



# IN THE MOOD

MARCH 2010

**The Olney Big Band  
NEWSLETTER**

Volume 5, Number 1

Dear Readers:

It's a new year for ITM, and the beginning of our fifth volume. What began as a four page newsletter designed to inform players and fans about upcoming gigs and articles of interest, has blossomed into an eight to twelve page publication available worldwide via the internet. We still use it to keep our players and fans informed about upcoming gigs, but it has also become an invaluable tool in our quest to spread the word about Big Band music, and the people who left an indelible mark on the American musical landscape. Here's to another five!

*- ITM Editor*



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

## Quarter Notes Musings Of A Band Leader

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

**I**n this issue we have a fine article by Nat Henthoff (Wall Street Journal) that extols the efforts of Amanda Carr and the American Big Band Preservation Society to keep big band sounds going. So does In The Mood. In fact, ever since the Olney Big Band was certified by Ben Grisafi and the Sally Bennett Big Band Hall of Fame as the very first Ambassadors of Big Band Music, part of our focus has centered on perpetuating the sounds of the Big Band Era. We were always doing that, even before the Ambassadors Award came our way, but maybe not with the same degree of attention and motivation. Receiving an award and recognition for any activity is a sure way to stimulate the human heart and soul to do even better. That's one reason that we are so interested in passing on the story of Amanda Carr and her recently-found love of her parents' music of the Big Band Years (defined by Mr. Henthoff as the 35 year period of 1920 to 1955).

It seems that Amanda Carr, an avid rock and roll performer, was asked by her mother (a big band vocalist) to fill in for some of her big band performances, and that is when Amanda began to appreciate the music and the lyrics. We in the Olney Big Band had a somewhat similar situation a couple of years ago. Our vocalist, Nancy Rondeau, has a daughter, who sang with our band as a last minute fill in. The then teen-aged Lily Ann Carlson, jumped right in and did a superb job. How great it is to pass on the joys of big band music.

### An Unexpected Award for the Olney Big Band

Each year, the Greater Olney Civic Association (GOCA) says "thank you" to a select number of individuals, businesses and organizations in the greater Olney area by honoring them at an annual awards ceremony. GOCA seeks nominations for recipients from its members and from the community. There are five categories of awards, one of which is the Contribution to Community Award. This award is given to those individuals, groups, and businesses that the community has identified as having made a noteworthy contribution to the community. A ballot is compiled and voted on by the GOCA delegates. The awards are presented each year at a ceremony held the first Sunday of March.

This year the awards will be given to a total of six individuals and one group (The Olney Big Band). The OBB and two individuals were selected this year to receive the Contribution to Community Award. A reception will be held from 2:00-4:00 PM on Sunday March 7th at the Longwood Community Center on Georgia Avenue north of Route 108. Light refreshments will be served; the event is free and open to the community, neighbors and friends. Several county and state elected officials will be in attendance as will be representatives from the local and regional press.

We in the Olney Big Band are quite honored to be selected by the GOCA to receive this honor. Since the Awards Ceremony coincides with the publication deadline for this issue of In The Mood, the next issue will carry more details of this singular event in the life of the Olney Big Band. □



# Dixie Swings at Holiday Bash

by JOHN STEWART

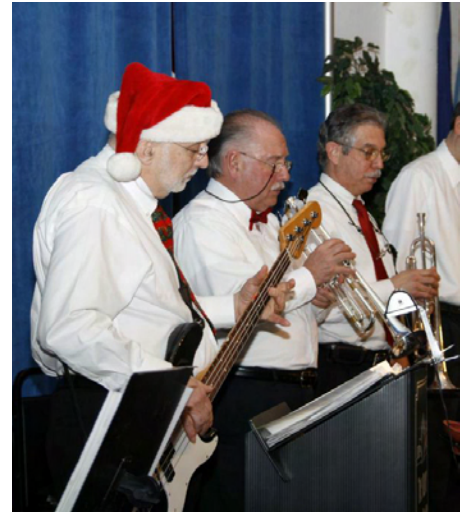
Winter came early to the Washington area this year but did little to dampen the spirits of Potomac River Jazz Club's jazz enthusiasts. For those who braved the cold and early freezing rain for the Dec 13 PRJC Holiday Dixieland-Big Band Bash, it was a great afternoon! For the first time in the memory of PRJC members, we had great Dixieland and Big Band music on the same stage. The first band to play was the expanded seven piece Dixieland Direct which included some of the finest jazz musicians in the area followed by the very talented Olney Big Band which included a full sized big band in the tradition of the great big bands of the 40's and 50's. Each band played two sets of approximately 40 minutes for continuous music from 2-5 that afternoon.

The purpose of having the two bands on the same stage was an effort to expand the scope of the PRJC to include other types of jazz other than the traditional dixieland music



The Ripper shows what Santa Claus will do when he finds everybody swinging. Photo courtesy of Joel Albert

that PRJC members are accustomed to hearing. This was an opportunity for PRJC members to not only hear familiar Dixieland music (excellent dixieland music at that!) but also an opportunity to hear and dance to Big Band music played by a full big band orchestra. □



Photos courtesy of Joel Albert



Once the band starts swinging, there's no stopping the fans from cutting a rug during the first ever Holiday Dixieland Big Band Bash at the Kena Temple Ballroom in Arlington, VA. Photo courtesy of Joel Albert

# Keeping The Big Band Sound Alive

by NAT HENTOFF  
Intro by RIP RICE

“One of the primary tasks of the musicians in the Olney Big Band is to demonstrate what big band music is all about, and passing on what we know about the music that we love. In this sense, we who play it are *all* keeping big band sound alive.

The February 3, 2010 issue of the Wall Street Journal carried a very fine article of the same title by Nat Hentoff. We applaud Mr. Hentoff’s story of Amanda Carr, and particularly her zeal to keep alive the big band sounds through the American Big Band Preservation Society. We think our readers will applaud her efforts as well. “

Rip G. Rice, Director, Olney Big Band

**A**t one point during my 1953 interview with Frank Sinatra for Down Beat magazine, he began lamenting the passing of the big bands. “When I was with Harry James and Tommy Dorsey,” he told me, referring to his work in the 1930s, “I learned about tempos—which ones for which tunes—and how to mix them up and pace a show. I’d surely like to see the bands come back.”

**I’ve missed the big bands that became an integral part of our popular music from the ‘30s to the ‘50s.**

And I still do. I’ve missed the big bands that became an integral part of our popular music from the ‘30s to the ‘50s. From the time I was 11 in 1936, I listened on the radio at night to Dorsey, Glenn Miller and Duke Ellington broadcast from across the country. Later I actually listened to them live, either in the exciting presence of other band leaders in theaters



Amanda Carr in concert.  
Photo By Rich Wagner, courtesy of the Wall Street Journal.

between movies, or in ballrooms. There are still some big bands, but they’re no longer part of the common American listening and living experience.

Suddenly, however, with the recent release of “Common Thread” by singer Amanda Carr and the Kenny Hadley Big Band (OMS), the swinging, welcoming momentum of the 35 years (1920-55) of the big-band era has come alive again. This is not a collection of archival facsimiles. From George Gershwin’s “They All Laughed” to Dizzy Gillespie’s “I Waited for You,” this band—its sections, soloists, arrangers and the joyfully romantic Ms. Carr—is invigorating the legacy of that fabled era with its own interpretations, stories to share among its members and us.

For 24 years, Mr. Hadley led his own big band in New England, and he has renewed it for this CD, including alumni of the Herb Pomeroy Big Band of the 1950s and ‘60s that became its own legend in Boston.

I first introduced Ms. Carr to Journal readers on Sept. 5, 2007 in “She’s on the Road to Renown.” On her latest recording at the time, “Soon,” she was not only “a true jazz singer in a time of wannabes,” but also revealed what she had learned about tempos, and about pacing a show, from having previously worked with “ghost” big bands—replacement leaders directing the arrangements of the Harry James, Artie Shaw and Glenn Miller bands.

She comes from a big-band family. Her mother, Nancy Carr, often sang with bands at a premier New England ballroom, the Totem Pole in Newton, Mass. Amanda’s father, trumpet player Nick Capezuto, played with Larry Clinton, Louis Prima, Miller, Pomeroy, and the Tex Beneke band.

Still actively performing as a vocalist, Ms. Carr is also intensely engaged in a family labor of love—the ongoing creation of the American Big Band Preservation Society. (Information is available at [www.americanbigband.org](http://www.americanbigband.org) or by phoning 1-888-340-6874, or 617-791-0555 from outside the U.S.). The society is composed largely of musicians and music educators, and among its goals of “preserving and perpetuating big-band music” is “seeking out unpublished big-band arrangements and providing them with a safe archive that stores, categorizes and makes this music available.”

She says “receiving 501c3 IRS tax-exempt status at the beginning of January is considered by us a huge success” and, she adds, “a big boost in the efforts of ABBPS to promote its mission and the more attractive for individual donors and corporate partnerships.” As for continuing success, “in these early months of operation, 25 arrangements have been donated to the ABBPS that are currently in the process of being cataloged and

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added to an arrangement library list on its continually expanded Web site.”

But “our primary focus,” says Ms. Carr, “is to preserve this music through educating our young people in the public school music programs where most of our youth is provided their primary and most comprehensive music education.” It’s an effort to fill the hole in arts education in schools today. Some schools even have big-band ensembles, but they are few and far between. And, says Ms. Carr, “they don’t sufficiently address the heritage of big-band music to ensure its passage to future generations in any substantial or lasting way.”

Characteristically, Ms. Carr has researched, pondered and created a specific agenda for the ABBPS. It will not only provide educational clinics and master classes to students from elementary school through college, but also assist young music teachers, many of whom have not had any experience with this music but are expected to teach public-school jazz bands or music ensembles.

“We plan to focus on schools that don’t have enough funding for a curriculum that would support, in whole or part, big-band education or performances,” she says.

But to bring vivid pleasure to all this orientation, the ABBPS will, Ms. Carr continues, “perform live concerts in schools, playing selected arrangements from our library and getting young people excited about this music. Kids need to hear this music played live.”

While working to stimulate enough donations to get this project into a swinging groove, Ms. Carr and her ensemble of enthusiasts have already brought the spirit and sounds of this American roots music into a Boston-area high school. Working with the existing student band during the days and well into the evenings, they conducted a master class and big-band clinic.

“The students performed and we performed,” Ms. Carr happily recalls, “so they could hear themselves beginning to sound like a professional big band playing these arrangements.”

She remembers her own big-band evolution. “As a teenager in the ‘80s, I liked rock and pop, and still do. I played rock and pop in nightclubs even before I finished high school. I couldn’t even imagine singing my parents’ music, because that was like driving their station wagon.

“But later, when my mother asked me to fill in for her on her big-band gigs, I realized how enjoyable this material was to sing, and how the lyrics really said something. If I looked deeper there was always something more to be found in them—and in me as these big-band arrangements became part of me.”

Giving an urgent impetus to finding and acquiring big-band arrangements from the glory years of this music is Ms. Carr’s realization that with each passing day a career arranger from that era passes away. “If their families or estates don’t stick them in an attic or a closet or just give them to a local music school, the students may never learn how to play them, and the arrangements eventually die along with the arranger,” she says. The ABBPS is already contacting families to find out what they have.

“When we lose these arrangements, we lose the language,” she exclaims. “And if young people don’t hear good big-band language played live, they won’t understand the interpretation or develop a passion for the music. Recordings alone just don’t just cut it!”

By 1963, Duke Ellington was finding it hard financially to keep his big band together. On the road in Calcutta, India, that year, he was asked during a press conference: “How have you managed to keep a big band so long when so many others have broken up? Hasn’t the rise of rock ‘n’ roll taken away your audience?”

Unruffled, Ellington said: “There’s still a Dixieland audience, a Swing audience, a Bop audience. All the audiences are still there.”

Many among those big-band audiences are still here, and there will be new audiences for this swinging music thanks to the American Big Band Preservation Society.

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## Local High School Keeps Swinging!!

**D**id someone mention high school big-band ensembles? James Hubert Blake High School in Silver Spring, MD, recently hosted their third annual Big Band Bash. It features the “Eubie Blake” Jazz Ensemble, the Olney Big Band, and a guest high school jazz band. The evening is traditionally topped off with all three groups performing a swinging rendition of Sing, Sing, Sing.

Speaking of swinging, the time is fast approaching for the annual Swing Night at Blake High School featuring the forementioned “Eubie Blake” Jazz Ensemble under the direction of Mr. Brian Damron. On Friday, March 19, 2010, at 7:00PM: the Blake HS cafeteria will be transformed into a Jazz Club. The night will be filled with music, dancing, food and fun. This year’s selections will include the music of Dizzy Gillespie, Cole Porter, George Gershwin, Duke Ellington, Frank Sinatra, and so much more. A wonderful Italian dinner and beverages are included in the price of admission. Dancing is always welcome so bring all of your friends. Tickets are now on sale for \$25 per person. This event does sell out, so order your tickets early. Tickets can be purchased before or after school in the music office or by contacting any member of the Jazz Ensemble or the director. Checks should be made out to Blake Music Boosters. All proceeds for this benefit event will go to help purchase new costumes, music, supplies and equipment for the Instrumental Music Department. Contact Mr. Damron if you have any questions: 301-879-1339 (or) [damron@blakemusic.org](mailto:damron@blakemusic.org).

# The Stan Kenton Mellophoniums

by SCOOTER PIRTLE

**P**ossibly the most interesting chapter in the history of the mellophone occurred with the Stan Kenton Orchestra during the early 1960s. From September 1960 through November 1963, the orchestra prominently featured a four man section of mellophoniums and forever changed the use of the instrument.

Stan Kenton started his band in 1941. Through the late 1970s, the Kenton band witnessed a lot of changes in music and in the world that listened to it. The Kenton Orchestra's uniqueness, instead, was manifested in its music arrangements. However, in the summer of 1960, Kenton found himself "restless with the sound the band was making," and he was ready for "a change of format."

Kenton solicited the help of his long-time arranger Johnny Richards to "work over" the instruments in the band. Kenton explained the situation to author Dr. William F. Lee this way "We wanted colors that, somehow the moment you hear them on record or hear them in person, you could identify, something that didn't sound like a low trumpet or a high trombone. We experimented with some German horns, we worked with alto trumpets, we worked with fluegelhorns."

C.G. Conn, Ltd. was an American firm of instrument manufacturers named after Charles Gerard Conn. The Conn Company primarily produced band instruments and introduced a new version of its mellophone in 1957. Conn had devised the mellophonium as an alternative for the French horn and mellophone in marching bands. Its ability to project sound effectively and its design for outdoor playing made it quite useful for marching bands.

An exhaustive publicity campaign

was undertaken by C.G. Conn, Ltd. to introduce the mellophonium to the public. Needless to say, when C.G. Conn, Ltd. heard of Kenton's plight in 1960, they were quick to suggest their mellophonium.

Kenton was perplexed about finding musicians to play such a unique instrument "...to have someone say, 'You know, you could make a good mellophonium player if you tried.' They couldn't care less. Only a very few have enough vision to see the future or are interested in the development of a new sound."

Confident with his decision to adopt the mellophonium, Kenton had Richards and Gene Roland score a completely new concert and dance book. It was a very wise decision considering Richards' previous experience arranging for the instrument and Roland's ability to arrange for, as well as performing with, the mellophonium. It was agreed that a four-man mellophonium section would be used in an alto register, acoustically nestled between the trumpets and trombones, bridging the "brasses and the saxes," as often quipped by alto sax player Gabe Baltazar.

The first section of mellophoniums featured four trumpet players: Gene Roland, Joe Burnett, Bill Horan and Tom Wirtel. Joe Burnett was moved from the Kenton trumpet section. This section was formed primarily for the first recording session to feature the charts of Richards and Roland. This session occurred on September 19-21, 1960 at the Capitol Studios in Hollywood, California. Eight charts were recorded during the three day session. Several weeks later the band went on the road with only one mellophonium player, Gene Roland. It was a joint tour with the Count Basie Band.

After the tour, and for the next three years, the band featured a four-person mellophonium section. The "Mellophonium Band," as it became known, fea-

tured the mellophoniums as Kenton's shining centerpiece for his New Era in Modern American Music.

Adding four players to a one "bus" tour band required additional sacrifice from the band members. Seats were made available to the mellophonium players, but there was no room for their instruments in the vehicle's storage area. As a result, the mellophonium cases became a fixture in the bus aisle, symbolically in everyone's way.

This immediate "accessibility" also made the instruments prime targets for terrorism from the trombone section. Trombonist Jiggs Whigham:

"One time we played an NCO club at some air base in Georgia, and we got there early about four in the afternoon, and they had a happy hour. So the band hit the happy hour and a few of us got kinda happy. They had a swimming pool there, so we went to the band bus and got the mellophones out of their cases and throw all four of them in the swimming pool. It was great to see these things burble down to the bottom."

Following the tour, the band returned the four Conn Mellophoniums, to C.G. Conn, Ltd., where they were tucked away in a storage room in the large facility. The whereabouts of the instruments are still unknown and there remain many myths about their location.



The infamous Mellophonium section.  
Photo courtesy of middlehornleader.com.

# Johnny Mercer - America's Lyricist

by BOB REDDING

**T**his is a fascinating story about a departed 20th century musician who was not an instrumentalist, but was instead a famous composer, lyricist, and singer.

John Herndon "Johnny" Mercer has been compared favorably with George Gershwin, American composer, pianist, and famous musician. We are uncertain about the extent of the Gershwin musical creations, but we do know that last April the Jazz Heritage Society published 10 CDs of Mr. Gershwin's piano works, both popular and classical.

Compare the Gershwin library with the even larger library created by Johnny, who composed more than 1,500 songs, including compositions for movies and Broadway shows. He had more than 750 of them published, and scored hits with nearly 100.

**Johnny composed more than 1,500 songs, including compositions for movies and Broadway shows.**

Among Johnny's most successful musical efforts are "Blues in the Night", "Dream", "Something's Gotta Give", "That Old Black Magic", "Skylark", "Ac-cen-tchu-ate The Positive", "Laura", "Autumn Leaves", "One For My Baby", "And the Angels Sing", "Come Rain or Come Shine", "Fools Rush In", "Glow Worm", "I Remember You", "Tangerine", "Day In, Day Out", "You're Just Too Marvelous", "Lazy Bones", and "Jeepers Creepers."

Johnny Mercer, dubbed the Bard of Savannah, Georgia, was born there just over 100 years ago on November 18, 1909. Johnny was the unique physical product of a family tree that included Confederate General



Johnny Mercer and Bing Crosby prepare a broadcast for NBC's Kraft Music Hall. Photo courtesy of [www.bwcitpaper.com](http://www.bwcitpaper.com).

Hugh Weedon, Revolutionary War General Hugh Mercer, and General George S. Patton. He liked music as a child, humming music when he was only six months old. His talent was in creating the words and singing, not playing music. His attempts to play trumpet and piano were not successful and he could not read musical scores with any facility. Although he had no musical training, he began to write poems at the age of 10 and by 15, wrote both words and music for his first song, "Sister Susie, Strut Your Stuff".

Johnny's first published song, "Out of Breath (and Scared to Death of You)" was recorded by Joe Venuti and his New Yorkers. From those humble beginnings, Johnny enjoyed an extensive career and working relationship with many American musical greats. His resume reads as a veritable who's who including: Irving Berlin, George Gershwin, Cole Porter, Hoagy Carmichael and Paul Whiteman. Harold Arlen, Harry Warren, Jerome Kern, Richard Whiting, Vernon Duke, and Matty Malneck. Henry Mancini and Eddie Cantor. Benny Goodman, Franky Trumbauer, Fred Astaire and Ginger Rogers. Bing Crosby, Louis Armstrong,

Ziggy Elman, Martha Tilton and Judy Garland. Frank Sinatra, Peggy Lee, Andy Russell, Jo Stafford, Margaret Whiting, and Nat Cole. Plus, Bobby Darin and Barry Manilow.

By the mid-1940s, Johnny enjoyed a reputation of being among the premier Hollywood lyricists. He was adaptable, listening carefully and absorbing a tune and then transforming it into his own style. "Usually", he said, "a title or simple idea comes first, and then the rest of the words just seem to fall into place." When he did both tune and lyrics, he wrote a few words, pounding out a melody in his one-finger style, and then proceeding to the next batch of words. He said "It's all as easy as chopping up ten cords of wood per day."

Johnny was co-founder of Capital Records, and received nineteen Academy Award nominations. He won four Academy Awards for Best Songs: "On the Atchison, Topeka and the Santa Fe - 1946," "In the Cool, Cool-Cool of the Evening - 1951," "Moon River - 1961," and "Days of Wine and Roses - 1962."



Henry Mancini and Johnny Mercer at the 1962 Academy Awards ceremony. Photo courtesy of [www.altfg.com](http://www.altfg.com).

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Johnny remained a prolific creative force throughout his career. In 1969, Johnny cofounded the Songwriters Hall of Fame, and on March 9, 1971, became one of its original members. The following year he received his last nomination for an Academy Award for "Life is What You Make It," written with Marvin Hamlisch for the movie Koch.

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### In 1971, Johnny became one of the original members of the Songwriter's Hall of Fame.

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In 1975, Paul McCartney approached Johnny about collaboration, but Mercer was ill, and an inoperable brain tumor was diagnosed. He died on June 25, 1976, in Los Angeles. The title of Johnny's 1939 tune, "And The Angels Sing", was inscribed on his tombstone. The inscription prompted one of the funeral attendees to exclaim that since Johnny is now with the angels "they certainly must be".

The Johnny Mercer Collections, including his papers and memorabilia, are preserved in the library of Georgia State University in Atlanta. Additionally, the city of Savannah, GA is hosting a year-long tribute entitled Johnny Mercer: Too Marvelous For Words centennial 1909-2009. Information can be found online at [www.johnnymercercentennial.com](http://www.johnnymercercentennial.com)

In late 2009, in celebration of what would have been Johnny's 100th birthday, movie actor/director Clint Eastwood released his documentary on Mercer's life, entitled, *This Time The Dream's On Me*, the title of another Johnny Mercer classic. The film was featured on Public Broadcasting and the TCM channels. Information on the documentary can be found at [www.johnnymercer.com](http://www.johnnymercer.com).

Sources: Wikipedia.

Yesterday Magazine.

The Johnny Mercer Song Book.  
[www.johnnymercer.com](http://www.johnnymercer.com)

## Johnny Mercer Discography

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**T**his partial listing of Johnny Mercer's songs will have even the most avid fan exclaiming "I didn't know he wrote that!"

### Academy Award Nominated Songs

Jeepers Creepers	1938
I'd Know You Anywhere	1940
Love Of My Life	1940
Blues In The Night	1941
Dearly Beloved	1942
My Shining Hour	1943
That Old Black Magic	1943
Accentuate The Positive	1946
On The Atchison, Topeka And Santa Fe	1946
In The Cool, Cool-Cool Of Evening	1951
Something's Gotta Give	1955
The Facts Of Life	1960
Moon River	1961
Days Of Wine And Roses	1962
Charade	1963
The Sweetheart Tree	1965
Whistling Away The Dark	1970
Life Is What You Make It	1971

### Number One Hits

Lazy Bones	1933
Goody, Goody	1935
Too Marvelous For Words	1937
Bob White	1937
Jeepers, Creepers	1938
You Must Have Been A Beautiful Baby	1938
And The Angels Sing	1939
Day In, Day Out	1939
Fools Rush In	1940
Blues In The Night	1941
Tangerine	1942
Strip Polka	1942
That Old Black Magic	1942
G.I. Jive	1943
Accentuate The Positive	1944
Dream	1944



This famous photo of Johnny Mercer has been immortalized in a Susie Chisolm bronze statue for the Savannah, Ga centennial celebrating Johnny's life. Photo courtesy of [www.johnnymercercentennial.com](http://www.johnnymercercentennial.com).

On The Atchison, Topeka And The Santa Fe	1945
Autumn Leaves	1950
Glow Worm	1952

### ..And Who Could Forget?

I'm An Old Cow Hand	1936
Hooray For Hollywood	1938
I Thought About You	1939
Everything Happens To Me	1940
This Time The Dream's On Me	1941
Skylark	1942
I'm Old Fashioned	1942
I Remember You	1942
One For My Baby (And One More For The Road)	1943
How Little We Know	1944
Laura	1945
Out Of This World	1945
Come Rain Or Come Shine	1946
When The World Was Young	1950
Satin Doll	1958
I Wanna Be Around	1959
Summer Wind	1965
Barefoot In The Park	1967

# 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

Dr. Rip G. Rice, President  
Bradley Bawek, VP of Design and Publishing  
Merle Biggin, VP for Equipment Management  
Barry Fell, Friends of OBB  
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Richard Sonnenschein

# 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:

## Benefactors:

- Barry and Ali Fell

## Patrons:

- Dennis Dean Kirk, Sandy Spring Friends School

## Contributors:

- Roger Aldridge, Vera Bailey, Helen Kinney,  
Arabelle Kossiakoff, Mizell Music/Brass Note,  
Glenn & Nancy Ochsenreiter, Roy & Mary Popkin,  
Alan Remson, Charles A. Rubio Jr., Burkard Sievers &  
Rose Mersky, Halsey W. Smith, Robert E. Traut,  
Charles & Elsbeth Woodward

## Honorary Friends:

- Paul Freirich, Barry Schwartz, Joe Karam (in memoriam)

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

**Sunday, March 21** - Heartlands Concert and Dance, Ellicott City, MD, 6:00 - 7:30pm

**Sunday, March 14** - Tea Dance, Hollywood Ballroom, Silver Spring, MD, 1:00 - 4:00pm

**Saturday, March 27** - Elks Club Ball, Arlington-Fairfax Lodge No. 2188, 7:00 - 11:30pm

**Sunday, April 11** - Tea Dance, Hollywood Ballroom, Silver Spring, MD, 1:00 - 4:00pm

**Sunday, April 18** - Tea Dance Asbury Methodist Village, 2:30 - 4:30pm

**Saturday, April 24** - Spring Swing Fling, Benefiting Project Change, Studio of Ballet Arts, Sandy Spring, MD, 7:30 - 10:30pm

**Saturday, May 8** - Big Band Bash to Benefit SEEC, Vis Arts Center at Rockville's Town Center, 7:15 - 11:00pm

**Saturday, May 15** - Olney Days Fun Festival, Olney Manor Park, Olney MD, 7:30 - 9:00pm

**Monday, May 17** - Olney Theatre Centre, Private Party

# Rehearsals

Mondays 8-10 pm

*All full band rehearsals*

*Check OBB Players page on website for further details and updates*



## For Band Information Contact

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[RGRice4ozone@aol.com](mailto:RGRice4ozone@aol.com)

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