



# IN THE MOOD

JUNE 2009

The Olney Big Band  
NEWSLETTER

Volume 4, Number 2

Dear Readers:

By the time this goes to press, our reintroduced monthly Saturday night dances will have enjoyed three months of bringing back swing to Sandy Spring, MD. Thank you all for participating in our new adventure. If you haven't joined us yet, you're missing something very special.

Since our last issue, two of our band members have celebrated some milestone birthdays. Dr. Rip Rice, our fearless leader, turned 85 this April. Additionally, our resident counsel, Robert (the Judge) Redding, celebrated his 90th in March. They are living proof that big band music will keep you going strong. Keep on swinging gentlemen, you are an inspiration to us all.



[www.olneybigband.org](http://www.olneybigband.org)

## Quarter Notes Musings Of A Band Leader

Dr. Rip G. Rice - Music Director, Olney Big Band

Where Benny Goodman still with us (he died of a heart attack in 1986 at age 77), he would have been 100 years old on Saturday, May 30, 2009. I must confess, I was unaware of this momentous date until I read a recent internet article by Joseph B. Frazier. Then I began to recall what Benny had meant throughout my life that began 15 years after Benny's started.

My earliest recollection of Benny Goodman was as a young boy of 11 in Schenectady, New York. The year was 1935, after the snows began, and I had begun hearing this new music called "swing". "Momma I'd like to play an instrument - I wanna play trombone." She took me to the only music store then in Schenectady. "My little Rippie wants to learn to play trombone. Do you have a trombone to rent?" "No" said the clerk, "but we have an alto saxophone." OK I said, and so began my musical career.

Then I started listening to records by saxophone players, but very soon there was this clarinet player named Benny Goodman that sounded like no other clarinet player I had ever heard. By the time of the famous Carnegie Hall concert (Jan. 16, 1938) that promoted swing music into public acceptance, I was now living in a suburb of Buffalo, NY. I had seen a Fox Movietone News clip in a movie theater showing Benny on stage at the Paramount Theater with kids dancing in the aisles. WOW!! My hero! And his drummer (Gene Krupa) - what a performer!!

Through the years, I learned how hard it is to play the clarinet, and admired Benny even more. But there was no hope for me as a reed player - I could never perform the way Benny did. I started listening to Artie Shaw, who wasn't as fancy as Benny in his playing, but was melodically more creative. I could emulate that creativeness at times, but never Artie's angelic tone.

By 1963, I was now living in Silver Spring, MD. Benny had taken a much younger band to the Soviet Union in 1962. Following that trip, Benny brought that band to the University of Maryland for a concert, and I took my 14-year old son David (a budding musician himself) to hear the King of Swing. Benny still was as good as ever. And then came the movie, *The Benny Goodman Story*. Ah memories!

Today, even though Benny no longer is with us, his memory lives on for me. And as Director of the Olney Big Band, I am fortunate to be able to listen to John Gottdiener play Benny's solos in such classics as *Bugle Call Rag*, *Stompin' At The Savoy*, *Don't Be That Way*, and of course, *Sing! Sing! Sing!* Each time I hear John doing one of these solos to perfection, I close my eyes and see Benny looking down and smiling, and I can hear his "Yeah, yeah!" clearly.

Happy 100<sup>th</sup> Birthday Benny! Thank you for starting the swing age on August 21, 1935 the Palomar Ballroom in Los Angeles. *The Olney Big Band is proud to commemorate the 74th Anniversary of this momentous event with a special concert this coming August 22 -- see page 9 for details.* Benny has filled my life with sheer pleasure! □



# Swing in Sandy Spring, MD

by BRADLEY BAWEK

Initially, our monthly dances at the Studio of Ballet Arts (SBA) in Sandy Spring, MD were met with great turnouts and a general feeling of excitement. Most participants came to enjoy the chance to dance to a real live Big Band, while others were content just to sit back and listen to the music. Unfortunately, the May dance was sparsely attended.

Rumor has it, that our regular swing dancers were drawn away by a more pressing opportunity. There were also suspicions that the over-hyped H1N1 virus scare kept folks away from crowded venues (thanks a lot Joe). I think the whole situation was put into perspective by our trumpeter Jeff Summers when he intoned that we perform *S'Winederful* in place of our theme song *S'Wonderful*.

Personally, I choose to take Jeff's approach and stay upbeat concerning our new venture. Great accomplishments are most often preceded by sacrifice. Equally, the creation of a Saturday night institution will take more than merely three dances to establish. Our mission, after all, is to promulgate Big Band

music, whether playing to a handful of appreciative fans, or a room stacked with swinging hepcats.

Because of an elevator issue, a May attendee muscled his wheelchair-bound grandmother up six sets of stairs to share an evening of nostalgia.

Personally, if they had been the only ones in the room I would have been honored to perform to the last note. That kind of love for the music we play is inspiration enough to continue with this grand experiment. □



It don't mean a thing if it ain't got that swing at the SBAs' Saturday night dance. photo courtesy of John Martinez



Hepcat Swing Dancers "cut the rug" at the SBAs' monthly Saturday night dance. photos courtesy of John Martinez



# The Sorrowful Passing of Louie

by ROBERT REDDING

I would like to pay an unusual tribute to a deceased internationally-acclaimed musical artist who performed in most of the major capitals of the world. In the United States, this artist, a jazz drummer, also had the second highest number of historic visitor appearances at the White House (only Bob Hope had more).

I would also like to acclaim this Big Band Era composer, arranger, band leader and jazz educator as a close celebrity friend during our three-year association in the 304<sup>th</sup> ASF Military Band which headquartered at the Walter Reed Army Medical Center in Silver Spring, Maryland.

Luigi Paulino Alfredo Francesco Antonio Balasoni was best known by the stage name of Louie Bellson. My friend Louie was born in Rock Falls, Illinois on July 26, 1924. He first started playing drums at three years of age. At age 15, he pioneered the double-bass drum. His detailed sketch earned him an "A" in his high school art class. With the encouragement of his father, the owner of a local music shop, Louie won several amateur drum contests in

**A gifted composer and arranger who wrote everything from jazz instrumentals to ballet**

high school. His musical future was assured at age 17 when he triumphed over 40,000 young drummers (all under age 18) to win the Slingerland National Gene Krupa contest.

Five years later, in 1942, he was invited to perform with the Benny Goodman band and Peggy Lee



Louie Bellson at the Olympic Jazz Festival in 1984.  
Photo courtesy of LA Times

in The Power Girl, the first of his many film appearances. Following his above-mentioned military service, he plunged into the developing world of jazz and swing, first joining Danny Kaye, Louis Armstrong, Tommy Dorsey, Lionel Hampton, Charlie Barnet, Benny Carter, Mel Powell and Benny Goodman for the Howard Hawks' movie A Song Is Born.

By 1950, he had joined a sextet with Charlie Shavers and Terry Gibbs, then to California with Harry James, until, with Willie Smith and Juan Tizol, he quit the James band to join Duke Ellington in March 1951. With the Duke, he became known as an arranger and wrote such arrangements as Hawk Talks, Skin Deep, and Ting-a-Ling.

He surprised the music world in 1952 by leaving the Ellington band to marry Pearl Bailey and become her music director. He also surprised the music world by maintaining the marriage for 38 years, until her death in 1990.

His Music Production. Louis performed and/or recorded scores of albums

(approximately 200) as leader, co-leader or sideman with such renowned musicians and leaders as Duke Ellington, Count Basie, Benny Goodman, Tommy Dorsey, Harry James, Woody Herman, Benny Carter, Sarah Vaughn, Ella Fitzgerald, Oscar Peterson, Art Tatum, Dizzy Gillespie, Gerry Mulligan, Stan Getz, Hank Jones, Zoot Sims, Sonny Stitt, Clark Terry, Sammy Davis, Jr., Tony Bennett, his wife Pearl, Mel Tormé, Joe Williams, Wayne Newton, and film composer John Williams. THIS IS A "WHO'S WHO" OF THE MUSIC WORLD!!

Over the years, Bellson took several band leaders' holidays to play under the direction of other leaders or to lead some one else's band. During the 1960s, he rejoined Ellington for his Emancipation Proclamation Centennial stage production, My People, the motion picture soundtrack of Assault on a Queen, and for what Ellington called "the most important thing I have ever done",

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This 304<sup>th</sup> ASF Military Band photo was taken circa 1943 in the ballroom of the former National Park Seminary (two year girls finishing school) in Forest Glen, MD. Louie Bellson is seated directly behind Robert Redding (see inset). Photo courtesy of Robert Redding.

his *Concerts of Sacred Music*. In 1966, Louie toured briefly with both Basie and ex-boss Harry James. A few years later, renowned drummer Buddy Rich (referred to by many as “the world’s greatest drummer” over the years, paid Bellson a supreme drummer-to-drummer/bandleader compliment by asking him to lead his band on tour while he (Rich) was temporarily disabled by a back injury. Bellson proudly accepted.

In 2006 a new album appeared, *The Sacred Music of Louie Bellson and the Jazz Ballet*.

One of his closest friends was Clark Terry. Louie recorded a number of his compositions and arrangements for big band, featuring Clark Terry on flugelhorn. The resultant album, *Louie and Clark Expedition 2* was released in January, 2008.

Bellson led his own orchestra almost steadily for more than forty years. His last band was called the “Big Band Explosion.”

The Louie Bellson Awards. The above-listed 25 Who’s Who jazz musicians should be probably the finest testimonial to the music accomplishments of our friend, Louie. Not so, however. It’s the extensive recognition accorded by his non-music colleagues that imparts the Stonehenge quality of his historic achievements which should last forever.

George Simon reported in his book, “The Big Bands”, that drummer Louis Bellson, played drums for Benny Goodman, Tommy Dorsey, Harry James, Count Basie, and Duke Ellington. Mr. Simon quoted Mr. Bellson as saying:

“Duke gave us a lot of freedom. I learned a lot about tempos and blending from Benny, Harry and Basie, and about endurance from Tommy. But, from Duke I learned the importance of sound.”

- Louie Bellson

“There was something different every night. Duke gave us a lot of freedom. I learned a lot about tempos and blending from Benny, Harry and Basie, and about endurance from Tommy. But, from Duke I learned the importance of sound. Playing with his band was the highlight of my career.”

Among Bellson’s numerous accolades, he has been voted into the Halls of Fame of the Modern Drummer Magazine, and the Percussive Arts Society. Yale University named him a Duke Ellington Fellow in 1977. He received an honorary Doctorate from Northern Illinois University in 1985. He performed his original concert—Tomus I, II, III — with the Washington Civic Symphony in historic Constitution Hall in 1993. A combination of full symphony, orchestra, big-band ensemble, and 80-voice choir, “Tomus” had been a collaboration of music by Bellson and lyrics by his late wife, Pearl



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Bailey Bellson. Louie was a six-time Grammy Award winner.

#### **Praises for Louie Bellson:**

“Not only is Louis Bellson the world’s greatest drummer. He is the world’s greatest musician.”

- Edward Kennedy “Duke” Ellington

“To listen and see Louie is to know “Man’s love of music.”

-Pearl Bailey Bellson

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“Louie Bellson represents the epitome of musical talent. His ability to cover the whole spectrum from an elite percussionist to a very gifted composer and arranger. I consider him one of the musical giants of our age.”

- *Oscar Peterson*

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“Louie Bellson’s playing, everybody knows, is great, but the important thing is that we’ve remained friends all these years. That is the real accomplishment”

- Count Basie

“When you say “working with the tops,” that’s what it is for me to be working with Louie, a well-loved musician. To me, he’s just like one of the family.”

- Ella Fitzgerald

“Louie is the best person I ever met.”

- Tony Bennett

“There are a lot of great players...a lot of great players around, but Louie Bellson is special.”

- “Dizzy” Gillespie

“Louis Bellson—the only man

I know who, when he plays by himself, sounds like an orchestra.”

- Sammy Davis, Jr.

“Louie is a superb artist. There’s so much hyperbole you can use but he is just one of the drummers... percussionists in the world...And one other thing about Louie. There are no pretensions about Louie, and I like that.”

- Johnny Carson

“Louie Bellson represents the epitome of musical talent. His ability to cover the whole spectrum from an elite percussionist to a very gifted composer and arranger. I consider him one of the musical giants of our age.”

- Oscar Peterson

“He’s one of the nicest persons I’ve ever met. Louie’s the kind of musician who, if you count time, that’s it. He gets it. He’s an excellent, superb musician.”

- Sarah Vaughn

“I feel blessed to have had (him) in my life for so many cherished times.

I feel blessed deep in my heart.”

- Quincy Jones

#### **My Friend, Louie**

I learned that in November 2008 Louie Bellson suffered a fractured hip in the Los Angeles area, and was taken to a local hospital and later to a rehabilitation facility on January 22, 2009. I heard of his unexpected passing on February 14, 2009. He was buried in Moline, Illinois, his boyhood home.

#### **References:**

[www.louiebellson.info/home.html](http://www.louiebellson.info/home.html)  
Don Heckman - Los Angeles Times  
Howard Reich - Chicago Tribune  
[www.wikipedia.org](http://www.wikipedia.org)

#### **Honorariums:**

Contributions can be made to: Francine Bellson and mailed to address below.

The Family of Louie Bellson  
c/o Remo, Inc.  
28101 Industry Drive  
Valencia, CA 91355 □



Bellson and blues singer Pearl Bailey dance outside Caxton Hall in London shortly after they wed. Inter-racial marriages were rare in the early 1950s. Photo courtesy of the Associated Press.

# Zeke Zarchy - the Working Musicians Trumpeter

by ROBERT REDDING

**T**he history of big bands during the Big Band era.

Those days were exciting and rewarding for the top musicians. For them there was glory, there was glamour, and there was good money. But for others, it could develop into a chilling bore, a nightmare much too true.

The big rewards, recognition and often top money came readily to those who, in addition to playing their instruments exceptionally well, could also communicate easily with the public. Many of these top liners became successful leaders. Others remained sidemen during the Big Band era, rewarded handsomely by their leaders and by the adulation of their fans. It was a good life for the star soloists and the lead men, the most important members of the brass and reed sections, mainly responsible for a band's ensemble sounds and often accorded the greatest respect by their fellow side men. Thus, a dependable and flexible lead trumpeter could always find work. And, the best of them could and would choose their spots with any of the most successful, best-paying bands. The outstanding lead saxophonists also were the unsung heroes of the big bands.

In the bands led by the most exacting perfectionists, like Glenn Miller, Benny Goodman and Artie Shaw, the routine, discipline and protocol were more exacting—often more important than the quality of the music itself.



Trumpeters Zeke Zarchy (right) and Louis Armstrong visit during a rehearsal for a Los Angeles TV show in the late 1960s. Photo courtesy of wikipedia.org

However, there were a great many lesser-known men in the bands, those who played in the sections but didn't lead them and who didn't get a chance to play solos.

The morale of the musicians generally was highest in the bands that played the best music, and were headed by leaders who knew how to treat not only their music, but also the men who played it. For them, respect for good music and musicianship prevailed. Examples of such leaders were Les Brown, Woody Herman, Duke Ellington, Harry James, and Count Basie.

In the bands led by the most exacting perfectionists, like Glenn Miller, Benny Goodman and Artie Shaw, the routine, discipline and protocol were more exacting—often more important than the quality of the music itself. But, there were also numerous minuses.

The frequent one-nighter routines could be especially discouraging. Some of the one-night jumps were pretty horrendous, especially during winters and in mountainous areas. Accidents took their toll. Bandleader Hal Kemp was killed in one. Charlie Barnet lost

two top musicians in another.

Eventually, the musician's union secured better working conditions. Jumps were limited to 400 miles per day. During the war years, when worn tires and worn-out buses made traveling more hazardous, the daily jumps were limited to 300 miles.

Musicians had numerous interests outside of music. Harry James and others loved baseball. Jack Teagarden loved to tinker with cars. Bobby Byrne and Larry Clinton were involved in flying. Tex Beneke, and Kenny Sargent were fascinated by short-wave radio. Artie Shaw was an avid reader. Davey Tough was an avid writer.

Next to Gordon "Tex" Benecke, who was the most prominent side man in the Glenn Miller orchestra?

Rubin "Zeke" Zarchy, a fine first trumpeter born on June 15, 1915, played in the 1930s with such big band leaders as Benny Goodman, Artie Shaw, Tommy Dorsey, and Paul Weston. Zarchy then transferred to the Glenn Miller civilian band in 1940 that played its last record date on September 27, 1942. It then entered a military career in World War II as the 418th Army Band.

Miller recruited many jazz musicians for military training in Atlantic City where they had to prove they could march in step and shoot a gun. They were then shipped to Yale University by May 1943. Zarchy was the first musician chosen by Glenn Miller for what became Miller's Army Air Force Band. Zeke Zarchy became Miller's first sergeant who managed the band affairs from 1942 to 1945. Glenn Miller ordered all the musicians in the band to shave off their mustaches so they would look more like soldiers.

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In the spring of 1944, the large band unit (61 members) was shipped to London. The band was immediately carted off in RAF trucks to Bedford. On the following morning, a buzz bomb scored a direct hit on the Band's vacated London headquarters, demolishing it completely.

Working out of Bedford, the band began a year of back-breaking, lip leveling, superbly satisfying activity, playing in England for five and a half months. For example, On August 14, the band played before 10,000 enlisted men and officers at Wharton. The next day it played two concerts for an audience of 17,000 more!

On the night of December 15, 1944, Glenn Miller set out in a small plane over the English Channel to make arrangements for his band's arrival in Paris a few days later. The plane took off, and neither it nor its three occupants were ever seen again. Later, Zeke said "I saw him off on the plane that night. I was the last to say "See you soon or something like that."

After the war, Frank Sinatra invited Zarchy to move to Los Angeles where he became a first-call studio musician. He played on recordings of Louis Armstrong, Tony Bennett Dinah Shore and the Mills Brothers, to name only a few. He played on Academy Award winning soundtracks including West Side Story and Dr. Zhivago. He was a member of the NBC Staff Orchestra in both Los Angeles and New York and played for such TV variety shows as The Smothers Brothers. He later made numerous music tours of Europe, South America, and Australia, as well as 32 trips to Japan. Zeke kept his chops going by performing live with the Great Pacific Jazz Band until its disbandment in 1995. On April 12, 2009, at the age of 93, he passed away of complications from pneumonia.

Zeke Zarchy holds the highest respect of the trumpeters of the OBB.



# The State of My Union Address

by ROBERT REDDING  
intro by BRADLEY BAWEK

On Sunday, April 5th, the Olney Big Band joined the family and friends of our esteemed trumpeter Bob Redding to celebrate his 90th birthday. The festivities commenced at the Studio of Ballet Arts, and after a delightful lunch, the band played a set filled with songs that celebrated Bob. As an homage to his tenacity, Bob joined in the swingfest from his usual spot in the trumpet section. The set was followed by a special award presentation, and a moving introduction by Robert Redding Jr.

What follows is Bob's response to all the hoopla. He calls it "The State of My Union Address".

## For me, life is too short for:

1. Buying new tires.
2. Cleaning out my basement.
3. Having the exact change.
4. Requiring cloth napkins.
5. Requiring manual car windows.
6. Staying up to greet the New Year.
7. Keeping up with the news from Asia.

## Great things about growing older:

1. If it is raining no one expects me to vote.
2. Come to think of it, death is kind of a relief.
3. I always get a seat on the bus.
4. If I was going to have Alzheimers, I'd have it by now.
5. My children are now retired.
6. Juries are less likely to sentence me to death.
7. I'm no longer obligated to use chopsticks in Chinese restaurants.
8. I can conduct Christmas shopping for 25 relatives in 45 minutes.



Isiah (Ike) Leggett, Montgomery County Executive presents Bob with a Special Achievement Award.  
Photo courtesy of Bradley Bawek.

9. I can leave motel beds unmade.
10. Three pairs of shoes are more than enough.
11. The longest secret to longevity is to keep breathing.

## How to consider aging:

1. Aging is not particularly interesting. Anybody can get old, all you have to do is live long enough.
2. I want to live until I die, no more and no less.
3. The older you get, the better you get, unless you are a banana.
4. I keep in touch with my friends through the obituary column.
5. I'm the life of the party when it lasts until 8 p.m.



# Swing! Swing! Swing!

by DR. RIP G. RICE

**F**or decades Benny Goodman and his clarinet popped up just about everywhere, and when they did, just about everyone knew it.

Goodman, who would have turned 100 on May 30, defined for most people the swing era that dominated popular American music for much of the 1930s and 1940s. From Carnegie Hall and New York's exclusive clubs to his backing up Jack Teagarden in 1933 on "Texas Tea Party," he was as versatile and prolific as he was famous.

"Goodman had a style that can be identified before his name is announced," Ben Pollack, with whom Goodman first recorded in 1926, says in Nat Shapiro and Nat Hentoff's 1955 classic book "Hear Me Talkin' To Ya."

Goodman sat in on the last recording session of hard-drinking, hellroaring and superbly talented blues singer Bessie Smith in 1934. A few days later he was there for the recording debut of promising young blues singer Billie Holliday. He even recorded with classic composer Bela Bartok.

Whether he was the greatest of his era is subjective, but he helped bring jazz out of smoky dives and into "respectable" (white) young America, to high school and college audiences and the American mainstream.

Goodman, who died of a heart attack in 1986 at age 77, relished the title "King of Swing" given him by the new white audiences who were largely unaware that black musicians, such as Louis Armstrong, were playing swing as far back as 1925.

"That some special thing, that style, that fluency he had lasted all

the way through his career," says Gunther Schuller, a composer, conductor, and music historian whose books include "The Swing Era."

The extent of Goodman's staggering output is a guess. One 1969 discography, "BG On The Record," runs to 600 pages and authors D. Russell Conner and Warren Hicks say they don't have all of it. He recorded under numerous aliases with dozens of groups. Some was never released and is in private hands.

Before he formed his own band in 1934, Goodman did well with endless radio shows and dance records that fed an insatiable demand for something new.

Goodman was born to a large impoverished immigrant family in Chicago in 1909 as jazz was beginning to move up from the South. He began studies very young, had his union card at age 13 and by 1923 was playing with the big names on Great Lakes excursion boats.

Coronetist Jimmy McPartland recalled in "Hear Me Talkin' To Ya" that he once heard a teenage Goodman play several choruses of the difficult "Rose of the Rio Grande." "I just sat there with my mouth open. Benny played the hell out of that clarinet. I almost died hearing him do it," McPartland says.

Goodman's success was helped along mightily by piano player and arranger Fletcher Henderson, who had worked for Armstrong. He delivered it big-time on Aug. 21, 1935, at the Palomar Ballroom in Los Angeles at the end of a tour that had gone poorly. The crowd was uninspired, so the band switched to some of Henderson's more lively arrangements. People went crazy, Goodman shot to instant fame and many jazz historians consider that evening the beginning of the swing era.

Schuller calls Goodman's playing flawless. Goodman expected no less, ever, from his sidemen and was not an

easy man to work for. His turnover was high. Vocalist Helen Ward quit citing his rudeness to her. Another, Helen Forrest, called him the rudest man she had ever met.

When Goodman returned with a band from a State Department-sponsored 1962 trip to the Soviet Union, someone asked saxophonist Zoot Simms what it was like playing in the Soviet Union. "Everyday with Goodman is like playing in the Soviet Union," he answered.

Goodman launched careers and led the dissolution of the taboo against black and white musicians playing together. He hired some of the best black talent around, including Lionel Hampton and Teddy Wilson. They, Goodman and drummer Gene Krupa made up the wildly popular Goodman Quartet beginning in the 1930s.

When hotel owners or concert producers complained, they often were told, in effect, that when you hire Goodman you hire the whole band. Other bandleaders followed suit.

Some jazz writers say Artie Shaw may have been the better player. But in the public mind it is Goodman's name that remains welded to swing. "He was so constant you could pick him out from almost everything, at least from 1935 when he had his own bands. You know, 'That's Benny. Ain't nobody else,'" Schuller says. □

Article provided by Joseph B. Frazier



Photo courtesy  
britannica.com



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**Featuring:**

**The Olney Big Band's tribute to**

**The King of Swing**

**BENNY GOODMAN**

**Special Guest Performers: The Dixie Rascals**



## Key Personnel

Music Director: Dr. Rip G. Rice  
Asst. Music Director: Brian A. Damron  
Business Manager: David B. Schumer  
Sound Engineer: Paul Freirich  
Band Historian: Dr. Sue Vazakas

## Board of Directors

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## In The Mood

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## Friends of the OBB

The Friends of the Olney Big Band are people who love to listen and dance to big band music and are dedicated to keeping alive the spirit of American swing, dance, and jazz music. Friends support the efforts of the Band by encouraging volunteerism and by donating and soliciting and receiving gifts, bequests and endowments for the Band. Here is a list of our current Friends:

- Barry and Ali Fell - Benefactors
- Sandy Spring Friends School - Patrons
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- Charles and Elspeth Woodward - Contributors
- Halsey and Karen Smith - Contributors
- Mr. and Mrs. Alan Remson - Contributors
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- Larry Mizell - Contributor
- Paul Freirich - Soundman, Volunteer Extraordinaire
- Joe Karam - Honorary Friend of the OBB
- Barry Schwartz - Honorary Friend of the OBB

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.

## OBB Events Schedule

**Saturday, June 6** - Bringing Back Swing to Sandy Spring, Saturday Night Dance, Sandy Spring, MD, 8:00 - 11:00pm

**Sunday, June 7** - President's Reception-American Society of Echocardiography, Gaylord National Harbor Hotel and Convention Center, Oxon Hill, MD, 5:30 - 7:30pm; Private

**Saturday, July 4** - BlackRock Center For the Arts 4th of July Concert, Germantown, MD, 6:00 - 7:30pm

**Saturday, July 11** - Bringing Back Swing to Sandy Spring, Saturday Night Dance, Sandy Spring, MD, 8:00 - 11:00pm

**Saturday, August 1** - Bringing Back Swing to Sandy Spring, Saturday Night Dance, Sandy Spring, MD, 8:00 - 11:00pm

**Sunday, August 9** - Mid-Summer's Nights Swing, Brooke Grove Retirement Village, Sandy Spring, MD, 7:00 - 9:00pm

**Saturday, August 22** - Swing! Swing! Swing!, Celebrating 74 Years of Swing, Olney Theatre, Olney, MD, 1:30 - 4:00pm

## Rehearsals

Mondays 8-10 pm  
Jun 1, 15, 29 -- Jul 6, 20 -- Aug 3, 17

*All full band rehearsals  
Check OBB Players page on website for further details and updates*

## Big Band Quotes

"It's taken me all my life to learn what not to play." -Dizzy Gillespie-

### For Band Information Contact

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### For Booking Information Check our Website or Contact

David B. Schumer - Manager:  
301-598-2107  
[olneyjazz@hotmail.com](mailto:olneyjazz@hotmail.com)

[www.olneybigband.org](http://www.olneybigband.org)