

Love life, swing hard

Annie Sellick & The Hot Club of Nashville tear it up

Annie & The Hot Club in homage to the Hot Club genre (Django Reinhardt gypsy-swing) bring fiery guitar and violin soloing on repertoire from the 1930's and 40's such as Honeysuckle Rose and Sweet Georgia Brown – and to top it off, the perky storyteller and hard-swinging singer, Annie. Nashville native vocalist Annie Sellick was voted Best Jazz Artist by readers of the Nashville Scene five years in a row, and has since toured all over the world and performed and/or recorded with many of her musical heroes including Mark O'Connor's Hot Swing, Tommy Emmanuel and jazz organ royalty Joey DeFrancesco.

The Hot Club of Nashville is lead by Britain-born Richard Smith who owns a guitar signed "To my hero, Richard", Jerry Reed and Chet Atkins. Rhythm guitarist Pat Bergeson (expect Howard Levy-like harmonica solos, too) moved to Nashville at the request of Chet Atkins to record and join his band, where he remained several years. Fiddle player Aaron Till has performed with Jerry Reed, Tanya Tucker, Pam Tillis and Tommy Emmanuel, among other musical royalty. Bassist Charlie Chadwick, who created the Chadwick Folding Bass (that's right, folks, an acoustic bass that folds in half), joins the group and Josh Hunt on snare drum.

The group has performed at the Montreal Jazz Festival as well as abroad including the Tommy Emmanuel Guitar Festival in Rietberg/Germany and Poland. They are a mainstay at the Chet Atkins Appreciation Society Convention as well as The Bluebird Cafe in Nashville.

Expect original material as well – songs so reminiscent of an old swing standard that you would think they've been loved for decades, and pop crossovers you might hear on a future album by the likes of Norah Jones or Madeleine Peyroux.

"She hooks up with the Nashville-based Hot Club Band to create a magically fun musical experience. Annie and the Hot Club ... is the real deal. It is a fun loving, story telling, toe tapping, tear jerking, sit back and enjoy experience for the listener. A certified 'less of the same' endeavor." (Bruce Pulver, JazzReview.com)

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