
Downtown, Across from the  
San Fernando Cathedral

**The Musicians Society of San Antonio and the Music Performance Fund proudly present a brown-bag lunch series of jazz events at the Main Plaza in downtown San Antonio. The series will feature 10 different local jazz acts in concert every weekday from April 10 through April 21. For a complete schedule of events, visit [krtu.org](http://krtu.org)**

## Hey Mulligan Man



Gerald Joseph "Gerry" Mulligan was born April 6, 1927 in New York. Though known best for his work on the baritone saxophone, Mulligan also dabbled with piano and clarinet throughout his career, and possessed remarkable writing and arranging abilities. The first defining moment in Mulligan's career was a collaboration with Miles Davis and Gil Evans on the ground-breaking recordings now collectively known as the *Birth of the Cool*. On these sides, Mulligan not only played his horn, but also wrote and arranged most of the landmark tunes.

In 1952, Mulligan packed up and shipped out to L.A. where he and trumpeter Chet Baker fashioned a piano-less quartet. This hugely popular and short-lived group was a musical marvel. Their laid-back, melodic style helped define the sound we now label "West Coast jazz." In the late 1950s, Mulligan moved back to New York where he assembled an all-star group of musicians to form his Concert Jazz Band, one of the defining big bands of modern jazz. Over the years, Mulligan worked with countless other jazz musicians, including notable sessions with Zoot Sims, Stan Getz, Art Farmer, and Thelonious Monk.

Mulligan's most significant sideman appearance came in 1968 when Paul Desmond left the Dave Brubeck Quartet. Mulligan was the perfect choice for a replacement, and he toured with Brubeck for five years. As a testament to Mulligan's international fame, during that entire time the quartet was billed as the Dave Brubeck Trio featuring special guest Gerry Mulligan. In the 1980s and 1990s, Mulligan continued to perform and compose extensively. World tours with the No-Name Band, the Concert Jazz Band, and the Rebirth of the Cool Ensemble kept Mulligan busy during his last years. Mulligan passed away after complications from knee surgery in 1996. Through his prolific writing and arranging, as well as peerless baritone saxophone playing, Mulligan was a dynamic jazz trendsetter whose mastery we'll explore on the Lunch Feature April 3 - 7. JENNY FLETCHER



6 Sound Check

## Mingus Among Us

There is a viciousness that permeates the recordings of Charles Mingus, an anger that found expression in his music. As a composer and performer, Mingus was an unconventional figure, incorporating an impressive range of musical traditions and progressions in his repertoire. Yet, a fundamental element of Mingus' music is his explosive emotional delivery, a passion that earned him the title of greatest bassist-composer in jazz history.

A component of Mingus' radical personality was his ability to incorporate a wide variety of musical in swing, bop, blues, Latin instrumentation, and even the a compositions. For example, in his groundbreaking 1956 records, *Pithecanthropus Erectus*, Mingus applied moda musical passages without chord movement, to the album four-movement tonal creation depicting humanity's self-c through hubris. Throughout his career, Mingus would ma statements with his song titles, from exacerbated politica as "Fables of Faubus," or "Remember Rockefeller at Atti songs like "If Charlie Parker Was a Gunslinger, There'd Dead Copycats." Mingus intended his compositions to b more than simple listening enjoyment; he consciously ge a socially-significant art form. During live performances, times a volatile bandleader, occasionally lecturing neglig the seriousness of his craft, or even intimidating membe band. Truly, Mingus was an iconoclastic figure. Even wh his idol Duke Ellington on the quintessential *Money Jun* performed with an abrasive attitude, creating a dynamic much copied today. While Mingus' charismatic personali into the past, the emotions that propelled his genius can his provocative music. Tune in April 17 - 21 during the L we appreciate the explosive catalogue of Charles Mingus



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PAUL FEINSTEIN

**Early Bird Jazz**  
weekdays | 5 - 7 am



April 7

# Big 3 Palladium Orchestra



Celebrate Cinco de Mayo with three sons of the greatest legends of Latin jazz: Mario Grillo, Tito Puente Jr. and Tito Rodriguez Jr. performing the music of their fathers, the Big 3 will take audiences on a journey through African-Cuban rhythms.



## May 5

Laurie Auditorium | 8 pm

\$35, \$30, and \$25 tickets available at all Ticketmaster locations



## Top Spins

### Bob Mintzer Big Band

*Old School : New Lessons*

Saxophonist Mintzer is getting more and more attention for his big band writing and arranging. This latest live disc features not only great big band cuts, but also guest spots with powerful vocalist Kurt Elling and Mintzer's former band mates, the Yellowjackets. This is modern jazz big band at its absolute best.

### Joey DeFrancesco

*Organic Vibes*

After an emotional duo disc with Jimmy Smith recorded just before his death, DeFrancesco wanted to do something completely different. This is more of an ensemble project, with special guest soloists vibraphonist Bobby Hutcherson and saxophonist George Coleman helping to cook up a pot of smoking originals and standards.

### Jimmy Cobb

*Marsalis Honors...*

As a key component of Miles Davis' group from 1959-1963, Cobb was and remains one of the most influential drummers in jazz. For this new disc, Cobb is in the spotlight with pianist Ellis Marsalis as they set out to prove that jazz musicians do get better with age. The album features stellar playing and top-notch recording quality.

## Upcoming

### BIRTHDAY E

**Herbie H**  
April 12 | 5

### LUNCH F

• Monday-Friday

**Gerry Mulligan**  
April 3 - 7

**Ella Fitzgerald** |  
April 10 - 14

**Charles Mingus**  
April 17 - 21

**Duke Ellington**  
April 24 - 28

### UPCOMING

**Jazz Market**  
April 10-21 | *Ma*

**Hugh Maskela**  
April 19 | *One Wc  
Austin*

**Joshua Redman**  
April 27 | *Contine  
Austin*

**Terence Blanchard**  
April 28 | *St. Ma*

**Growing Jazz St**  
April 29 | *St. Ma*

**Big Three Pallad**  
May 5 | *Laurie A*

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

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## Upcoming

### **BIRTHDAY BROADCAST**

**Herbie Hancock**

April 12 | 5 am - 10 pm

### **LUNCH FEATURES**

• Monday-Friday, 11 am-1 pm •

**Gerry Mulligan** | *Baritone Sax*

April 3 - 7

**Ella Fitzgerald** | *Vocals*

April 10 - 14

**Charles Mingus** | *Bass*

April 17 - 21

**Duke Ellington** | *Piano, Leader*

April 24 - 28

### **UPCOMING EVENTS**

**Jazz Market**

April 10-21 | *Main Plaza*

**Hugh Maskela**

April 19 | *One World Theatre  
Austin*

**Joshua Redman**

April 27 | *Continental Club  
Austin*

**Terence Blanchard**

April 28 | *St. Mary's Oyster Bake*

**Growing Jazz Showcase**

April 29 | *St. Mary's Oyster Bake*

**Big Three Palladium Orchestra**

May 5 | *Laurie Auditorium*

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

April 9

*Casiotone / Etiquette*



With lyrical wit similar to that of John Darnielle and techno-esque beats likened to the Postal Service, Owen Ashworth creates a captivating album sure to wet the appetite of college scenesters and indie junkies alike. Throughout the album, Ashworth creates an ambience with his songs that bring the listener into his world of upbeat sadness with driving beats as the

painted backdrop to his conversational lyrics. The opening track states, "You're listening to Etiquette by Casiotone..." leading perfectly into the album's first single "New Year's Kiss." This song is the anthem you expect behind a cinematic locomotive sequence: it is both catchy as well as deceptively depressing. This album, his fourth under the name "Casiotone for the Painfully Alone," is a valiant collection of sincere originals designed with the indie kid in mind. Equal parts heartfelt emotion and kneejerk rebellion, *Etiquette* pulses with all the soothing consistency of casio beats. Recommended Tracks: 2, 3, 4...ALL

LIBBY WARDLAW

*Luke Doucet / Broken... (Rogue States)*



Luke Doucet is a self-proclaimed drunkard and a loser, who sounds like he gets his heart torn in two on a daily-basis. Thankfully, he also happens to be a fantastic guitarist and song-writer, an advantage that allows Doucet to mold even the most excruciating misery into premium tunage. With *Broken (And Other*

*Rogue States)*, his third release since 2004, the former Sarah McLachlan guitarist solidifies his place as one of the prime alt-country talents today. The lyricism is incredible, with Doucet sticking to his two favorite subjects: heartbreak and liquor. While some passages seem a tad overemotional on a lyric sheet, Doucet manages to deliver them with a sincerity that allows him to avoid sounding whiney, and the instrumentation is even better. What really makes *Broken* such an excellent album is the blend of the two, which despite their often striking contrast, in the end provide for a strangely fascinating and wonderful brew.

Recommended Tracks: 4, 6, 8, 9, 12

J.D. SWERZENSKI

*Top Spins*

**13ghosts**

*Cicada* | Skybucket

While 13ghosts is more of a collaboration than a band, they provide great music nevertheless. The total album clocks in over 60 minutes with hardly any pauses between the tracks, perhaps making for a dense first listen. However, with its heavy Sonic Youth guitars and indie vocals, *Cicada* is an album for any music fan.

**The Advantage**

*Elf Titled* | 5RC

Have you ever thought a song in a video game should belong on a rock album? *Elf Titled* is more than just a clever name; it is 16 video game theme songs transformed into a great indie rock album. From *Batman to Wizards & Warriors*, the music is all here to help those children of the '80s relive their formative years.

**Mellowdrone**

*Box* | Red Ink

Musically, Mellowdrone fits snugly between the Divine Comedy and Pulp, but their latest release *Box* is much more than filler music. With moody, droning rock and equally dark and occasionally comical lyrics, this disc is the perfect record for the indie fan with a dark side. It might make you turn out the lights, but it certainly won't make you turn off your ears.

*Upco*

**LIVE FROM**

• Thursda

April 6 Sour

April 13 tba

April 20 Blo

April 27 tba

**CONCERT**

**Against Me! A**

April 4 | *the W*

**Elvis Costello**

April 4 | *Bass C*

**The Cloud Ro**

April 4 | *Emo's*

**Idiomatics, Fi  
iSOLA**

April 5 | *Sam's*

**Bob Dylan**

April 14 | *Muni*

**Fruit Bats**

April 18 | *Emo'*

**Voxtro**

April 22 | *Emo'*

**Todd Snider**

April 22 | *Salt l*

**Gris Gris**

April 29 | *Emo'*

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

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## LIVE FROM STUDIO A

• Thursdays 10 pm •

**April 6** Sounds Under Radio

**April 13** tba

**April 20** Blowing Trees

**April 27** tba

## CONCERT CALENDAR

### Against Me! Alkaline Trio

April 4 | *the White Rabbit*

### Elvis Costello

April 4 | *Bass Concert Hall*

### The Cloud Room

April 4 | *Emo's*

### Idiomatics, Fin Del Mar, iSOLA

April 5 | *Sam's Burger Joint*

### Bob Dylan

April 14 | *Municipal Auditorium*

### Fruit Bats

April 18 | *Emo's*

### Voxtro

April 22 | *Emo's*

### Todd Snider

April 22 | *Salt Lick Pavilion*

### Gris Gris

April 29 | *Emo's*

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