



Black Swan

Classic Jazz Band

April 2010

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Hello ~

After a long hiatus, here is another of the occasional newsletters that go out to friends of Black Swan. I hope it finds you enjoying a fantastic 2010 surrounded by good friends enjoying great music together! Please read on to find out what's new with the band and we'll plan to see you at one of our upcoming events very soon.

Cheers,
Kit

Dance Hall Favorites

Black Swan's latest release, titled "*Dance Hall Favorites*" is now available. This two-CD collection of music was recorded at several Performing Arts Centers in Oregon, California and Washington. It contains over two hours of fine music, including 28 favorites, 18 of which have not been released by the band on previous recordings.



Musicians on these performances included Ernie Carbajal, Lew Chapman, Alan Phillips, Marilyn Keller, Steve Matthes, Ron Leach, John Bennett and Kit Johnson. Master Engineering work was by Bryan Shaw and graphics design by Joy Reid. Here is an extract from the liner notes, by noted jazz author, Scott Yanow.

"...*Georgia Swing*, is an excellent introduction to the group. *There'll be Some Changes Made* benefits from Alan Phillips...singing...two rarely heard verses... Marilyn Keller is a delight throughout, particularly on a conversational version of *A Porter's Love Song to a Chambermaid*, the crowd pleasing *Cakewalking Babies From Home*, and a sensuous *Squeeze Me*. Her vocal duet with Alan Phillips on *Call of the South*...not to be missed.

Instrumentally there are many excellent moments including John Bennett's piano feature on Fats Waller's *Viper's Drag*, a fine trade of fours between Ernie Carbajal and Lew Chapman on *Struttin' With Some Barbeque*, and Steve Matthes' playing on *High Society*. A special highlight are two recently discovered Louis Armstrong compositions, *Papa, What Are You Trying to Do to Me* and *When You Leave Me Alone to Pine ...*" **read on**

Black Swan on FaceBook

Over the past few years **FaceBook** has become one of the most ubiquitous sites on the Internet. On a weekly basis over 200 million users log in to this social networking goliath and share tidbits about what is going on in their worlds.

One attractive function is the ability for bands like Black Swan to easily share information and interact with fans.





Black Swan Classic Jazz Band

If you are already a **FaceBook** user, then we invite you to search for the Black Swan Classic Jazz Band page and join our "**Group**". From time to time we'll post topical items such as upcoming performances, new releases, musician information and more.

YOU, as a member of the **Group**, also have the ability to post pertinent information to the page to be shared with others. Some of the current members have posted photos or videos from past performances. Others simply like to passively receive information about what is going on. We hope to connect with you soon.

Past & Present Faces

Black Swan has been entertaining audiences now for over 21 years (yep, we're finally legal). **Kit Johnson** assembled the group in 1989 and remains active as leader and tuba player. Other members with at least a decade with the band include vocalist **Marilyn Keller**, piano man **John Bennett**, percussionist **Ron Leach** and clarinetist **Steve Matthes**. Trombonist **Don Stone** has also been performing with Black Swan on and off since 1993 and now regularly joins us for multi-day jazz festival appearances from his home in Helena, Montana. More recently we have been delighted with the regular inclusion of virtuoso banjo artist **John McKinley**, a stalwart of the Portland jazz scene for many years and close personal friend to Eddie Peabody, and occasional appearance of San Francisco banjo and vocal man, **Scott Anthony**.



In 2008 we were saddened by the loss of our good friend and original trumpet man **Ernie Carbajal**. An accomplished and versatile musician, Ernie's beautiful tone and precise playing set the stage for the "clean" ensemble sound and tight arrangements associated with Black Swan since our inception. His jazz ideas were sophisticated and creative, drawing from a lifetime of big band, combo, pop and Latin improvisational experience...and lots and lots of practice. Ernie brought to life audience favorites, whether as the lead horn or supporting Marilyn on vocal features.

You don't easily replace someone as accomplished as Ernie. Fortunately, we have been ably supported by several first-rate traditional jazz cornetists along the way: **Dave Holo**, **Bert Barr**, **Chris Tyle** and **Corey Gemme** have all pitched in with their own phenomenal talents and delightful stage personalities. Each of them has other musical commitments, and we appreciate their periodic help as we continue to search for Black Swan's next "permanent" trumpet or cornet player.