

# The Current State Of College Jazz

## Collegiate Jazz Festival

University of Notre Dame,  
South Bend, Ind.

The music played by the 18 competing groups at the ninth annual Collegiate Jazz Festival, held March 3-4, ranged from excellent to mediocre. The nine small groups heard at the festival ran from highly professional to merely competent. The big bands were generally better; even so, there was more than a little sloppiness, bad intonation, and limping rhythm heard among them.

But if all the music played at CJF this year could be averaged out, the median quality would be somewhere near very good, much higher than it would have been, say, five years ago. And higher than any other collegiate competition.

The judges who decided which bands and groups were to compete in the finals—and of those, which were the best—were trumpeter Donald Byrd, pianist-composer Herbie Hancock, composers William Russo and Lalo Schifrin, Berklee School of Music administrator Robert Share, and this writer.

The choices were not always easy.

For example, among the big bands, six were considered for the finals, but the number had to be narrowed to three. Two of the bands were almost-unanimous choices: the University of Illinois Jazz Band, a mammoth-sized orchestra (at one point, it swelled to 25 pieces, including nine reeds) directed by John Garvey, and Indiana University's Jazz Ensemble I, a highly-charged band directed by Dave Baker. The judges then had to choose from the Michigan State University Jazz Ensemble, the Ohio State University Jazz Workshop, the University of Missouri in Kansas City Jazz Workshop, and the Washington University Concert Jazz Orchestra from St. Louis, Mo. The judges decided, perhaps not too wisely, on the Washington U. band.

Four combos were selected for the finals: the MIT Jazz Sextet from Cambridge, Mass.; 1/1=One, a piano-drums duo from Santa Rosa, Calif., Junior College; the Leon Schipper Quintet from the University of California in Berkeley; and the Indiana University Jazz Quintet.

The Washington U. band, depending almost wholly on compositions and arrangements by Oliver Nelson, who taught at the college last summer, tried hard but was somewhat below the quality of Indiana and Illinois, even though it had an outstanding soloist in tenor saxophonist Fred Washington.

The Illinois and Indiana bands were almost equal in excellence.

Baker, in his first year as head of Indiana's jazz department, has done a fine job of shaping his band into a hard-hitting, driving unit with exceptional soloists in the persons of altoist Jerry Green (also a skilled arranger) and trumpeter Randy Sandke. The rhythm section, however, was

not always together at the festival; the drummer tended to play too much, all but drowning out the bassist, who nonetheless made a valiant effort to hold things together when the going got rocky.

For the finals, Baker used only his own arrangements, which, in the end, worked against the band, since the scores had similarities to each other. Nevertheless, his writing on 4-5-6 (composed by Lanny Hartley), *The Professor*, and *Screamin' Meemies* (both composed by Baker) was



ASHLEY SIMMONS

Illinois at CJF

*The Salvation Army contingent marches in.*

thick-voiced, exciting, and obviously challenging to the players. And some of the ensemble passages rolled like a juggernaut.

Illinois, on the other hand, strove for variety—in composition, in orchestral textures and colors, and in presentation. The presentation got the band in trouble with the judges, though not with the large final-session audience. The last composition the band played—*They Just . . .* (as preceded by "Old soldiers never die")—called for a segment of the band, playing Salvation Army style, to march in from the back of the hall while the rest of the band played a fragmented section that slowly evaporated as the players, after pretending to continue to play, left the stage one by one, leaving the drummer alone, acting as if he were battling some unseen monster. It was a funny sight, but the judges had strong negative reactions to the theatricality of it all.

Before this display, however, the band performed imaginatively scored arrangements of *Love Walked In* and *Lady Bird*. The group showed good control of dynamics, and obviously much work had gone into achieving an uncommonly well-blended balance within and between sections.

The Illinois band, despite the exhibitionism, won the contest and a prize of \$500.

The most unusual small group was 1/1=One, which consisted of pianist Jack Tolson and drummer Mike Brandenburg. Tolson, a gifted musician, dominated the

performance, though some of the interaction between the two musicians was intense. His Cecil Taylorish explorations were almost always delightful. The control he had over his instrument and his material was impressive, particularly so when one considers that Tolson is in his very early 20s.

At the finals the duo played *Linear Expositions* and *Swan Lake Recapitulations*. Tolson's interpretation of the Tchaikowsky ballet music was deeply moving as the familiar passages became more fragmented, more distorted (in a truly artistic way), and filled with melancholy. Tolson won awards as the best pianist and as outstanding instrumentalist at the festival.

The MIT Sextet had great spirit. Evidently some thought had been given to creating a closely woven ensemble and to keeping the solos within the mood of the piece being played. For example, all soloists played lyrically on Miles Davis' *Eighty-One*, but they went "out" on Herb Pomeroy's *Evil Irving*, which had out-of-tempo sections and collectively improvised "free" passages. The horn men—trumpeter Sam Alongi, trombonist Richey Orr, and altoist Brage Golding—were stronger soloists than those in the rhythm section.

As its finals offering, the Indiana five-piecer played *Chelsea Bridge* and *All Blues*—the first sequeing into the second. Altoist Green was the main soloist on *Chelsea*. He played warmly and with control; the emotional content of his improvisations never overcame their order and form. Trumpeter Sandke did an excellent bit of playing on *All Blues*, flying fast and straight. Green again played with great heat on the second tune, but the drumming behind him, for all its urgency, was distracting.

Vibraharpist Schipper's quintet, from the San Francisco area, was cast in the mode of John Handy's group—closely knit, though loose, ensembles; long lyrical solos; and constant interplay among the musicians. And though the music became somewhat complex as the musicians interacted, it always was under control, stimulating and imaginative.

Besides the leader, the quintet is made up of reed man Bob Claire (who played alto, tenor, and flute almost equally well), guitarist Bob Strizich (a sensitive accompanist and economical soloist), bassist Peter Marshall (another sensitive accompanist), and drummer Tom Aubrey (the most tasteful and facile drummer at the festival). The group's performances—Sam Rivers' *Beatrice* and the leader's *105*—flowed easily, building in such a way that the whole performance had shape and was not just a string of solos.

The quintet easily won the small-group award: \$300.

The members also won several of the individual awards given at the competition: Schipper as best player of a "miscellaneous" instrument, Strizich and Aubrey

as top men on their instruments, and Claire as "most promising" reed man. Other individual awards went to trumpeter Sandke, altoist Green (he also won the arranger's award), and baritone saxophonist David Luell, all from the Indiana band; trombonist Dave Pavolka of the John Cascella Trio and One from Ball State University, Muncie, Ind.; tenor saxophonist Fred Washington of the Washington U. band; bassist John Hatton of the UMKC band; and composer Don Owens of the Illinois band for his *Collage*, which was played at the semifinals. "Most promising" awards were given to trumpeter Alongi of MIT and drummer Julio Coronado of the Northwestern University Stage Band.

All these soloists (plus some who didn't win) and most of the units speak well for the quality of jazz on campus. Yet college jazz, even as good as that heard at this festival, remains on the plateau it reached three or four years ago when it developed able soloists. It's a high plateau but not the highest.

The most pressing problem, aside from the obvious and understandable need for maturity, is one that has hampered young musicians for many years—rhythm, and most especially the welding of the rhythm section into a unit. Because the horn men appear to be well on their ways to conquering their major problems—intonation, phrasing, and attack in the sections, ideas and emotion in solos—the weakness of the rhythm sections are all the more noticeable.

In the small groups, the drummers almost invariably play too loud and too much, probably the result of coming under the spell of such masters as Elvin Jones but without comprehending the masters' taste, control, and *time*. The bassists mark the tempo, but little conviction or strength is forthcoming from them. The pianists usually are of little help; they sometimes give the impression that they are unaware of being part of the rhythm section.

In the big bands, rhythm-section playing demands different kinds of subtlety, strength, and time conception than does combo work. Not one of the big-band rhythm sections seemed aware of what Count Basie guitarist Freddie Green once called the "rhythmic wave," that is, the coming together of all the rhythm instruments to create one pulsing, living *sound* from which the rest of the band took its strength. The pulse should be there for the horns to bounce off of; it must be the constant, immovable yet supple. It should not be a case of the horns implying a tempo that the rhythm section makes explicit—but so it seems.

The college bands, perhaps because of misdirected directors, too often have drummers who evidently find it obligatory to catch every brass lick and fill every hole. Unfortunately, this conception of the drummer's function has resulted from a prevalent misinterpretation of what professional big-band drummers do. It may seem that Buddy Rich, Art Blakey (an extraordinary band drummer, though he's seldom heard as such), Louie Bellson, Mel Lewis, Jake Hanna, Sonny Payne, et al., are catching all the brass figures and closing gaps, but they do not do it

to the extent that the young drummers do—and they never do it at the expense of the "wave," the pulse.

Hopefully, now that other problems of college jazz are being worked out, more attention will be given to this very serious one.

—Don DeMicheal

### Intercollegiate Jazz Festival

Villanova University, Villanova, Pa.

This year's Villanova festival (the seventh) was the curtain-raiser for the Intercollegiate Music Festival, scheduled to consist of five regional rounds, climaxed by a grand finale when winners from the regionals compete in Miami Beach, Fla., in May.

Thus, participation was restricted to groups from the East, and the judges (altoist Phil Woods, trumpeter Clark Terry, educator-drummer Clem DeRosa, jazz sage John Hammond, and this writer) were to pick only the best big band, combo, and vocalist. Though there were no awards for outstanding individual musicians, the judges singled out several players for the quality of their work.

The emphasis was on big bands, of which 10 competed in the semifinals. There were also six combos and three vocalists.

The big-band winner was the Ohio State University Jazz Workshop Band, directed by composer-arranger and reed man Ladd McIntosh. The Mike Pedicin Jr. Quintet from the Philadelphia Musical Academy won the combo award, and singer Kim Parker took vocal honors.

The Ohio band was the most impressive group at the festival. It performed five excellent pieces (all written and arranged by McIntosh) with fire as well as precision, drive as well as looseness. The band was together from the first note and never faltered.

McIntosh is a gifted writer and an orchestrator with his own ideas. Using an instrumentation of five trumpets and flugelhorn, five trombones, five saxophones (all doubling clarinets and flutes), and three rhythm—piano, bass, drums—augmented by a guitar and a vibraharpist doubling miscellaneous percussion, he created a full spectrum of orchestral colors.

His use of clarinet solis was striking; he also employed such unusual combinations as three clarinets and two flutes. He made good use of the vibraharp in the ensemble and in guitar-vibes unisons. A variety of mutes were employed by the trumpet section, which was first-rate as were the trombones.

McIntosh's most interesting score was *Forever Lost in My Mind's Own Eye*; also excellent were *Machu-Picchu* (dedicated to Gerald Wilson) and *And So, We Swang*. His alto and soprano saxophone work demonstrated ample technique and good tone but tended toward virtuosic display (on *Swang* he sounded, at times, like Jimmy Dorsey in full flight). But as a writer, this 25-year-old is ready for the major leagues.

The Ohioans left their competition behind, but there were some impressive runners-up.

The Case Institute of Technology Concert Jazz Ensemble from Cleveland, Ohio, performed a single, ambitious composition

by Gerry Wondrak of Indiana University. The performance was highlighted by the beautiful alto saxophone playing (solo and lead) of Charley Barone, at 19 the most mature soloist heard at the festival.

An 11-piece ensemble from Duquesne University had interesting and unusual ideas about instrumentation and showcased a notable talent in composer-arranger, oboist, and baritone saxophonist Paul McCandless, whose *Mirage for Miles* was a surprisingly sophisticated blend of impressionism and "freedom."

Also worth singling out were the much improved MIT Concert Jazz Band, the swinging West Chester Criterions (who sorely missed their outstanding drummer of previous years), and the Peter Lewis Workshop Band from Philadelphia Musical Academy, a clean and extremely musical band.

The Pedicin quintet had no serious competition among combos. The rhythmic weakness (mainly the result of poor drumming) that marred most of the big bands was even more noticeable among the combos.

The Pedicin group had no such problems, having the most swinging and best-integrated rhythm section of the festival (pianist Steve Friedberg, bassist Ron Gilotti, drummer James Paxson). The horn men, trumpeter Steve Weiner and tenor and soprano saxophonist Pedicin, also had more drive and swing than the competition.

Pedicin came on strong, with a big sound and no lack of confidence. Weiner, who showed appropriate touches of Clifford Brown on *Tiny Capers*, had good chops, fine tone and control, and tasteful ideas. Friedberg's *The Prophet* was a good blowing line. This group has an idea what jazz is about.

The runners-up were a quintet from the West Chester big band, led, like its sire, by the accomplished trumpeter Jeff Stout. It was a group with a penchant for happy music in a Terry-Brookmeyer vein, but tenseness and somewhat erratic rhythm support marred a potentially fine performance.

The third semifinalist was flugelhornist Bruce Cameron's quintet, which was closest to avant-garde jazz at the festival. The music was clean and pleasant, and pianist Steve Robbins and bassist Rich Levine played exceptionally well, but the over-all effect was a bit effete and self-conscious.

The winsome Miss Parker was a bit too ambitious in choice of material (Miles Davis' *All Blues* is not an easy vocal line) and evidenced intonation problems that need much homework. On the other hand, she has a pleasing voice, relaxed stage presence, and lots of charm. The two other singers, both male, were less jazz-oriented, though Harry Gieg's *Whisper Not* was perhaps the best single vocal performance.

Honorable mention went to trumpeter Stout, trumpeter Sam Alongi of MIT (who played a sterling solo), altoist Barone, oboist McCandless, and bassist Pete Markis of Duquesne. A pre-festival high school big band competition was won by the Pennsbury, Pa., High School ensemble, which was better than some of the college groups.

—Dan Morgenstern

# CAUGHT IN THE ACT

## Intercollegiate Music Festival

Municipal Auditorium, Miami Beach

One of the oddities of the first Intercollegiate Music Festival, held May 4-6, was that it was the culmination of five regional collegiate jazz festivals. Somewhere en route to Miami Beach the word "jazz" got lost at the request of some of the sponsors (among whom were TWA, Sero Shirts, and the City of Miami Beach). However, what had been "jazz" at the Villanova Intercollegiate Jazz Festival, the Mobile Jazz Festival, the Little Rock Jazz Festival, the Intermountain (Salt Lake City) Jazz Festival, and the Cerritos College Jazz Festival in Norwalk, Calif., turned out to be the same jazz at Miami Beach even though it was generalized as "music."

The five bands and six combos that survived the five regional tests (there was one extra combo because the Mitch Farber Duo of the University of Miami and the Lou Marini Quintet of North Texas State University tied at Mobile) indicated that the level of collegiate jazz performance is getting extremely high. Polish and precision in a big band is no longer unusual, and an accomplished soloist in a combo no longer startles a listener.

The judging seemed to reflect this development. A mere mastery of mechanics, which in past college festivals might have been enough to distinguish a group, did

State Studio Band, directed by Bob Delwarte, and the Ohio State University Jazz Workshop Band, under Ladd McIntosh. The Ohio State band eventually took the Duke Ellington Award as the best big band.

Both finalist bands depended entirely on student originals, compositions which showed that student writing is getting away from the Count Basie and Stan Kenton stereotypes that had been emphasized in earlier years of the stage-band movements. Though Kenton's influence hangs on, Terry Jones, Gene Siegel, and John Newsome of San Fernando Valley State, and Ladd McIntosh, who wrote all the Ohio State book, gave constant evidence of a probing exploration of fresh directions, fresh voicings, and fresh thinking. Both bands have dropped piano and, instead, use electric guitar, which opens possibilities of rhythm, solo, and ensemble coloration. John Morrell, San Fernando Valley State's guitarist, was particularly effective in establishing an organlike quality in some ensemble passages.

McIntosh has come a long way during the several years that his work has been heard at college jazz festivals. He uses the virtuosity of his reed men (who, in common with the other reed sections heard in Miami Beach, now triple as a matter of course—flutes are used as often as saxophones) with confidence and imagi-

for Keito by pianist Dennis Kalfas, won honorable mention). There were touches of a Lennie Tristano sound in some of the San Francisco quintet's two-saxophone passages, a good sense of group dynamics, excellent drumming by Bill Weichart (who was chosen best drummer at the festival), and an over-all feeling of variety engendered not only by the use of varying tempos and voicings but by Kalfas' brief use of a Pakistani flute and his equally brief dive into the piano strings.

The third competitive category, vocalists, was relatively unrewarding. It will be dropped at next year's festival and replaced by a category for vocal groups.

Winner of the Tony Bennett Award as the best vocalist was Joe DeVito of Rider College, Trenton, N. J., who revealed some potential as a pop-jazz performer, although, like the other singers, he was not on a level with the instrumentalists at the festival. The most interesting aspects of DeVito's performance were the original songs and arrangements by his pianist, Kirk Nurock, a Juilliard student who showed a promising flair as a songwriter, particularly in a lilting bit that made an effective opener for DeVito, *A Joyful Noise*.

In addition to the major awards, individual instrumentalists chosen for \$200 scholarships to the Berklee School in Boston were Gary Barone, trumpet, San Fernando Valley State Studio Band; Gary Campbell, tenor saxophone, the Mitch Farber Duo, University of Miami; Bruce Fowler, trombone, the Mike Johnson Octet, University of Utah; Jerry Green, alto saxophone, Indiana University; Lou Marini, soprano and tenor saxophones, North Texas State University; John Monaghan, bass, North Texas State Lab Band; Bill Weichart, drums, San Francisco State College Quintet; and Arno Marsh, tenor saxophone, University of Nevada Stage Band. (Marsh, who was featured with Woody Herman in the early '50s and has been playing for more than 20 years, recently decided to complete his education at Nevada.)

Other band and combo entrants were the Modern Jazz Ensemble of Milliken University, directed by Roger Schueler, and the Mike Pedicin Jr. Quintet of the Philadelphia Musical Academy. The other singers were Joe Restivo, Bradley University; Cheryl Olson, Brigham Young University; Kim Parker, Hofstra University; and Paul Walberg, University of Southern California.

The Intercollegiate Music Festival's first Hall of Fame Award was presented to Stan Kenton "for the work he has done in furthering the creative spirit in music."

Judges were Gary McFarland, Oliver Nelson, Phil Woods, the Rev. Norman J. O'Connor, and Robert Share. Willis Conover, Alan Rock, and Chuck Zink served as emcees.

The festival was taped by the Voice of America and by the American Broadcasting Company for radio and television. The final night was recorded by Impulse records.

The total attendance for the three nights was 3,900. —John S. Wilson



OHIO STATE UNIVERSITY BAND: Top big band.

BRIAN MC NAMARA

not suffice in this instance. Originality and creativity, combined with a high performance level, were present in sufficient quantities to swing the emphasis to these aspects.

One consequence of this new balance between polish and originality was what must have seemed a shocker to some followers of college jazz: the vaunted North Texas State Lab Band did not even get into the finals. In the preliminaries, director Leon Breeden's group ripped through arrangements by Don Sebeskey, Bob Florence, Billy Harper, and Bill Stapleton that showed off the band's clean, precise ensembles (and, aside from reed man Lou Marini, its lack of solo strength), but the two bands the judges chose for the finals were the San Fernando Valley

nation, alone and in voicings with elements of the brass. There was a constant excitement of discovery in McIntosh's writing, an excitement that was conveyed by the band in performance. His *Forever Lost in My Mind's Own Eye*, an imaginative and climactically, guttily driving piece, won the Stan Kenton Award as best composition.

In the choice of combos, an able but relatively straight-forward blowing group, the Jerry Greene Quintet of Indiana University (alto, trumpet, piano, bass, drums) lost out in the finals for the John Coltrane Combo Award to the San Francisco State College Quintet (tenor, alto doubling flute, piano, bass, drums), which, like the big-band finalists, devoted itself to originals from the group (one of which, *Charisma*

choruses. Ernie Caceres on baritone sax is holding a powwow in the low register and stretching out. Bassist Jack Lesberg plays. George gets off a beautiful piano chorus on *If I Had You*. He only plays one chorus, but it is going great. McGarity really plays with marvelous control.

Caceres puts some nice chord combinations together—good spacing. (Those spaces make a lot of difference. Sometimes silence is golden.) Emilio Caceres, jazz fiddler and brother of Ernie, plays just fine—most men his age are probably in a rocking chair (if they can rock at all).

Tate is featured on an old Lester Young tune, *Lester Leaps In*, and Buddy leaps out in his own (out of Pres) personal style—jabbing, punctuating, swinging.

McGarity, incidently, paid tribute to one of the greatest musician-singers ever to come out of Texas—the late Jack Teagarden—with *Stars Fell on Alabama*, a silky, velvet-toned, feelingful instrumentalist.

George plays a frolicking *Honeysuckle Rose*—gives it the smooth, red-carpet treatment.

Braff's *I Can't Give You Anything but Love* is real authentic Louis Armstrong type roots—feeling. Cracks 'em up with that crackling rich trumpet sound.

On the slow blues they sound like a soulful New Orleans going-away party, a r-e-a-l funeral in slow four. Don Lamond is beating the drum—a really chic, hip drummer when the time calls for it. On

*Just You, Just Me* Don plays very fashionable, in and out style, era to era. They all played great on this one. Oooh, but that funeral march—whew!

After the intermission of the last day's last program, guitarist Charlie (*One-Note Samba*) Byrd and his two-man battery (all dressed in natty grey ensembles, quiet and elegant and quite Brazilian-like) open with a composition (unannounced) in 10/4 for the most part. Hand vibrato used here and very simple chord progression. An odd rhythm pattern is used on *Pretty Butterfly*. I never did quite get the count as to meter but the audience seemed to like it So . . . ?

A tune by the late Django Reinhardt, *Nuages*, brings big applause. *Travelin' Man* is a real western type of hip hoedown—roll around the barrel, square-dance melody. On the second chorus Charlie hits some leather—ultra-mod for a chorus or so. Then he goes back to melody with an ending reminiscent of W. Lee O'Daniel's (former governor of Texas) Dough Boys in the early 1940s. Yeah!

*If I Were a Rich Man* is done as a Latin melody with Afro-rhythms. (It's got that psychedelic, India, B. B. King type of thing. Now that must be ESP. Oh, yeah, it's also got some of that bugaloo thing.) I was impressed by the bull-fight ending—like the gallant matador.

*Manha de Carnaval* is frolicking and basking in the Brazilian-Texas sun. I have a special affection for this music—seems to be the music of many languages—internationale.

Teddy Wilson begins with *Stompin' at the Savoy*, one of his solo excursions I've heard him play many times. Teddy is an Austin, Texas, alumni of the same high school I went to, and we had the same piano teacher, Mrs. Clara Brown.

*Undecided* is next—fast, light, and tasty. It isn't necessary to say a lot about a great pianist, and furthermore, I was fatigued. Some of the sets were really long.

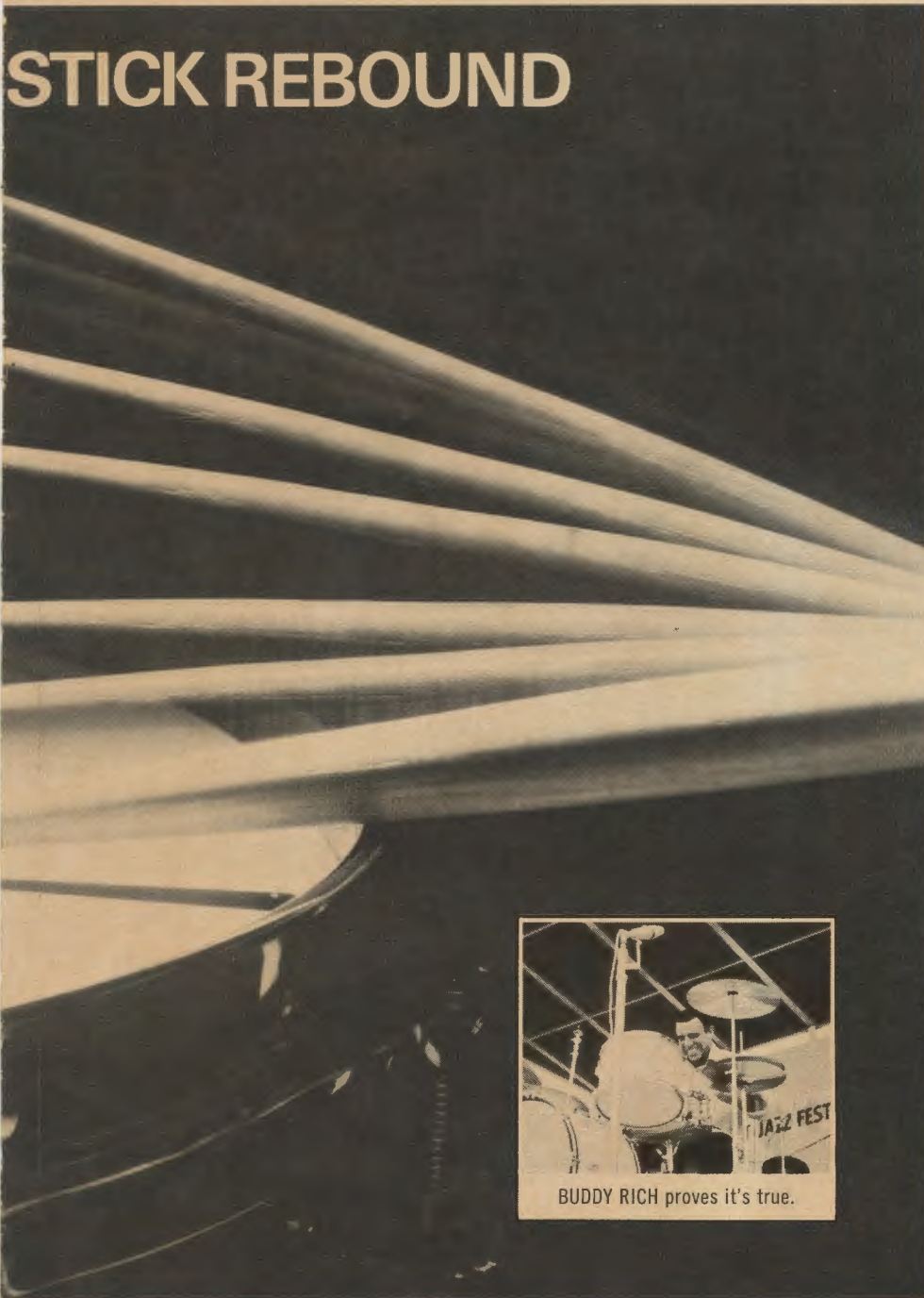
Tenor saxophonist Illinois Jacquet comes on with *On a Clear Day*, followed by *Ghost of a Chance* with lush organ accompaniment by Milt Buckner.

Then Jacquet is joined by Cobb and Tate for that famous (once famous) *Flying Home*. Jacquet first, then Cobb . . . clean-up spot for Buddy. Clean-up spot can be a hot spot, fun spot, cold spot in a competitive "play ball" type of atmosphere like this, as everything is, already revved up.

After about 30 minutes of taking turns soloing, building, and soloing, they receive the only standing ovation of the three-day festivities, which leaves an exhausted house for Art Blakey and his group (Bill Hardman, trumpet; Joe Henderson, tenor; McCoy Tyner, piano; Junior Booth, bass). All play excellently, but the previous sets were so long they made me think about getting the hook.

There was a huge "Welcome Mr. Gillespie" sign at the Downtowner Motor Inn that should be seen for quite some distance. We all know how great Diz is—he truly is. Hope to play my way to that tremendous level or even write my way one day. Thanks to everyone.

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COLUMBUS DISPATCH

### Jazz Workshop Places First, Eyes Montreal

The OSU Jazz Workshop took first place in the Big Band Category at the recent Villanova Jazz Festival.

Ladd McIntosh, leader, composer-arranger, copyist, and Dave Haldeman, president and business manager, and 20 musicians from the Ohio State University School of Music will travel to Miami Beach to compete in the national finals, the Intercollegiate Music Festival, May 4-6.

First prize on the national level is a week's appearance level is a week's appearance summer and a recording contract with ABC Paramount and Impulse Records.

WED. FEB 15, 1967



(Lantern Photo by Fred Leeder)

The Ohio State University's Jazz Workshop performed before a near capacity crowd in the Conference Theater of the Ohio Union last night.

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Date: APR 30 1967

COLUMBUS DISPATCH

NEWS AND INFORMATION SERVICE  
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Date: MAY 2 1967

COLUMBUS DISPATCH

### Jazz Workshop Plans Send-Off For Wednesday

The OSU Jazz Workshop from the School of Music at The Ohio State University will give a "send-off" concert Wednesday afternoon at 1 o'clock in Hughes Auditorium.

Ladd McIntosh, director and composer-arranger, and Dave Haldeman, president and business manager, and the 20 other musicians from the School of Music, will then travel to Miami Beach, Fla., to compete in the Intercollegiate Music Festival, May 4-6.

Among the selections to be performed are "the Jazzers," "Machu Picchu," "Cibola," "Forever Lost in My Mind's Own Eye," "The Naz," "You

### Workshop Band In Music Fest

The Ohio State University Jazz Workshop Big Band will compete with collegiate bands from four other schools for the national music championship at the Intercollegiate Music Festival in Miami Beach on May 4-6.

The festival brings together the winners of five regional competitions. Ohio State

won the Villanova Intercollegiate Jazz Festival and the right to meet Millikin University, North Texas State University, the University of Nevada and San Fernando Valley State College for the national title.

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# Jazz Workshop Wins at Festival

Last Saturday the OSU Jazz Workshop won the best big band category at the Villanova University Intercollegiate Jazz Festival. The Workshop outplayed six other bands in the category.

The win at Villanova allows the group to journey to Miami Beach in May to compete in the National Intercollegiate Jazz Finals. The Workshop will compete with other bands from colleges across the country.

According to president Dave Haldeman, the 21 members of the Jazz Workshop earned the money necessary for the Villanova trip through concert appearances. Locally, they appear Wednesdays.

The group has presented concerts in the Ohio Union. They can be heard Wednesday evenings at the Travel Agency, a local night spot.

Ladd McIntosh, a graduate student in music, wrote and

arranged all the music used by the Workshop at Villanova. The five works performed were: "Machu Picchu," "Cibola," "You Turn Me On Sump'n Fierce," "Forever Lost In My Mind's Eye," and "And So We Sway."

Membership in the workshop is open to all Ohio State students. Instruments in the band include saxophone, trombone, trumpet, piano, bass, and drums. Tryouts are held every fall.

— BE

**Don't A**

**Actio**

Marvin's Men's

## OSU Jazz Workshop Winner

The OSU Jazz Workshop, from the School of Music at Ohio State, last Saturday took first place in the Big Band Category at the Villanova Jazz Festival, Villanova University in Philadelphia.

Ladd McIntosh, leader, composer-arranger, copyist, and Dave Haldeman, president and business manager, plus the other 20 musicians from the OSU School of Music will now travel to compete in the national finals, the Intercollegiate Music Festival, Inc., at Miami Beach. The all-expenses-paid trip will be May 4 to May 6.

First prize on the national level is a week's appearance at Expo '67 in Montreal this summer and a recording contract with ABC Paramount and Impulse Records.