



IN THE MOOD

DECEMBER 2012

The Olney Big Band
NEWSLETTER

Volume 7, Number 4

Dear Readers:

Your OBB has had a marvelous time during this 10th anniversary year!

We've enjoyed seeing many of you, our dear friends and audience members. Your presence at our performances means everything to us.

Dr. Rip Rice, our leader, has been the band's heart and soul. He shaped us from amateurs to a polished group that has played Blues Alley and Montreux, Switzerland, as well as our beloved Montgomery County.

Next year is around the corner – as always, we'll be playing more wonderful jazz and big band music, and hope we'll be doing that with you!

- ITM Editor



www.olneybigband.org

Quarter Notes A Barry, Barry Good Reuben

Dr. Rip Rice - Band Leader, Olney Big Band

Elsewhere in this issue of *In the Mood*, we honor one of the band's most important supporters: Barry Schwartz, the former proprietor of B.J. Pumpnickel's deli-restaurant in Olney.

Barry made it possible for the Olney Jazz Troupe (our name at the time) to play at his Second Sunday brunches at the Sandy Spring Firehouse ballroom. In 2003, this was a new way to use the beautiful ballroom for the community; provide good food at a low price, a dance floor, a big band, and everyone was invited. In this issue you'll read about how the band got involved, an interview with Barry, and some reminiscences from present and former band members about those happy Sundays.

I'd like to offer my own story about what kind of a guy Barry was and is. In early 2005, I had spent a couple of months in the hospital and later in the Brooke Grove Nursing and Rehab Center. When I finally came home, I was provided with home care by nurses and therapists. A nurse named Paula interviewed me and set up my subsequent care. My wife and I recognized Paula as Barry's wife, because she always helped out at the Sunday Brunches. What we didn't know was that Paula also is a wonderful nurse.

After we got through our first discussion, I asked "How soon can I go to Pumpnickel's for a Reuben sandwich?" Paula responded, "A couple of weeks, maybe, depending on how well the therapy goes."

That was a bit discouraging, but I still was very happy to be home and so I mentally started adjusting to the 2-3 weeks of therapy before paying a visit to Pumpnickel's.

About an hour later our doorbell rang. There stood Barry Schwartz himself, holding a large bag with two huge and hot Reuben sandwiches in it, replete with cole slaw and his perfect French fries. "Welcome home" he said, grinning. He gave me a hug, said something about my being missed at the Sunday brunches, and took off.

What a guy !!! What a Reuben !!!

I miss you both, Barry !! ☐



How The Firehouse Brunches GAVE US OUR START

by DAVE SCHUMER

Back in 2003, a sax quartet rehearsed at my home every Sunday morning. Sue Vazakas, who plays tenor sax in OBB and is the editor of *In the Mood*, was part of that group. One day she handed me an article from the *Olney Gazette* concerning a new brunch that was going to be offered each month by Barry Schwartz, owner of B&J Pumpnickel's Restaurant in Olney's Town Center. Sue suggested that I find out whether they were interested in having a sax quartet play there during the brunch as entertainment for the patrons.

At the time I thought to myself that this might be a good opportunity not for our sax quartet but for the (at that time) Olney Jazz Troupe. My thinking was that not only could we fit in another (much-needed) rehearsal, as we only rehearsed twice monthly in those days, but it would give the band some exposure. So one Sunday, I visited the ballroom and enjoyed the brunch while I observed the operation. My impression was that Barry had a huge variety of food but not many customers. At \$10 a head, I thought people were missing out on a really good deal -- this might be a win-win situation for both Barry and our band if we could draw in more customers.

In a gruff voice Barry told me, "If you want to play for free, that's fine."



Our Buddy Barry receives an award from the band during our last Sunday brunch

The following week, I visited Pumpnickel's and introduced myself to Barry. I told him I was a friend of Rip Rice's, who was a loyal Pumpnickel's customer and the band's director. I discussed the band and the kind of music we played, and asked him what he thought about the band performing at his monthly brunches. Remember, I had never met this guy before. In a gruff voice Barry told me, "If you want to play for free, that's fine." He probably thought either that we were out of our minds, or that we were so bad that we had to beg for a place to play for an audience. That second option was pretty close to the truth -- the band was only in its second year and really not very good.

At the first brunch, Barry, always the excellent host, told the band members to help ourselves to the food. BIG mistake -- we descended on the buffet like locusts. Back and forth went some of the guys, joyously stuffing their faces. I saw Barry's eyes widen and could imagine him thinking, "I've created a monster."

The audience was sparse that day. But as the word got around and we

advertised on our website, the crowd grew and dancers came. I don't know whether Barry ever made a profit on those brunches; he just enjoyed the people and the band, even though we ate most of the food!

By the way, it was Barry who suggested that we change the name of the band to Olney Big Band; he thought Olney Jazz Troupe sounded more like we only played jazz and not dance music. He also arranged for us to use the firehouse for our Monday night rehearsals, which was wonderful for us -- lots of room, and a big step up from the trailer outside of the Sandy Spring Friends School, which we greatly appreciated but was a bit cramped (and surrounded by mud when it rained). It was a sad occasion for us and for the whole town when the firehouse decided not to renew his lease and the brunches came to an end.

Today, many of the people who were in attendance at those events are still fans of OBB. Thank you, Barry Schwartz!! □

Interview with Barry Schwartz

“In Olney, All the People Work Together”

Everyone in Olney knows Barry Schwartz, owner of the former B&J Pumpnickel's restaurant, philanthropist, and beloved town citizen. Recently, Barry Schwartz kindly chatted with us about his popular Second Sunday brunches at the Sandy Spring Firehouse ballroom, which were held 2003-2007.

OBB Barry, we all know that you are a very staunch supporter of the Olney Community. But was there any other particular reason at the beginning for you to support the Olney Big Band in the ways that you did (a venue to play concerts, free brunches for the band, a place to rehearse, and even some cash donations on those occasions when your break-even point apparently was exceeded)?

Barry: I just felt that Olney was my town -- I loved Olney and still do. I think that's what fostered the brunches -- my love for the town. We raised a lot of money for a lot of things -- for the hospital, for anybody who came to me. After the Oklahoma bombing [1995], the St. Andrew's church came to me: one of the agents who had been killed was from Rockville. They asked if I'd donate some food for the funeral. I said no; instead I'd take care of the whole thing. We fed 500 people that day. B'nai Shalom, different churches and synagogues, anyone who came to us -- we were always there to help, because it was the right thing to do. And the band fell into that category. "Town" doesn't mean anything without the people, and I've never seen a town where the people all work together like Olney. And you have to give back.

OBB: Do you remember any of the comments about the band along the way? (You can be honest; we weren't always this good!)

Barry: I'll never forget the day I went up to [Dr. Rip Rice, the band's leader] and said "Gosh, what an improvement." It was terrific how far you had come. Listening to the same songs a few months prior to that day really shows that practice makes perfect. I was honest enough, when it wasn't good, to say "Boy, do you guys got a long way to go." But the customers had everything good to say; there was nothing bad ever said about the band.

But I *knew* it would come. Dave [Schumer, the band's manager], and Rip, and Sue [Vazakas, *ITM* editor] with your positive attitude. I never heard any grumbling from band members at all. The band was positive and that's what made you so good. That and good old practice.

OBB: What were some of your favorite songs?

Barry: I'm a big band buff. The one with the drums [*Sing, Sing, Sing*] -- yeah, I love that one. I grew up with that music. And it was always very evident that you were having a good time. Happiness and fun.

OBB: What do you remember about some of the band members?

Barry: The little boy that used to eat like a horse [Alexander Leishman]! I just didn't know where he was putting it all! He was absolutely fantastic as far as the food. The older man who played the trumpet [Bob Redding] -- he was a food hound also. They loved to eat. That really did my heart good, I love feeding people. And before you guys would break to

come and eat, I'd say "Look out, here comes the band!"

OBB: Did you get a chance to watch the dancers?

Barry: Absolutely, and I was very jealous. That one couple [Dancin' Dave and Eileen] was out there for every dance. I don't know where they got the stamina and the drive to do that. And the dancing attracted a lot of people who normally wouldn't come to something like that -- the combination of the food and the music was terrific. It was a lot of fun.

OBB: How's your grandson, the boy who would come along to help his mother take tickets?

Barry: You wouldn't believe -- he's 6'5' now! I tell him if he doesn't get a haircut, we're going to turn him upside down and scrub the pots with him. We have a new granddaughter, too -- she's the apple of my eye. I wish we were still doing the Sunday brunches because she loves to dance.

OBB: Barry, is there anything else you'd like to say to our readers?

Barry: If I had it to do over, I'd do it again without any hesitation. At the drop of a hat. □



Barry Schwartz at B.J. Pumpnickel's

Sunday Brunch Reminiscences

From 2003–2007, the (at that time) Olney Jazz Troupe was privileged to provide music for the dining and especially dancing enjoyment of the people who came to Second Sunday Brunch at the Sandy Spring Ballroom. Here are some of our memories:

The happiness is what stays with me. The families sitting at the round tables talking and eating; the little kids running around on the dance floor; people of all ages dancing and laughing; the band playing; our vocalists charming the crowd; the lines of people looking intently at each tray of French toast, eggs, chicken, pasta, and all of the other choices as they filed through the buffet; and those incredible dancers doing amazing moves on the floor to the delight of all of us. Those brunches were precious to me, and to my mum and husband and brother, too, who joined us for the beautiful Mother's Day brunches. (And remember "Yummy, yummy, in the tummy!"? We love you, Barry!)

During those years, the band had many dedicated regular players and substitutes who contributed to our performances at the Ballroom and elsewhere. Thank you to Merle Biggin, Brian Damron, Walt Frasier, Bill and Eleanor Hetrick, Glenn Ochsenreiter, Betsy Roush, Jill Sandler, Jeff Summers, and the many others who made music with us during the past decade, and especially our founder, former bass player Tom Harwick.

Sue Vazakas, Tenor Sax

I have so many memories about the OBB Sunday brunches at the firehouse. The band had rough edges but Barry gave us a great chance to play in public. This enabled the band to develop a following. One of the memories that sticks out in my mind is what a boost it was for Dancin' Dave and the other swing dancers to dance with the band's music. They were on fire! It was also fun to have one-liners going back and forth between Barry and the band. On the downside, I cringe when I think about the old stock arrangements we played at times back then. Happily, over time the band improved and so did the quality of the arrangements we played.

*Roger Aldridge,
former Lead Tenor Sax*

During the Sunday Brunches at the Sandy Spring ballroom I remember Barry Schwartz hawking his wares by yelling, 'Yummy yummy in your tummy!' I also remember trying to join the band as a bass player and being hired as a guitar player, even though I had no hope of playing the guitar parts. That required learning Freddie Green guitar skills in quite a hurry, skills that I use to this day. Hope it wasn't too obvious to start with that I couldn't play my part!

Murray Green told me he wanted to join as a tenor sax player and Rip hired him as an alto sax player. Rip liked to take us out of our comfort zone, and if we endured, our comfort zone increased quite a lot. With Rip's gentle and loving guidance we 20 musicians went from being strangers to being a cohesive musical unit.

Long live Rip Rice!

*Jay McRoberts II, former Guitar and
occasional Bass player*

When the band descended on the buffet, Barry always said about Alexander [Leishman] "oh no, don't let the kid take too much food!" Alexander always filled his plate to overflowing. He was a growing boy!

The last dance was always *Sing, Sing, Sing* and the crowd would circle the floor for a "dance off" (there's probably some term Rip has for it). The dancers would bring out their best moves. I made a point of memorizing *Sing, Sing, Sing* so that I could watch them.

Many dancers would show up in brightly colored period clothes – zoot suits and skirts that twirled beautifully.

Chris Koepke, Trombone

I enjoyed watching everyone dance and sing along with the songs we were playing. It was especially touching to see the faces of the people reminiscing about the past when they heard our music.

I couldn't think of a better guy than Rip to lead the group for these events and I know the crowd loved him as much as they loved the music.

Of course when we were near the end of our first set, I couldn't stop thinking about all the great food I was about to eat. Barry was a great caterer and I had no shame in demonstrating how much I enjoyed eating his food.

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Playing in the band for the Sunday brunches was always a good time!

*Alexander Leishman,
former Trombone*

What I mainly recall is the good feeling of noticing many families at the Oak Room Brunch, represented by three generations (including my mother-in-law and two young-adult kids), all enjoying the quality comfort food of the Sunday Brunch while listening to live big band music performed by relatives or old friends. It was a great way for the senior generation to relive old memories while the very young discovered or enhanced their appreciation for this style of music, hopefully creating some fond memories of their own.

Rich Sonnenschein, Trumpet

If it wasn't for the Sunday Brunches, I would never have met and eventually joined the wonderfulness that is the Olney Big Band. My wife coerced me into attending a brunch, and once there, she saw how much I loved the band. So, she contacted Rip through a mutual acquaintance and set me up with an audition. The rest is history.

The thing that impressed me most about the brunch was the dancing. Man, that floor was always jumping, and did my wife LOVE IT! From the moment she arrived to the last note, she could be found on that dance floor. However, she wouldn't make it to the floor without first stopping by to get a world-class greeting from Barry. Good times.

Brad Bawek, Boy Singer

Our Sunday Brunch Dancers



Basie's Amazing Sidemen

by DR. SUE VAZAKAS

In the previous issue of *In the Mood*, we discussed William "Count" Basie and his extraordinary career. But Basie's bands had some remarkable musicians over the years. Some names are familiar – tenor sax player Lester Young (known among his sax-playing admirers as "the Prez"), for example. Others may not be household names, but all made their own unique contributions to the marvelous Basie sound.

In *Count Basie and His Orchestra: Its Music and Its Musicians*, author Raymond Horricks discusses virtually every musician who ever played for or worked with Basie. The table of contents lists the "old" Basie band and the "new" Basie band. What did that mean?

Every Day (I Have the Blues) landed in the Top Five of the R&B charts and the Grammy Hall of Fame.

The big band era began waning in the 1940s. Bands handled this development in different ways, and the way Basie handled it was to cut down his "old" band to an eight-piece group for a while. But as of 1950, Basie was back to having a full-size big band. In this "new" band, soloists were less prominent, although it did boast some major jazz musicians. And in 1954, Joe Williams became the band's full time male vocalist. During the next year, the *Count Basie Swings – Joe Williams Sings* album was a giant hit; Joe's *Every*



Henry Coker, Benny Powell, Bill Hughes, Bill Graham, Wendell Culley, Eddie Jones, Count Basie, Joe Williams, Frank Foster, Freddie Green, at the Geneva train station while touring Switzerland in 1956 (photo by crownpeller)

Day (I Have the Blues) landed in the Top Five of the R&B charts and the Grammy Hall of Fame.

But this band now depended more on arrangers for its basic style. Important among those arrangers were saxophonist Frank Foster (*Shiny Stockings*) and especially Neal Hefti (*Li'l Darlin'*; see the story about Hefti elsewhere in this issue).

The principal sidemen of the old (1936-1950) Basie band were trumpets Buck Clayton and Harry "Sweets" Edison, trombone Dicky Wells, tenor saxes Lester Young and Herschel Evans, guitar Freddie Green, bass Walter Page, drummer Jo Jones, and singer Jimmy Rushing. Additional musicians in this group included the remarkable Clark Terry, among many others.

Principal sidemen of the new (1950+) Basie band were trumpets Reunald Jones, Joe Newman, and Thad Jones; trombone Henry Coker; lead alto sax Marshall Royal; tenor

saxes Frank Wess and Frank Foster; singer Joe Williams, and arrangers Ernest Wilkins (who also played alto sax) and Neal Hefti (trumpet).

Here are the stories of just three of the many extraordinary musicians from Basie's bands:

Frank Foster (Tenor Sax)

After Basie left us in 1984, saxophonist and composer Frank Foster followed trumpeter Thad Jones as the leader of the Basie band. He led until 1995, winning two Grammy Awards during that time. He wrote the band's hit *Shiny Stockings*, and his many compositions and arrangements include material for Frank Sinatra and Sarah Vaughan.

Jazz big bands caught Foster's attention when he was just 12 years old. His first instrument was clarinet, but at age 13 he took up the sax. He played in a dance band at Wilberforce University and

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went on to join Basie's band in 1953.

During his 11-year tenure with Basie, Foster played tenor sax and other woodwinds as well as composing and arranging many well-known charts including *Down for the Count* and *Back to the Apple*.

Foster also led his own big band, Frank Foster's Loud Minority, in addition to playing as a sideman in drummer Elvin Jones' combo and co-leading a quintet with a fellow Basie veteran, saxophonist/flutist Frank Wess.

Foster also served as a musical consultant in the New York City public schools and taught at Queens College and the State University of New York at Buffalo. For the 1980 winter Olympics he was commissioned to write a piece for jazz orchestra; it was called *Lake Placid Suite*. He was recognized in 2002 by the National Endowment for the Arts as a Jazz Master, the nation's highest jazz honor.

Benny Powell (Trombone)

Benny Powell was a native of New Orleans and had a varied career that ranged from Lionel Hampton's big band in the late 1940s to modern jazz with pianist Randy Weston and his African Rhythms ensemble for the last quarter-century, as well as a steady gig in "The Merv Griffin Show" band.

The first instrument that Powell picked up was a parade drum. His mother, who worked as a maid in the French Quarter, played the piano. She encouraged his interest in the trombone, and he had his first professional band gig as a trombonist. "The thing I most

love about it is how expressive it is," Powell said in an interview with the *New Orleans Times-Picayune* in 2001. "It's like a voice. It can go from a whisper to a roar."

From 1951 to 1963, he recorded and toured with Basie's band; one of his personal highlights was playing at President Kennedy's inauguration in 1961.

In 1963 Powell left the Basie band to lead his own ensemble, and also recorded with the Thad Jones (another Basie veteran)/Mel Lewis Jazz Orchestra.

The gig with Merv Griffin's TV talk show lasted through most of the 1970s, but he occasionally rejoined the Basie band, including the brief *April in Paris* scene in Mel Brooks' 1974 comedy movie *Blazing Saddles*. In later years, in addition to playing, Powell also taught at the New School for Social Research in New York.

Bill Hughes (Drums)

Hired by William "Count" Basie himself, William Henry Hughes first joined the Orchestra in 1953 and devoted nearly his entire career to the band. He studied pharmacy at Howard University, where he was a member of the Howard Swingmasters. The Swingmasters were important in the history of the acceptance of jazz performance and scholarship at historic black colleges and universities. Swingmaster colleagues included saxophonist/flutist Frank Wess and bassist Eddie Jones. With Basie, Hughes toured the world and played on 15 of the 17 Grammy-winning Count Basie Orchestra recordings.

In addition to his many Basie credits, including several royal command performances, he recorded and performed with many of the great vocalists in jazz. They include Tony Bennett, Rosemary Clooney, Nat

Mackrel would become the youngest member of the orchestra and the last drummer to be hired by Mr. Basie personally.

"King" Cole, Sammy Davis, Jr., Billy Eckstine, Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Joe Williams.

Hughes remained with the band until 1987 when he launched his solo career and became the drummer of choice for many large ensembles including the American Jazz Orchestra, the Buck Clayton Swing Band, the Vanguard Jazz Orchestra, the Dizzy Gillespie All-Star Big Band, and his own ensemble, the Manhattan Symphony Jazz Orchestra.


Hughes took over as leader of the Basie band in 2003 after the death of fellow trombonist, Grover Mitchell. In 2010, Hughes announced his retirement and was succeeded by drummer, composer and arranger, Dennis Mackrel, who joined the Count Basie Orchestra in 1983 on the personal recommendation of vocalist Joe Williams. Mackrel would become the youngest member of the orchestra and the last drummer to be hired by Mr. Basie personally.

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Benny Powell, 1930 - 2010; Jazz trombonist in Basie's band. Noland, Claire. *Los Angeles Times* [Los Angeles, Calif] 10 July 2010: AA.7. 

The Multi-talented Neal Hefti

by DR. SUE VAZAKAS

Neal Hefti was a major figure behind the success of two of the greatest big bands: the Count Basie Orchestra, and the Woody Herman Orchestra.

Born in Nebraska in 1922, Neal Hefti began playing trumpet at age 11, and during high school summers he played in local bands to help make some money for his family. He began his career as a trumpeter with Charlie Barnet's band, but it was during his two years (1944-45) with Woody Herman that he developed into a truly fine composer and arranger. (Hefti was not eligible to serve in the military due to a car accident that had broken his pelvis.)

In 1946, Hefti married the Herman band's female singer, Frances Wayne, and for the next few years, he wrote, arranged, and recorded with various bands, producing some extremely popular charts, such as *Repetition*, which featured Charlie Parker; and *Coral Reef*. He took a nondescript waltz from a Broadway show, *How High the Moon*, and arranged with a swinging 4/4 tempo, and this relatively unknown tune subsequently has become a classic jazz number played by a multitude of musicians.

...the Grammy Award-winning album *Basie*, which became known as *Atomic Basie*, featured 11 songs composed and arranged by Hefti...

In 1950, Hefti began writing and arranging for Count Basie,



Album cover (photo by jazzbluesclub)

including the wonderful *Sure Thing*, *Two for the Blues*, *Why Not?*, *Softly with Feeling*, *Two Franks*, and *Falling in Love All Over Again*. He steered clear of "over-elaborate, fussy writing," instead preferring "rich melodic lines in simple terms, with the orchestra performing cleanly and precisely..."

As a composer and arranger for Basie in the 1950s, Hefti composed numerous tunes that were featured on various Basie albums. That period included the Grammy Award-winning album *Basie*, which Hefti produced. Known as "Atomic Basie" because of the atomic explosion pictured on the cover, the album featured 11 songs composed and arranged by Hefti, including *Splanky*, *Kid From Red Bank*, and the wonderful *Lil' Darlin'*, which Hefti wrote for his daughter.

After the success of *Atomic Basie*, a logical next step was *Basie Plays Hefti*, which was released in 1958 and remastered in 2009. This album contained hits including *Cute*, *Has Anyone Here Seen Basie?*, *Two Franks*, *Two for the Blues*, *Bubbles*, and *Cherry Point*.

In the early '60s, Hefti arranged and conducted *Sinatra and Basie*:

A Historical Musical First, and *Sinatra and Swingin' Brass*. An interesting side note is that Hefti did these two albums to get out of his contract with Sinatra so that he could continue composing, his first love.

Described as "one of the most influential big band arrangers of the 1940s and '50s" in *The Encyclopedia of Popular Music*, Hefti began composing for film and television in the 1960s.

Among his credits as a film composer are *Sex and the Single Girl*, *Harlow* (from which came his famous tune *Girl Talk*), *How to Murder Your Wife*, *Duel at Diablo*, *Barefoot in the Park*, *Last of the Red Hot Lovers*, *The Odd Couple*, and *Batman*, the TV series that ran from 1966 through 1968 and whose memorable theme song ("Batmaaaaaan! Batmaaaaaan!") won a Grammy for "best instrumental theme."

Among big band musicians of today, Hefti is best remembered for his jazzy big-band arrangements – *Cute*, *Whirly-bird*, *Coral Reef*, *Buttercup*, *Oh What a Night for Love*, *Sunday Morning*, *Hot Pink*, *Blowin' Up a Storm* (for Woody Herman), *I'm Shoutin' Again*, *Jump for Johnny*, *Wildroot* (also for Woody Herman), *Late Date*, and *It's Always Nice to Be With You* remain favorites.

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This Date in OBB History

Where Were You When?

by DR. SUE VAZAKAS

Each of 2012's previous three newsletters has listed some highlights from the band's first 10 years. The first newsletter included January, February, and March; the second, April, May, and June; and the third, July, August, and September.

Please enjoy the following glimpses into some of the band's activities from October, November, and December of the previous decade.

October 2005

The Halloween concert at the Sandy Spring Friends House was a rare treat, because you have never seen pumpkin costumes as marvelous as those being worn by Rip and Billie Rice. The story is that before the OBB existed, Rip and his son David (who left us in 2003) both played in the Rockville Concert Band. One year, a gig happened to land on the day of Halloween, so the director suggested that everyone wear costumes to the performance. Billie went out and bought lots of cloth, and made the pumpkin costumes herself. (As Rip said, "Billie gets ALL the credit!") Years later, on the day of this 2005 Friends House gig, Rip and Billie wore the costumes to a Halloween event at their own community, Brooke Grove Retirement Village. They won 1st prize in the costume contest, and then got in the car to drive to the Sandy Spring Friends School. It was tough for the band to focus on the music because we kept getting distracted by those two hilarious beacons of orange.

October 2006

This was a busy month indeed: the band performed at the Olney Library, the Faith Methodist Church in Rockville, the Rockville Senior Center, Leisure World, and the Sandy Spring Friends House. And of course, at our beloved Second Sunday brunch with Barry Schwartz at the ballroom in Sandy Spring.

November 2008

The Big Band Celebration was big indeed, and starred the Olney Big Band, the Columbia Jazz Band, the River Hill High School Jazz Band, and the Eubie Blake Jazz Ensemble. This extravaganza, held at Blake High School, included music spanning eight decades, from the 1930s to the present. This was a real demonstration that the love of music knows no bounds of age or time.

December 2009

The band traveled down to Fairfax to play at the Kena Temple as guests of the Potomac River Jazz Club. We alternated sets along with the wonderful Dixieland Direct group. On that occasion, Harry Watters -- a master trombonist who plays *Flight*

of the Bumble Bee on his 'bone -- was playing with the Dixieland Direct group, and he and a couple of the other D.D. cats sat in with the OBB during our last set. What a thrill for us as well as for the audience!

November 2010

It was great fun playing for the Creekside Condo Association, who held their dance at Our Lady of Grace Church in Silver Spring. We brought out the rhumbas, waltzes, and cha-chas for this crowd; they loved dancing!

October 2012

Resplendent in our tuxedos, the band traveled to the fabulous Sheraton Premiere in Tysons Corner, VA to perform for the Capital Cotillion Ballroom Dance Club, which was celebrating its 50th anniversary. When you play for a dance, some people dance and some don't. But when you play for a dance *club*, EVERYBODY dances. Audience requests were frequent, and we played almost every Latin rhythm tune in our book (about 15 charts).



The Olney Big Band performs for the Capital Cotillion Ballroom Dance Club

Key Personnel

Band Leader: Dr. Rip G. Rice
Music Director: Dr. Bob Tennyson
Business Manager: David B. Schumer
Sound Engineer: Paul Freirich
Band Historian/Archivist: VACANT

Board of Directors

Dr. Rip G. Rice, President
Brad Bawek, Vice President, Design and Publishing
Paul Freirich
Tom Harwick
Bruce Morris
David B. Schumer, Band Manager/Treasurer
Liz Schwendenmann, Recording Secretary
Halsey Smith
Richard Sonnenschein
Dr. Bob Tennyson

In The Mood

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Friends of the OBB

The Friends of the Olney Big Band support the efforts of the Band by encouraging volunteerism and by donating and soliciting and receiving gifts, bequests and endowments for the Band. If you are interested in becoming a *Friend of the Olney Big Band* go to the OBB website and click *Friends of the OBB* for details.

Arrangers:

- Brooke Grove Retirement Village Sandy Spring Friends School

Side Men:

- American Legion Norman Price Post 68, Dr. Charles C. Chen, Globetrotter Travel Services of Olney, Graeves Auto and Appliance, Helen Kinney, Mamma Lucia Restaurant Olney, Montgomery General Hospital, Rose Redding Mersky, Alan Rich/Nova Label Co., Sandy Spring Lions Club, Halsey W. Smith, Studio of Ballet Arts

Donors:

- Vera Bailey, Carpet and Vacuum Expo, El Andariego Restaurant, Christopher's Hardware, Barry and Ali Fell, Deb and Paul Fitzer, Fletcher's Service Center of Olney, Greater Olney Civic Association, L&L Music-Wind Shop, Crystal U. Lee, Moss Chiropractic, Music & Arts, Olney Theatre Center, Olney Toys, Sole D'Italia, Sandy Spring Bank, Turf Center Inc.

Honorary Friends:

- Joe Karam & Robert Redding (in memoriam), Barry Schwartz

OBB Events Schedule

Monday, December 10 –

Annual Festival of Lights Concert, 9900 Stoneybrook Drive Kensington, MD 20895. Join us at the 35th annual Festival of Lights performances on stage at the Washington, D.C. Temple Visitor's Center. Concerts are at 7 PM and 8 PM. All activities are FREE and open to the public.

Saturday, March 2, 2013 -

Spring Fling, 8:00-11:00pm. Albert Einstein High School, 11135 Newport Mill Road, Kensington, MD 20895. Open to the public. Details to come.

Sunday, March 24, 2013 -

Heartlands Senior Living Village, 6:00-7:30pm. 3004 North Ridge Road, Ellicott City, MD 21043. 6:00-7:30pm. Closed to the public.

Saturday, April 13, 2013 -

Big Band Jazz Concert, 1:30-4:00pm. Olney Theatre Center, 2001 Olney Sandy Spring Road, Olney, MD 20832. Big Band jazz concert featuring the Olney Big Band and Columbia Jazz Band. Ticket information to come.

Don't forget to visit us on Facebook

<http://tinyurl.com/c94kojl>

"I play swing tenor...that lag-along style where you relax instead of hitting everything on the nose."

- Lester Young

For Band Information Contact

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