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Wednesday, May 10, 1967

## This Guy McIntosh?

# Stan Kenton's Verdict: "A Genius"

By RON PATAKY  
Citizen-Journal Theater Editor

The happiest man in Columbus? In that nebulous race, there can only be two candidates in the city as of this moment. One of course would be Smilin' Jack, our colorful, dapper Mayor... but he received his bouquets last week.



Second Pataky contender would have to be a young Columbus musician named Ladd McIntosh, whose 21-piece Ohio State Jazz Workshop Band, as of this past Saturday, has every right to be called the finest of its kind in the entire country.

SCENE WAS THE national finals of the annual Intercollegiate Jazz Festi-

val, held this past Friday and Saturday in Miami. Not only did the sensational OSU group walk away with the top trophy — McIntosh himself also copped the first place award for best original composition.

Much of this has already been reported on this page. What many of you may not know, however, are some of the steps that led up to this honor of honors where collegiate musicians are concerned.

RECOGNITION is nothing new to McIntosh (that could be the year's biggest understatement).

Here's a chap who long ago was tabbed genius by no less than Stan Kenton and who has never walked away from any festival without winning something, if only the high praise of reviewers for such respected publications as Downbeat.

Back in 1964 at the Villanova Festival, someone de-

cided to record the entire event for commercial release. The LP, according to Downbeat's man-on-the-scene, was a flop — all except McIntosh's contribution, called the best thing on the album and "... alone worth the price."

AT THE SAME festival in 1966, Ladd was named best arranger-composer. Downbeat's review of that one praised the original composition, adding that Ladd's soprano sax solo was "... perhaps the best conceived and executed solo of the entire festival."

This past February, he took the group back to Villanova for the regional finals. Their first place finish then sent them to Miami. Downbeat really flipped its editorial wig on that one, devoting nearly a full column to McIntosh and the band. ("They were together from the first note and never faltered ... striking ... a gifted writer,

ready for the major leagues.")

THEN CAME THE big one in Miami and the biggest prize of them all.

A simple notation made by top alto man Phil Woods on his judging sheet just about summed up the reactions of the five judges, including such prominent names as Gary McFarland and Oliver Nelson.

Noted Woods: "Best writing I've heard."

MacFarland's comments: "Beautifully written! Beautifully performed! Beautifully conducted!" (The exclamation points were his).

THERE SEEMS to be no question in anyone's mind (except perhaps a few poor losers) that McIntosh is indeed ready for the big time. It couldn't have happened to a nicer, more talented guy — a quiet man who copied music for many of us at the going rate of a buck a page as recently as six months ago.

(He did my copying for six months before I knew he was an arranger ... and then someone else had to tell me).

HIS SINGLE comment when I asked if I could do a



An elated Ladd McIntosh looks over the three trophies he and his 21-member Ohio State Jazz Workshop Band brought back with them this past weekend from Miami. Ladd and his group won first place in the national finals of the annual Intercollegiate Jazz Festival.

story: "Please mention the band ... they were just great."

Thank heaven he's not the type of simpleton who would add the absurdly obvious observation: "Without them, I couldn't have done it."

It took 22 guys to carry home the bacon. They went to win and did. Now they're the nation's top collegiate

big band; and if Stan Kenton is any authority at all (are you kidding?) one of the country's finest bands, collegiate or otherwise.

Like Kenton said: Columbus has a musical genius in its midst. Let's hope he stays in our midst for a while.



## Billy Maxted Band Sports New Look

By JOHN MILTON  
Citizen-Journal Staff Writer

There's a new look, but the usual "quality sound," to the

of the big-band and jazz sounds.

THE BAND came off with two tunes from the album,



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COLS CITIZEN-JOURNAL MAY 8, 1967

## OSU Group Places First In Music Festival

A group of 21 Ohio State University undergraduates won first place at the national finals of the Intercollegiate Music Festival Saturday at Miami Beach, Fla.

Their prizes include a recording contract from a major recording company and a one week's booking at Expo 67.

Under the baton of graduate student and OSU Instructor Ladd McIntosh, the OSU Jazz Workshop Band won qualifying regional competition at Villanova University last February.

## Makes Jazz Finals

David Haldeman, son of Mrs. Trella Romine of RR 2, Caledonia, is appearing tonight with the Ohio State University band in the jazz workshop in Miami, Beach, Fla.

The Ohio band competed with six others to gain tonight's finals.

David, who is president and business manager of the band, plays trombone.

David Haldeman, a senior at Ohio State University and son of Mrs. Trella Romine of Caledonia, was one of 21 musicians in the OSU Jazz Workshop Band which won the Intercollegiate Jazz Festival at Villanova University near Philadelphia last weekend.

The group now will compete in the national finals of Intercollegiate Music Festivals, Inc., May 4-6 at Miami Beach, Fla. The winners will be eligible for State Department tours and appearances at EXPO '67 in Montreal, Canada, this summer.

The band will appear at the Notre Dame Jazz Festival and give a concert at the University of Toledo this weekend.

## The Prize-Winning OSU JAZZ WORKSHOP BAND

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In Concert

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COLUMBUS CITIZEN-JOURNAL

## Jazz Workshop Band Gives Concert June 4

Ladd McIntosh's prize-winning OSU School of Music Jazz Workshop Band will present a concert in Mershon Auditorium at 3 p.m. on Sunday, June 4.

The Band, which McIntosh (a graduate assistant in School of Music) directs, won the Duke Ellington Award for the best college stage band in

America in competition at Miami Beach earlier in the month.

McIntosh himself received the Stan Kenton Award for the best original jazz composition.

General admission tickets at a nominal price will be on sale at the Mershon Auditorium Ticket Office.

JUNE 3, 1967

## Jazz Band Gives Concert Sunday

The Ohio State Jazz Workshop Band which recently placed first in the big band category at the Intercollegiate Music Festival at Miami Beach will present a concert Sunday at 3 p.m. at Mershon Auditorium on the OSU campus in Columbus.

The band is led by Ladd McIntosh who writes the arrangements and original compositions for which the band is noted.

David Haldeman, graduate of Harding High School, is president and business manager of the band and plays lead trombone. He is a candidate for June graduation from Ohio State in the School of Music.

## Wyandot Under Quota

UPPER SANDUSKY—With the deadline of June 30 drawing near, the Red Cross fund drive is reported short of its goal. The Wyandot County quota is \$8,095.50. Of this amount, \$5,618.01 has been collected to date.



# College Jazz: Toward 2000

By JOHN S. WILSON

MIAMI BEACH  
**T**HERE are sounds bubbling to the surface of college jazz that could have a bearing not only on the direction of jazz in the future but on the overall development of American music in the last quarter of the 20th century.

Indications that the college generation of jazz musicians, whose work until now has been largely imitative of the professional jazz world, is beginning to move in directions of its own could be heard on several occasions here last weekend at the first Inter-collegiate Music Festival. The Festival was the culmination of five regional collegiate jazz festivals in which big bands, combos and vocalists competed. Regional festivals were held in Philadelphia at Villanova College, in Mobile, Ala., in Little Rock, Ark., in Salt Lake City and on the Norwalk, Calif., campus of Cerritos College. Winners in each category at the regional festivals performed in the "finals" at Miami Beach.

The occasion proved to be a triumph for the new breed of college jazzmen who are breaking out of patterns established over the past 10 years. During that decade, college jazz has been moving in two parallel lines. One line consisted of big bands, 15 to 20 pieces, usually directed by a member of the music faculty and given at least semi-official recognition. The other

line has been made up of small groups—combos, student-organized and student-led—which rarely have had official sanction and frequently have run a gauntlet of opposition from either the music department or the administration.

The small groups, free of faculty supervision, have been more experimental than the big bands. But their plunges into avant-garde areas were often made with so little foundation that they produced little more than confusion. Mike Pedicin Jr., a saxophonist from the Philadelphia Musical Academy who brought a quintet here, admitted that his group started with a joyous leap into the unknown, then realized that they didn't know where they were going or why and retreated to the firmer ground of be-bop and contemporary mainstream swinging.

\*

The big bands have shown a slow, steady development. In the beginning they were modeled on the swing bands, playing arrangements borrowed from or patterned on those of such leaders as Count Basie and Woody Herman. Next they turned to the more complex arrangements used by Stan Kenton, who has had a great influence on both college and high school jazz bands through his long and active participation in "stage band" clinics ("stage band" is the euphemism adopted al-

most 20 years ago to identify these school groups when it was found that "jazz band" and even "dance band" suggested all kinds of unholy visions to some school boards, trustees and parents).

When college musicians began writing their own arrangements and composing their own "originals"—the quotation marks were often necessary since, like most beginners, they borrowed generously from their basic sources—both the Basie-Herman and Kenton influences continued to be felt.

All through this process, the performing abilities of the college musicians were developing much faster than their talents as composers. As the musicians' virtuosity increased, college stage bands were developed that could charge through fast arrangements with the kind of machine-tooled drive and polish that would scare most professional bands.

One of the most consistently high-rated college bands in recent years has been the North Texas State University Lab Band, representing a college that was among the first to give jazz a place in its curriculum. This band, directed by Leon Breeden, a faculty member, won the regional festival at Mobile and, in the preliminaries at Miami Beach from which two finalists in each category were

Continued on Page 21

THE NEW YORK TIMES, SUNDAY, MAY 1, 1977

## College Jazz

Continued from Page 13

selected, it gave a flashing display of crisp ensemble playing, using arrangements that have been typical of big-band jazz for the past 10 or 15 years.

But the judges did not

winner, and the San Fernando State Studio Band, both of which devoted their entire programs to student compositions and arrangements.

Terry Jones of San Fernando State made fascinating use of an electric guitar to establish an organ-like effect

contrast to an arrogantly jazz-bitten tenor saxophone solo. Both the San Fernando State and Ohio State bands replaced the customary piano with electric guitar, which was used in rhythm and solo contexts and for background color.

The director of the Ohio State Band, Ladd McIntosh, is a graduate student who writes everything the band plays ("This band is a vehicle for my writing," he admitted dur-

veloped versatility of college jazzmen.

Young composers such as McIntosh and Jones, who are developing writing skills and interests to go with the already developed collegiate performing skills, are providing a key that may open the door to a new phase of jazz and possibly to a new aspect of music in general. These are composers who are finding their own idiom working their way out of something

was welcomed

But as time has passed, a new generation of musicians has been bred on rock 'n' roll to varieties of music from India, Hungary, Mexico and elsewhere. They are taught in the standard formulas of music to electronic and music—they have been satisfied with traditional dance music.



of college was welcomed by them. But as time has passed and a new generation of young musicians has come along—bred on rock 'n' roll, exposed to varieties of ethnic music from India, Hungary, Africa, Mexico and who knows where, taught in the standard classical formulas while listening to electronic and psychedelic music—they have become dissatisfied with the conventional dance band instrumentation, harmonies and rhythms. They know there are more interesting things and some of these college musi-

cians are out to find them. At the Intercollegiate Music Festival, it was not just the successful big bands that revealed this trend. The winning combo, the San Francisco State Quintet, used this same inquisitive eclecticism to overcome a pair of unusually good but traditional (in contemporary terms) blowing groups. Robert Share, one of the judges at the Miami Beach festival, listened to what was happening with a particularly experienced ear. He is the administrator of the Berklee

School in Boston, a music school that has placed special emphasis on the development of jazz musicians. He has followed the progress of the school and college stage bands with close personal and professional interest. "The impetus for stage bands originally came from the teachers," Share pointed out, "but now it's starting to come from the kids. They're discarding the forms associated with the swing bands—such things as the pop songs on which swing band performances were based. We're

going to hear all kinds of rhythmic advances from now on—it's inevitable when today's 15-year-old rock 'n' rollers play 5-4 almost by instinct. "These young, jazz-oriented college musicians," he said, "are contributing to the climactic stage of a development that will lead anyone who eventually writes a history of music to make the point that the dominant music at one time was a European music and then, from 1900 to 2000, it was a music indigenous to America."





The highlights of the first Intercollegiate Music Festival at Miami Beach, May 4-6, were provided by the "stage" bands, the winners of five earlier regional contests at Little Rock, Mobile, Intermountain, Cerritos and Villanova. Their standards were extremely high, something which could not be said of the competing "combos" and vocalists.

Essentially, the term "stage band" is an euphemism for "dance band" or "jazz band," neither of which appears to have much appeal in educational circles. Tempos, it must be granted, are not appropriate to the needs of dancers, but characteristics of jazz—its phrasing and instrumentation—are everywhere in evidence. "Stage" is justified to some extent by a tendency towards showy, exhibitionistic arrangements which best display a band's collective virtuosity under competitive conditions.

The influence of Stan Kenton, who has contributed a great deal of time and effort to the Stage Band movement, was obvious in the playing of several of the bands, and in that of the Junior Neophonic Orchestra of Southern California particularly. This group had raised funds through concerts and flown in at its own expense for a guest appearance. A very polished ensemble, its music variously reminded one of Ferde Grofé's work for Paul Whiteman and of Stravinsky's *Jeu de Cartes*.

A Kentonesque pride in brass also marked the formidable North Texas State University Lab Band. After the first impact—the first exultant *pow!*—had been absorbed, the uniform slickness became rather tiring, and boring. The band was revealed as a superb machine, but its music lacked personality.

The San Fernando Valley State College Studio Band was no less polished and precise, but a more varied choice of material, as well as more sensitivity in dynamics, gave it an edge over the North Texas State, University of Nevada State, and Millikin University bands.

The winner, however, was the Ohio State University Jazz Workshop Band led by Ladd McIntosh. Significantly, McIntosh deserted the Kenton principles more than the others. He, too,



Jay McShann

had a band heavy with brass (five trumpets, five trombones), but his reeds, each of whom doubled on clarinet and flute, were given more prominence. His arrangements (or his own compositions) were unusually original and full of color and dynamic contrasts. Moreover, he drew from his boys a feeling of excitement and emotional commitment that communicated. In short, the jazz spirit was alive in this band in a way it was not in the others, and the judges accordingly named it the first recipient of the Duke Ellington award. McIntosh, who was featured on alto and soprano saxophones, was also presented with the Stan Kenton award for the best original composition, *For Ever Lost in My Mind's Own Eye*.

The winning combo was the San Francisco State College Quintet, a group of well-trained musicians whose cleverness resulted in some unusual but decidedly precious jazz. Of the vocalists, nothing should, in charity, be said. Their category will, in all probability, be dispensed with next year.

One of the festival's surprises was the low standard of the piano playing. This is partly explained by the lack of tuition at the college level on this instru-

ment, and also by the students' apparent partiality for Bill Evans, a musician whose style contributes little rhythmically to group expression. It was interesting, on the other hand, to hear amplified guitar effectively employed as a solo instrument by two of the big bands.

Negro participation, unfortunately, was minimal, but this was an area in which President Bob Yde hoped to see improvement next year. The further possibility of eventual international participation made the festival a development of great potential, one which can help raise the status of jazz in the eyes of those educators at present prejudiced against it.

\* \* \*

Jay McShann is known to many as the leader who first brought Charlie Parker to New York, but he has a greater claim to fame than that, for he is a superior blues pianist, one of a fast-vanishing breed. *McShann's Piano* (Capitol T 2645) is an excellent and very listenable example of his art. Unlike the heavy-handed purveyors of blues who rely on the contemporary "soul" and "funk" clichés, McShann plays in a spare, light style that swings easily and tastefully. He has the same feeling for the blues as Count Basie, and neither believes in overstatement, but Basie's way is a little more sophisticated and comfortable. There is a great deal of good-humored playing here, but McShann's touch and crisp figures have a lift and an incisiveness all their own.

Booker Ervin is a tenor saxophonist and an individualist who has never quite received the recognition he deserves. Like several others, he was left in the shadows when the spotlights of promotion fell on John Coltrane and Sonny Rollins. A new album, *Structurally Sound* (Pacific Jazz PJ 10119), features him with a quintet in an admirably chosen program of originals, standards, and numbers by Randy Weston, Billy Strayhorn and Oliver Nelson. He plays in a firm, forthright manner which, for all his use of modern idioms, reveals a similarity of outlook with that of the other great tenor saxophonists who preceded him from his native Texas. □



Frank: Cleveland Only

# Appearance: Sinatra... No! Jose Greco A Definite Yes

By RON PATAKY

Citizen-Journal Theater Editor

Contrary to rumors and so-called reports by so-called reporters, Frank Sinatra will not appear in Columbus this summer. Also contrary to same, no local organization is presently negotiating for his services. Were an agreement to be reached to bring him here, it would be by a Cincinnati promotional firm.

This news, incidentally, comes straight from Sinatra's West Coast office.

The facts (you may as well read them here—you're certainly not going to read them anywhere else) are these:

Frank will appear for one evening in Cleveland on Thursday, July 6. He will sing at the Public Auditorium (seating: 10,500). He is being paid \$65,000 against 65 per cent of the gross for his appearance. (Here again, forget what you may have read elsewhere. It, like most of the rest, was inaccurate).

**TOP SEATS ARE** going for \$12.50 . . . but the tense is wrong. I should have said "were going." All \$12.50 seats are sold as of this writing. The house is scaled to a minimum of \$5, which means that Frank will probably take out nearer \$100,000 than \$65,000 based on the percentage agreement.

The Cincinnati firm mentioned above is trying to secure him for one other engagement. It will, says the top man, be in either Columbus or Cincinnati. The latter city is first on the list, and, to quote the source, is "... a 1000 to one chance."

I like the odds. Frank Sinatra will not appear in Columbus.

**AS LONG AS WE'RE** on the subject, let's correct another inaccuracy by the same misinformed "reporter."



Pataky

Jose Greco **WILL** appear at the Maramor, with his entire Flamenco dance troupe, for a full week in August. The contract is signed. Barring a Flamenco's hernia (it cancelled his last engagement here), Greco will appear.

**OTHER STUFF:** Glenn, formerly half of the Bill and Glenn team at the Olentangy Inn, is now playing the Copacabana lounge in New York with his new partner. Bill also has a new partner and is currently back at the Olentangy . . . and well worth the time to hear. I think you'll agree Bill is one of the most talented guys around.

**SOMETHING TO READ:** "On The Virge," first installment of which appeared last month in Tommy Thompson's Columbus Mag. It's a collection of humor by Virgil Waterhouse, bartender at Danny's Hideaway . . .

More honors for Columbus composer-arranger Ladd McIntosh. He and his Ohio State Jazz Workshop Band won first place in the big band category of the Intercollegiate Music Festival at Miami, Fla., Saturday night. Ladd won first prize for outstanding original composition ("Forever Lost in My Mind's Own Eye.") The band won regional finals at Villanova last month. And Ladd had a big, glowing write-up in Downbeat Magazine.

**BILL RYAN**, ex-man about town and executive with the Christopher Inn, is now director of sales for Howard Johnson's in Detroit. He and his missus are spending several days in town . . .

**BOBBY STEVENS**, sound engineer at Van's Music recording studios, reports that the local recording trend is still very much on. As of Friday afternoon, Bob had more than a dozen records about to be released by local artists . . .

**TUESDAY MORN:** Watch the C-J Theater page . . . we have a real success story for you.

And that's today's . . .





## Music And Theater

# McIntosh, OSU Band Exceed Everything In Sunday Concert

By RON PATAKY

Honors received in faraway places are like wars and auto accidents. Until someone you know is involved, or until you yourself can claim first-hand experience, the whole thing seems very impersonal.

Such was the case in early May, when a group of home grown, Ohio State University musicians, working under the OSU Jazz Workshop label, traveled to Miami for the national finals of the Intercollegiate Music Festival and proceeded to walk away with everything that wasn't nailed down.

**START TO FINISH**, the band and its leader, Ladd McIntosh, were first-placers. We carried the story . . . so did the New York Times, Downbeat, Variety and a score of other publications.

It was still impersonal — in spite of the national significance of the awards, in spite of the fact that musicians from this city topped those from the rest of the nation, perhaps even in spite of the fact that you may have known one or two of the guys.

What was obviously needed was a local showcasing. The wheels were set in motion and the culmination occurred Sunday afternoon at Mershon, where a wildly enthusiastic audience of nearly 1000 got themselves a personal look-see at the very orchestra that shook the rafters (and a host of prominent judges) just about 30 days ago in Miami.

**THE VERDICT** was unanimous. This McIntosh outfit is one helluva jazz ensemble — easily on the level of the best of the past couple decades in this country.

No . . . they haven't been hiding. It's merely that the faraway and impersonal has suddenly become personal. You'll have several chances to see them first-hand in coming months, and it's this writer's guess that the real national recognition still lies ahead.

With exception of a single tune, all the numbers on Sunday's program were arranged by McIntosh. That alone would have been impressive, but there's more. With exception of four tunes, the entire concert was written—i.e. composed—by the gifted leader.

**SEVERAL ORIGINALS** caught both ear and fancy of the audience, including a marvelously conceived composition called "Forever Lost in My Mind's Own Eye," which won Ladd the Stan Kenton Award for best original composition at that same Miami Festival. Worth mentioning is the exceptional tenor solo by Jon Crosse, which, as McIntosh mentioned, is terribly reminiscent of Stan Getz, and which was certainly the best of several excellent solo efforts on the program.

Admittedly influenced by no less than Gerald Wilson, McIntosh brought forth additional original genius on such compositions as his "Of Heroes, Gods and Demons" (perhaps the most commercial of them all) and a clever piece (that's the bese adjective) called "Machu Picchu."

**MUSICALLY, IT WAS** an afternoon to remember. On the more commercial side of the ledger — this for club owners wherever they are — is the fact that McIntosh also demonstrated a decided gift for witty and intelligent commentary on the chosen numbers, making for a very fluid, very infectious couple hours of entertainment.

Perhaps the whole affair was best summed up by John Ulrich, a pianist conceded by Columbus musicians to be among the best anywhere. John, whose terse comments invariably come without undue asparagus or emotion, said quite simply: "It's the best thing I've heard in 15 years."

John's older and certainly more experienced than this writer. For me, it's the best thing of its kind I've ever heard.





(Lantern Photo by Monique Quinioux)

The 21 members of the OSU Jazz Workshop were smiling victoriously last night at Port Columbus after returning from Miami, Florida. The Jazz aggregation edged out four other stage bands at the First Intercollegiate Music Festival this past weekend and received the Duke Ellington Award for the best college stage band in the country. Ladd McIntosh, the band's director, received the Stan Kenton Award for the best original composition, "Forever Lost in My Mind's Eye."



# OSU Jazz Band To Give Concert

By PHILIP KALBAN  
Lantern Staff Writer

The national champion Ohio State Jazz Workshop Band will present a concert in Mershon Auditorium at 3 p.m. Sunday.

The 20-piece band, led by Ladd McIntosh, won the Duke Ellington Award for the best college stage band in America at the Intercollegiate Music Festival in Miami Beach earlier this month.

Before earning the distinction, the group first had to win the regional jazz festival at Villanova College. The band played local engagements to earn the money to pay for the trip and lodging.

## 'Won Hands Down'

The highly acclaimed North Texas State University band also competed in the festival. The TSU is university-supported and is only one of six such jazz lab bands at the school.

The Ohio State group met the band from San Fernando Valley College in the finals and, according to McIntosh, "we won hands down. We had more fire and excitement than any other band."

He said the concerts in Miami Beach's Civic Auditorium drew 4500 people for the three nights.

McIntosh, a graduate student and teaching assistant in music, wrote all six of the compositions used in the competition. He won the Stan Kenton Award for the best original composition, his "Forever Lost in My Mind's Own Eye."

## Will Play at Expo '67

The band members will be paid recording scale for a record cut by Impulse Records, a division of ABC-Paramount, to be released in

July. They will also perform at Expo '67 in Montreal for a week this summer.

McIntosh said the group may go on a foreign tour for the State Department next year. Sero Shirts, sponsors of the festival, wants to send the band on a tour of the United States, he said.

The 20-piece band is larger than most big bands, which usually have about 16 men.

## Uses Five Trumpets

McIntosh uses five trumpets, two doubling on flugel horn, instead of the standard four, and four tenor trombones and a trombone, rather than the usual three or four man section.

He uses the typical five saxophones — two alto, two tenor and one baritone—but they are all called upon to play flute and clarinet and the baritone player must double on bass clarinet.

The rhythm section consists of piano, bass, guitar, drums and auxiliary percussion. McIntosh sometimes solos on alto or soprano sax while fronting the band.

Tickets are on sale at the Mershon box office for one dollar.

## OSU Awarded Education Grant

Ohio State will receive a \$76,847 federal grant for education studies.

The Center for Research and Leadership development in Vocational and Technical Education announced the grant from the Bureau of Research, U.S. Office of Education. The money will be used for four technical education institutes and a series of post-conference summary reports for a year.



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