

*20<sup>th</sup> Anniversary Season*

**Performing Arts Series**

Baylin Artists Management

*presents*



*Paul Mehling*, Solo Guitar

*Julian Smedley*, Violin

*Sam Rocha*, Bass

*Jeff Magidson*, Rhythm Guitar

*Isabelle Fontaine*, Rhythm Guitar

**Friday, February 4, 2011**

**Polsky Theatre**

**Johnson County Community College**

## Program

Repertoire will be selected from the following and announced from the stage

*There will be a 15-minute intermission*

<i>A Little Waltz for Mischa</i> (Mehling)	<i>All of Me</i> (Simon/Marks)
<i>Armando's Rhumba</i> (Corea)	<i>Body &amp; Soul</i> (Green)
<i>Claire de Lune</i> (Cosma)	<i>Creve Coeur</i> (Mehling)
<i>Dark Eyes</i> (traditional)	<i>Don't Panic</i> (Mehling)
<i>Douce Ambiance</i> (Reinhardt)	<i>Flambee Montalbanes</i> (Visuer)
<i>Giselle-Waltz d'Entichement</i> (Mehling)	<i>I Surrender Dear</i> (Barris)
<i>I'll See You in My Dreams</i> (Jones)	<i>I'm Not Impressed</i> (Mehling)
<i>It's a Sin to Tell a Lie</i> (Mayhew)	<i>Melodie au Crepuscule</i> (Reinhardt)
<i>Minor Swing</i> (Reinhardt/Grappelli)	<i>Nuages</i> (Reinhardt)
<i>Oriental Shuffle</i> (Reinhardt/Grappelli)	<i>Place de Brouckere</i> (Reinhardt)
<i>R-26</i> (Reinhardt)	<i>Tchavolo Swing</i> (Schmidt)
<i>The Man I Love</i> (Gershwin)	<i>Troublant Bolero</i> (Reinhardt)
<i>Veronica</i> (Mehling)	<i>Swing 53</i> (Mehling)
<i>Djangology</i> (Reinhardt/Grappelli)	<i>Waltz Una Nota</i> (Mehling)
<i>Till Tom Special</i> (Goodman/ Hampton)	<i>La Gitane</i> (Vidal)
<i>While My Guitar Gently Weeps</i> (Harrison)	<i>Not So Fast</i> (A.Levy)
<i>Jonesin'</i> (E. Price)	<i>Song of India</i> (Rimsky-Korsakov)

***It's A Bird*** (Charley Bowers, 1930, 14 Minutes)

Excerpts from: *The Gypsy Hipster* (Mehling), *Spivy* (Reinhardt/Grappelli), *Pazzo's Fifth* (Mehling), *Plue's Blues* (Mehling), *Viper's Dream* (E.Allen) and *Dark Eyes* (Traditional)

***Now You Tell One*** (Charley Bowers, 1926, 22 Minutes)

Excerpts from: *Spivy* (Reinhardt/Grappelli), *Not So Fast* (A. Levy), *Number 2* (Mehling), *Be That Way* (Mehling) and *The Breeze & I* (Lecuona)

***The Fall of the House of Usher*** (James Sibley Watson Jr. - director, 1928, 13 Minutes)

Excerpts from: *Pour L'Egyptienne* (Debussy), *Chemins d'Amour* (Polenc), *Waltz for M.C. Escher* (Mehling) and *Bolero* (Reinhardt)

***The Land Beyond the Sunset*** (Thomas A. Edison Inc. - 1912, 14 Minutes)

Excerpts from: *Lullabye* (Mehling), *Pas de Trois* (Mehling), *April in Fruitvale* (Mehling) and *For Renata* (Mehling)

Hot Club of San Francisco uses Savarez Argentine Strings

[www.savarez.com](http://www.savarez.com)



Guitars made by Maurice Dupont, Cognac, France

For more information about Hot Club of San Francisco [www.HCSF.com](http://www.HCSF.com)

## Program Notes

### Film Synopses

***It's a Bird*** (Charley Bowers, 1930, 14 Minutes) Bowers is a recently rediscovered contemporary of Charlie Chaplin who is virtually unknown in the U.S. He directed, wrote and starred in his own original films, yet he was and still is extremely obscure. Though an American, all but one of his films were found in Europe. Many turned up in the hands of some gypsies in Europe and Eastern Europe (who would go from town to town showing films in years past). In Europe he is still somewhat of a favorite (perhaps owing to his mother being born in France) and is known by the nickname "Bricolo" (Mr. Do-It-Yourself). Currently, 11 of his 20 short comedies are lost; none of the original negatives are known to exist.

***Now You Tell One*** (Charley Bowers, 1926, 22 Minutes)

The "Liars Club" is comparing stories – Charley's story tops them all yet he swears his is true! Unbelievable images, rendered with technologically bewildering originality- Bowers was combining animation with live action long before *Who Shot Roger Rabbit*.

***The Fall of the House of Usher*** (James Sibley Watson, Jr- Director, 1928, 13 Minutes)

This film is based on the 1839 story by Edgar Allen Poe about Roderick Usher and his sickly twin sister Madeline. It was written and produced by two men- James Sibley Watson and Melville Webber –in a barn behind Watson's home in Rochester. The story in brief: Madeline's apparent death sends Roderick into despair and mental depravity, soon compounded by the comprehension that he has buried her alive. She returns to die in his arms and sets in motion the end of the family line as well as their castle. Heavily influenced by European cinema of the time, these two filmmakers are the most renowned and technically successful of early avant-garde American cinema. With its sophisticated camera effects and superimpositions accomplished on Watson's handcrafted optical printer, *The Fall of the House of Usher* challenges Hollywood on its own terms.

***The Land Beyond the Sunset*** (Thomas A. Edison Inc. - 1912, 14 Minutes)

Directed by Harold Shaw, this disarmingly brief film is best described by the American Film Archives (which is responsible for restoring and therefore preserving this piece): "An unhurried story through diverse genres: from a social problem drama through a pastoral fantasy and into *an unclassifiable poetic finale*."

### About

#### A Note on Django Reinhardt and Gypsy Jazz...

Django Reinhardt is rightly hailed as one of the greatest guitar players who ever lived, but many people praising his accomplishments as a guitarist tend to overlook his roots in Gypsy culture and the musically fertile, polyglot Paris of the 1920s. Reinhardt and his companions used all these elements, along with American jazz, to create this new music, but the Gypsy heritage seems to be the most important ingredient. Once you hear it, you can't forget it. It is sophisticated, yet it has a sentimental quality. It is delicate, but the rhythms are played at breakneck speed. It has a swinging, jazzy feel, but many of the songs are waltzes. It is Gypsy jazz and the popularity of this sometimes flamboyant, sometimes melancholy guitar music is growing around the world. Aficionados everywhere are forming bands called Hot Clubs in honor of Django Reinhardt's famous Quintet of the Hot Club of France.

**The Hot Club of San Francisco** is an ensemble of accomplished and versatile musicians celebrating the music of Django Reinhardt and Stephane Grappelli's pioneering Hot Club de France. The ensemble borrows the all-string instrumentation of violin, bass and guitars from the original Hot Club, but breathes new life into the music with innovative arrangements of classic tunes and original compositions from the group's superb lead guitarist Paul Mehling. Hearing the ensemble live, or on any of their 10 albums, carries the listener back to the 1930s and to the small, smoky jazz clubs of Paris or the refined lounges of the famous Hotel Ritz. Often called gypsy jazz, the music of The Hot Club of San Francisco has entranced audiences around the globe for over 15 years. Critics have hailed the group's playing as "intricate, scorching and often brilliant..." *Acoustic Guitar*. From festivals in Mexico and France to concert halls across North America, The Hot Club of San Francisco keeps this historic music fresh and alive.

## Artists Bio

**Paul Mehling** (Dupont MD-50, Modele Selmer Guitar) is the founder of The Hot Club of San Francisco. He began playing the guitar at the age of 6. Early on in school, Paul studied the bass, and by age 16, he began violin lessons and was self-taught on the mandolin, tenor and plectrum banjos. Influenced by the Beatles and his mother's jazz records of Django Reinhardt, Louis Armstrong and Sidney Bechet, Paul decided to take his passion to the next level and began studying jazz improv with trumpeter/educator Ray Brown. With this musical melting pot laying the foundation, it was only natural that Paul began playing professionally.

Paul's desire led him throughout the United States and Europe, where he found himself playing improv on the streets. In his 20s, he was a member of several bands, including the Hot Club of Friends, The Magnolia Jazz Band and Jake Stock and the Abalone Stompers. Paul has since performed and played with swing practitioners Serge Krief, Dan Hicks and the Acoustic Warriors, Maria Muldaur, John Jorgenson, Pearl Django, David Grisman, Howard Alden, Florin Nicolescu, Christophe Lartilleux, Gonazlo Bergara, Angelo Debarre, Robin Nolan, and Bireli Lagrene to name a few. He has also made several television and radio appearances, most notably with Jim Cullum Jazz Band on their syndicated radio show, "Riverwalk, Live from the Landing." In the fall of 2003, he performed as an international guest artist for the First Annual Gypsy-Jazz Festival in New Caledonia. Paul is co-producer of the Djangofest SF, a San Francisco Bay Area festival dedicated to Gypsy Jazz ([Djangofestsf.com](http://Djangofestsf.com))

In 1991, Paul went out on his own and formed The Hot Club of San Francisco, releasing its first CD in 1992 entitled, *QHCSF*. For the past 13 years Paul and the Hot Club have released 10 CDs on various labels, five of which have been produced by Paul. The group has been presented by the San Francisco Jazz Festival, the Sacramento Jazz Jubilee, Festival de Jazz in San Miguel de Allende, Mexico, and the Festivals du Django Reinhardt in France and in Iceland. Paul and the other members of The Hot Club of San Francisco are currently performing throughout the world and are pleased to announce their new CD entitled *Bohemian Maestro-Django Reinhardt and the Impressionists*. Paul himself, has just produced the third volume in an instructional video series for Homespun Tapes titled "How to play Django Style Gypsy Jazz Guitar," volumes #1 and #2 of which were produced in 1997. He is also looking forward to an upcoming family collaboration with his wife, dancer/choreographer Kerry Mehling, and her company, Talismanic Physical Theater.

**Julian Smedley** (Violin) started his musical career as a choirboy in an English cathedral. As a violinist he performed regularly on BBC television and radio as a soloist and an orchestral player. He was signed to Decca Records and toured Europe with his group The Bowles Brothers. Leaving London for the U.S., he joined Cornish Institute's jazz orchestra, playing with guests such as Art Lande, Ralph Towner, Gary Peacock and Gil Evans. He's been a

member of the Johnny Matthis and Clubfoot Orchestras, a violinist with Paul Horn, Dan Hicks, Third Ear, The Hot Club of San Francisco and the Connie Doolan Quartet. Currently he's engineering and recording CD projects including a commissioned work for UC Berkeley's dance theater, which premiered at Berkeley's Zellerbach Playhouse in spring 2005.

**Sam Rocha** (String Bass), a native son of Fresno in California's central valley, has been playing string bass since he was introduced to it at age 16. By his senior year of high school, he had received awards for outstanding musicianship from the Reno Jazz Festival and the Fresno City College Jazz Fest, and was also offered scholarships by the CalArts and Berklee schools of music. At this time he was leading a youth jazz band known as The Raisin Babies Jazz Band, a group of West Coast youngsters pursuing the tradition of New Orleans jazz. Sam has since performed at major jazz festivals all across the United States and Canada. In addition to studying jazz on the acoustic bass, Sam has also extensively studied jazz tuba and sousaphone. He currently resides in the San Francisco Bay Area where he is a free-lance musician. He also travels with the highly esteemed Blue Street Jazz Band, playing jazz festivals and offering clinics for aspiring young jazz musicians.

**Jeff Magidson** (Rhythm Guitar) was born in San Francisco in 1963. His parents, both musicians, taught him to read music and play the piano at an early age. Throughout childhood he was exposed to many different styles of music and flirted with a number of instruments (drums, bass, harmonica), before finally settling with the guitar. After his studies at U.C. Berkeley in 1983, he moved to France. Over the last 20 years he has performed throughout Europe both as a solo artist and with a variety of groups, releasing three solo albums and a score more with other artists. During his stay in France, he inevitably encountered "le Jazz Manouche" – the music of Django Reinhardt. Like so many before him, it was a jaw-dropping experience, and he spent many an hour trying to fathom the subtleties of Gypsy Rhythm Guitar, better known as "La Pompe." He returned to the Bay Area with his family where he was thrilled to discover and become part of The Hot Club of San Francisco. He also performs with his wife under the name Dui Gadjo.

**Isabelle Fontaine** (Rhythm Guitar) was born and raised in the French countryside with the voices of Edith Piaf, Charles Trenet and Yves Montand ringing in her ears. She originally had no intention of becoming a professional musician, but when she started singing with a group of friends for fun, her talent was immediately recognized and her life took an unexpected turn. She spent the next 20 years singing and playing the snare drum to the jumping jive music of the '50s throughout France, with detours to Spain and over the Alps to Switzerland. During this period, she developed an unconditional love for the Ladies and the Dukes of the Big Band Era and was eventually drawn to the gypsy swing of Django Reinhardt and The Hot Club of France. It wasn't long before she picked up the guitar and applied her impeccable sense of rhythm to the stringed instrument. In 2004 she moved with her family to the Bay Area and has since become highly sought after not only as a vocalist but also as a rhythm guitar player.

Recordings: *Be That Way* (Panda Digital), *Veronica* (Panda Digital); *Claire De Lune*, *Swing This* (Hot Club of San Francisco) *Live MCMVC*, *QHCSF* (Hot Club Records); *The Hot Club of San Francisco*, *The Lady in Red* (Clarity Recordings).

Most of the original compositions by Paul Mehling can be found on our recording titled *Be That Way*.

"Hot Club gives special thanks to the San Francisco Silent Film Festival for its invaluable assistance."  
[www.silentfilm.org](http://www.silentfilm.org)



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