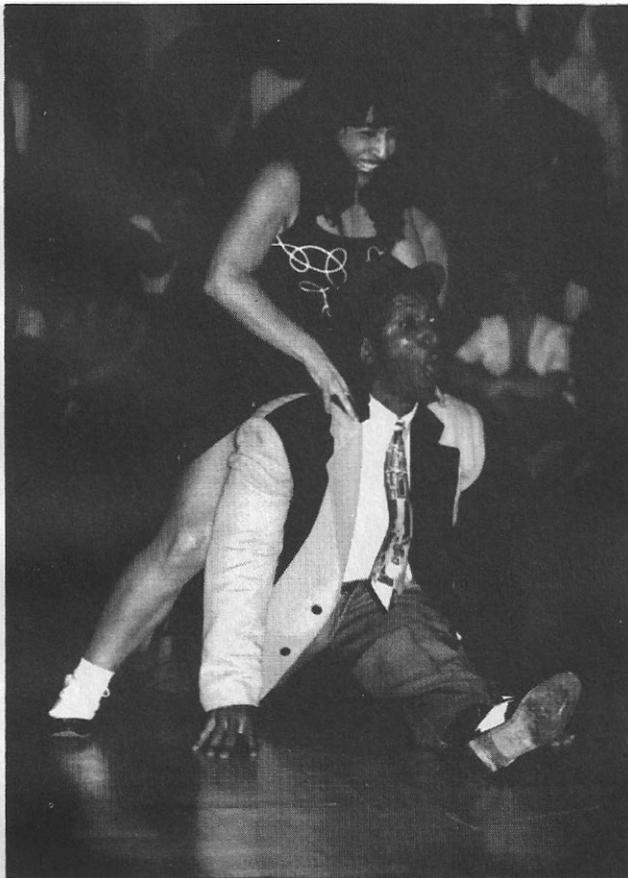


Hoppin' [©]

Cover Price:

£2, \$4, SEK26, DM8

You Just Can't Top The Lindy Hop



Steve Mitchell comes to the fore. With Erin Stevens at Can't Top the Lindy Hop in New York, May 1994. Photo courtesy of Roland Stalder.

Tayo Ajibade of London sent us her review of Frankie Manning's 80th birthday weekend in New York, from which we excerpted the following.

Dateline - Memorial Day weekend, New York. On Thursday, 26 May, four Ladybugs and a sister arrived at JFK airport, and hit the streets.

We were in New York, city of a million TV movies come to life.

For most of our group it was our first time in the US. The strangely familiar streets were dark and threatening, as they'd looked on late-night cop shows we'd seen. They were full of night time street noise - the hum of moving traffic, the squeal of reluctantly applied brakes, the occasional strident car horn. We bumped over spine shattering potholes.

At first glance, the street we were to stay in did not look

promising, with few street lights and no evidence that what looked like warehouses might be residences. However, behind the ugly facade of the building we stopped at was an amazing space complete with its own garden.

We spent the next four nights in a huge studio with a wide, full length mirror which we put to good use.

Friday evening we went to the Roosevelt Hotel to register. Having read our leaflets on New York City Yellow Cabs, we left our safe haven and hailed one on the street corner. Our driver sailed past before squealing to a stop ten yards on. An encouraging start.

Perhaps the highlight of the classes for me was Erin Stevens and Steve Mitchell's. Steve had choreographed a line dance mixing Lindy and Hip Hop to a Hip Hop tune. There was so much energy and fun in that class, people came to stare in through the doors and windows - true of Erin and Steve's classes throughout the weekend.

Watching Frankie dance during the weekend, it was hard to believe he had just had a hip replacement operation - he

danced with more energy than many of us so-called youngsters.

One of the nicest things about the weekend was how helpful fellow Hoppers were to those of us not staying in the hotel, letting us leave bags in their rooms, freshen up before the evening dances, and passing on tips about where to shop, eat, or club.

It was a full weekend of dances, parties, classes, workshops, panel discussions and electrifying performances by the teachers, and four Ladybugs and a sister danced until we could dance no more. But there was one last thing to enjoy - the dance at Wells Restaurant in Harlem. There were only seventy-five places, so many people found alternatives (see box, page 9)

Four Ladybugs and a sister made our way up to Harlem in a taxi. It was only as we approached that invisible frontier of 106th Street driving down Madison that we realised we were entering what the cab driver considered dangerous territory. He told us we wouldn't be able to get a yellow taxi to come back from 136th Street in Harlem, wound up his windows, turned off the radio, and applied the (continued p. 8)

INSIDE

WHY DO YOU LINDY?

A survey (page 3)

THE SWEDES TALKED TO AL MINNS

And got some of his observations on the early days (page 4)

SPOTLIGHT ON ZOOTS & SPANGLES

A little bit of recent history (page 6)

LINDY BITS

Lots of tidbits on happenings around the world *and more...*

Hoppin'

Publisher and Editor

Deborah Huisken

International Correspondent

Rob van Haaren

Writers

Tayo Ajibade, Becky Crane, Freddie Haugan, Deborah Huisken, Judy Martin, Porl Smith, Eva-Maria Schmid.

Additional Contributions

Carol Clark, Tim Flack, Rob van Haaren, Norma Miller, Roland Stalder, Valerie Wilson. Joyce Page at Cleare Communications, Mark at Catford Copy Centre.

Editorial Assistance

[me, myself, and I, hoping you don't notice!]

MAC and Quark Consultant

Will McNaughten

Distributors

Managers: Lennart Westerlund, Sweden; Nancy Sandburg, USA. *Master:* Craig Hutchinson, Sing Lim, Porl Smith, Rob van Haaren. *Commercial:* Dance Books Ltd., Books Etc. *Subscription:* Patricia Brennan, Caroline Cole, Melinda Comeau, Freddie Haugan, Fred Hunt, Marcus Koch, Beckie Menckhoff, Erin Stevens, Chester Whitmore, Tim the DJ.

Submissions:

Submissions to **Hoppin'**, c/o Dancing Star Productions, at our NEW ADDRESS! P.O. Box 6008, London W2 5ZY UK. phone +44 71 221 8331. Deadline for Autumn issue: November 1, 1994.

Advertising:

Angela Andrew, Simon Bell, Deborah Huisken, Judy Martin, Nancy Sandburg. Editorial calendar, rates, and deadlines available on request from **Hoppin'**.

©1994 Dancing Star Productions except where indicated as held by author. All rights reserved. Responsibility for veracity of information within the articles is the author's alone - **Hoppin'** and Dancing Star Productions accepts no liability.

Letter From the Editor

Dear Reader:

Working on this issue of the newsletter with one of my oldest dance buddies in leafy Amherst, Massachusetts, USA, one of his friends was looking over our shoulders as I tried to master QuarkXPress.

This friend, Alvin-San, finally started asking questions about what we were working on. His comments reminded me why I'm doing this (against impossible deadlines, with no money, and having to beg, borrow, and finagle stories, photos, ads, etc.)

"Look at that face", he said, looking at some of this issue's photos which we were in the process of scanning in. "That woman is into it, and look at this one, his heart is looking out at you through his eyes. Look at the life in these people - this is amazing".

Numerous people who have expressed to me their awe that Frankie is still dancing like a teenager at 80 years old. My *non-dance* friends and roommates tell stories of him in my presence - "show them that Life Magazine you have, can you believe this guy?" And Norma Miller, in her late 70's, has embarked on yet another phase of her career. as a dramatic actress! Life is for living, and dancers know

how to do it.

Great news - the Lincoln Center Library has taken out a subscription to **Hoppin'**, and intends to keep it as part of their permanent archives, ensuring that there will be that much more documentation of Lindy in the history books. And Lindy will now be included in the upcoming Encyclopedia of New York History.

On another note, our sincere apologies to Elena Ianucci, whose name was inadvertently omitted from the caption under the photo of the Big Apple Lindy Hoppers on page 6 in the Spring issue. She's the one with the big grin leaning on Michael Clancey's shoulder, far right. As a penance, we have printed her blurb about Dance Manhattan's newest business endeavour below, thinly disguised as a Letter to the Editor.

A very special thanks to Will for letting me spend hours on his machine converting this issue to QuarkXPress, including literally breaking his door down to work on it. Once we get all the kinks out, the conversion will be a big improvement - something to look forward to!

Deborah

Letters To the Editor

Dear **Hoppin'**

You might find this interesting. Dance Manhattan has joined forces with Travel Coordinator Elaine Platt. A series of journeys, designed to attract those who want to travel with dancing in mind, has been scheduled for the 1994-95 season.

These trips include Lindy in London 18-25 September 1994, and Boogie in Stockholm 2-9 May 1995. For more info on the Dance/Travel program, readers can call (212) 5325274.

Elena Ianucci
New York, USA

Dear **Hoppin'**

I am the Editor of the "Carefree Times", a

publication of the [US] Association of Carolina Shag Clubs. ACSC represents over 100 local clubs and over 50,000 dancers.

We don't do Lindy Hop...down here it is called the Shag (in the Carolinas), the Beach Bop (Florida, Alabama, Tennessee), the Push or Whip in the Midwest, and the Swing out west.

"Carefree Times" is now produced twice a year, soon to be six times a year.

Michael Payne
Florida, USA

Michael - Thanks for writing - we'd love to see Lindy Hop generate the kind of enthusiasm the numbers you quote represent. Yes, we'd love to exchange relevant articles, etc. Ed.

Why Do YOU Lindy?

Our roving reporter (me! Ed.) asked around the circles she travels in, "Why do you dance, and more specifically, why do you Lindy?" These are some of the replies...

Sarah, UK: Because I have to. Why? Because if I hear music, I have to move to it. I love swing, it's very compulsive, it's challenging. I love to learn quite tricky steps.

Andrew, UK: For the fun of it. Everything else you do or have for another reason - car for transport, exercise to keep fit, house to sleep in, but dancing you do for the sake of it, and for the the social. Why do I Lindy in particular? Good question. I went to an outdoor demonstration on the South Bank [in London], because I wanted to be able to do some kind of dance. As a teenager in the 70's, you were expected to be able to dance, so I wanted to learn a dance that had steps in it, a partner dance, one which looked good fun to do, and this was it. I've never tried Siroc, but they seem to

graduate to Lindy. I do Lindy, and I've never felt the desire to do anything else. It's got it all; whatever "it" is, Lindy's got it all.

Lara, UK: Why? Cuz I like to flash my knickers around. And I like to Lindy cuz you can flash them even more!

Ron, UK: I've been dancing since I was about 4, 'cuz it makes me feel good. I Lindy 'cuz it doesn't hurt as bad as the other ones. Can you imagine doing break dancing at my age? (forty-something...)

Shaddi, UK: I dance 'cuz I like to move to music. I used to do other dances, like the two-foot jerk, and people used to tease me. With Lindy, people leave you alone, no one says anything. I started with Siroc, and kept going. Then once I started to lose weight, I kept going.

Tayo, UK: I like the atmosphere and the music. When you're having a good time, you get really high on everyone being there. I don't need alcohol, I don't need fags to smoke. I'm in the company of people I enjoy.

LeeAnn, USA: I dance because it makes me feel good physically, emotionally, and psychologically. It's a real upbeat, positive, social thing, there's a fabulous community involved, I can go anywhere and meet dancers and immediately have a great deal in common. I started about 8 years ago and I've just never been able to stop. It's one of those things - you catch the bug and you can't let go of it or it doesn't let go of you. An event like Can't Top The Lindy Hop just reinforces it - all these people coming from all over the world to see Frankie and to celebrate his birthday. It's just the warmest, most uplifting feeling I can think of. I went to a party, and felt like I could have been anywhere in the world. There were people swing dancing all over the place and it was exciting.

Patricia, USA: I just do it cuz it feels so good! Cuz I love sharing that energy, connecting with people, moving to the music, going to another level, the euphoria.

Bill, USA: Cuz it's great social fun, exercise, and a personal satisfaction doing these moves with somebody else, with coordination. Lindy is my favorite dance cuz it's the original dance, it's got a lot of bounce, it's wild. It's the dance that all the aerials came out of, and I like the way it looks - the low-down, wild, stretched out look. I like it when people do it slow, too. I like it cuz it leads into all those soft shoe moves and old Charleston moves. I like the way people break apart, something that you don't really do in East Coast or West Coast Swing - it's just the highest energy dance.

Valerie, UK: I dance because it's fun, good exercise, and because I feel passion in my soul for it.

Becky, USA: Dancing gave me the greatest freedom to express myself, once I understood the framework. And Lindy gave me something to aspire to. It has style.

So, let's hear from some of the rest of the world. Why do YOU Lindy? Write and let us know.

Advertisement

SAVOY NEW
Lindy Hoppers at Harlem's famous Savoy Ballroom, also known as 'The Home of Happy Feet'. Duke Ellington at the piano. Dancing at the Savoy was so intense that the wooden floor had to be replaced every three years. Printed on white shirts.

LUCKY LINDY NEW
The shy, mail flier and stunt-show pilot, Charles 'Lindy' Lindbergh was surprised by the worldwide attention his solo 'Hop' over the atlantic created. It is thought that the Lindy Hop was named after this event. Black T-shirts, red or blue sky.

WHITEY'S LINDY HOPPERS
Whitey's Lindy Hoppers with Frankie Manning in the famous Lindy Hop sequence from the 1941 film *Hellzapoppin*. Large colour print on white T-shirts. Main colour peach or dark blue.

Also Available:
LINDY HOP
THE NICHOLAS BROTHERS

Colourfast Screen Printing on 100% Cotton T-Shirts. Machine washable. May be tumble dried. Sizes M, L, XL.

BUYING YOUR SHIRTS
Direct:
When you or your friends visit London, phone in advance to make arrangements.

By Mail Order:
1. Phone or write to place an order. (Scandinavians: don't worry about language problems because *jeg kan snakke norsk!*)
2. Transfer payment to bank account as directed.
3. Shirts will be sent on receipt of payment.

T-Shirts: £14.
Long Sleeved Shirts: £19!

Post & Packing: UK: £1.50 for first item, 75p for each additional item. Europe: £2 for first item, £1 for each additional item. USA: £3 first item, £2.20 for each additional item.

The Original
LINDY HOP
T-Shirt Collection

CHRISTIAN BATCHELOR
MDes(RCA)
INTERACTION DESIGN GRAPHIC DESIGN ILLUSTRATION
16 Alwyn Gardens
Hendon, London NW4 4XP
ENGLAND
Tel +44 81 202 2110

The Swedes Talked to Al Minns

In May 1984, Lennart Westerland, Anders Lind, and Henning Sörensen from Sweden sought out original Lindy Hopper Al Minns in New York. They interviewed him, starting by asking how he would define a really good Lindy Hop tune.

The best band for Lindy Hop dancing, would be Count Basie.

Benny Goodman, Glen Miller, Duke Ellington, they all had good bands, but Count Basie he called his music walking music. If you couldn't walk at a nice pace to his music, he didn't like it. He played a couple of very fast numbers, like *Jumping at the Woodside*, which were generally used at the end of a dance set. He didn't play numbers like that during the course of the set.

You see when they play a real fast number and you exhaust yourself, at the end the band sat down and got rested and you sat down and got rested too. That way they start again at [a slower] rhythm until the end of the set, then he'd hit you with another one.

He didn't play while we were resting; when he played that fast number that was the end of the half hour. Then they'd take fifteen minutes and go and have themselves a drink, food or something and talk to the people that they talk to, then they came back and played in the band. They played from 9 o'clock until 1, half an hour playing, fifteen minutes off. They had a half hour off because at the Savoy they didn't use records, it was two orchestras. They had the main band play half an hour then the second band play half hour.

The best dance tunes were usually three minutes, because in those days they had the 78 acetate records. Those records were geared to 3 minutes, so arrangements had to fit. They had two different sizes, so a tune like *Breaking Down* (Ella Fitzgerald and Chick Webb Orchestra) which was about four or five minutes long would have been on one of the large acetate records. Benny Goodman's *Sing Sing Sing* was on a large acetate, it wasn't on a regular 12". But even if there wasn't any recording when they were playing at the Savoy they played usually 3 minutes. See, the music is all written. The only thing that's improvised is what the soloist does. Every time a man gets up to blow the horn, he tries to do something different. That's why it's called Jazz, cos its improvisation.

Al went on to talk about the Shag. It's a very athletic dance, very rigid control. You couldn't relax and do it. The girls wore wide skirts and these little saddle shoes, (white with a complete sole and leather like a saddle across) and bobby socks. And the boys usually wore hush puppy shoes, made of suede-like cloth but with a rough finish and a heavy rubber sole. You needed that kind of shoe, because most of these dance floors are highly polished so you had to have a shoe that you could grip on the

floor with.

They did strictly floor dancing, no aerals. And it takes a great deal of concentration. I never saw a couple do the Shag and smile 'cos they are always concentrating on what they're gonna do. If you're dancing at a fast tempo (and Shag was always at a fast tempo) with your forehead pressed against another person's forehead, you can't relax. Somebody's gonna get a bumped skull. And it wasn't effective if it wasn't fast. One reason why the Shag didn't last I believe, is because the older people couldn't do it, whereas with the Lindy Hop all ages did it.

The Shag was a social dance, but for young people, college students. It was strictly a collegiate dance. The upper middle class and the rich, it never came down to the masses at all.

You must realise in the 30's there was a great racial cleavage, blacks and whites did not mingle ordinarily. Harlem extends from, I'd say, 110th street to 155th street and most people born in Harlem up until World War II very seldom left. And very few white people unless they had business came to Harlem except to go to the Savoy or to Small's Paradise or to the Apollo. Anywhere there was entertainment you'd find the races mixing, but as to going downtown to a theatre, or to Macey's to shop, we had our own stores uptown and we didn't dress the same as the whites did. If the whites wore tight pants, we wore bell bottoms, and if they wore bell bottoms, we wore tight. We had a complete civil cleavage.

As far as the music went they called Paul Whiteman "The King Of Swing". Now here's Duke Ellington out there playing, but Paul Whiteman is playing at the Astoria, he's on the radio, he's in the movies. He's a very jovial man, I've got nothing against him, but it was just a racial situation, that he became "The King of Swing".

What started breaking it down was in 1934 the Andrews Sisters, who were rebels in their own way, started to come to Harlem and learned the slang. You've seen Elvis & Costello say "this is the way they do it up in Harlem" and slap each others hand? Well, this had never been shown to the white community before. "Gimme some skin my friend".

Then Gene Cooper used to hang out uptown with the black musicians. Bing Crosby, whenever he was in town, was uptown, that's where he learnt how to skat and all that kind of stuff, that's where he learnt all his slang. Then in about 1938, or 1939 there was a musician, a band leader, named Lucky Luther, and he integrated his band. He got two white musicians in it and at first the hands were thrown up into the air - I'm talking about the blacks now. "Oh what's he doin'?" Then along comes Benny Goodman and sees how everything is working with Lucky Luther so he gets Lionel Hampton, and Teddy Wilson in his band, so here we got

two bands that are beginning to integrate.

At that time, they would copy the records they sold to blacks with a white band and sell to whites. They called them race records. So when a black person made a real hoppin' record that was selling like crazy, they'd find a white counterpart to do that same record. Nat King Cole broke out of that with a song about a buzzard and a monkey that broke records. The white kids were coming to the Savoy like crazy, they heard this record, they started coming uptown to buy the music. They knew about Count Basie, but they had to come uptown to get his records, they couldn't get their records downtown. So boom, "let's have one label, never mind the race records, just sell them all over the community, black, white, Chinese, green, blue, black just let it go" and that's what broke it down.

Then after Nat Cole, Life magazine had a picture of Billy Epstein leading the Zanzibar nightclub. For the first time a black crooner was on Broadway, and Life magazine had a blow up of white girls kissing him on the cheek. Ah, the obscenity, denounce the decadence that we were going through. But eventually the integration really started, little by little. Some places it'll never change, we all know that, in this country anyway, but little by little the people started leaving Harlem and going downtown, visiting each others homes and things like that.

When I was a kid in the early 30's and up until World War II on Saturday night. I remember what they call house rent parties. If they didn't have enough money for the rent, they threw a party and the lady of the house would cook food and they'd sell things drinks of liquor and have a piano and a guitar and everybody left their doors wide open. You didn't have to know anybody to go in, just put your 50 cents in at the door. You've heard that Fats Waller song, *The Joint is Jumping?* That's where it was. Cab Calloway's tune, *Harlem Hospitality*, was about these things too.

But after World War II no chance. When I walk the streets of Harlem now, they have a way of knowing that you don't belong there. They keep watching you. I don't mind going by myself in daylight. I'll catch the local, go to 135st, and walk over 7th avenue; that's a major avenue, the police station's right there on the block. But at night when I leave there, I'll get in a cab and I'll spend the night over here, because I will not catch the subway by myself that time of night.

The Swedes then asked about dancing to drum solos, trumpet solos, and other improvisations by the musicians. We didn't do anything special in Lindy Hop - the routines were set. Socially you improvise along with the musician if you are able to do so, professionally your routine is set. You have your chorus, you know it's gonna be an eight bar introduc-

The Swedes (cont.)

tion, there's gonna be three teams and each team will have a chorus to do and then you have maybe two choruses to do in ensemble and then that's it.

When you had a competition you had a set routine which you rehearsed for days. Like the Savoy Lindy Hoppers, right from High School, as soon as school closed my first step would be the Savoy. I would do my homework in the Savoy. The girls would be there doing their homework and we'd stay there until time to go home for supper. We'd go home for supper, clean up, be back there at the Savoy at 9 o'clock and do some more rehearsing. By this time the band would be there, so we'd be dancing socially but we'd still be rehearsing. We did this seven days a week, and on Saturdays, you got there at 11 o'clock and you stayed there until six rehearsing.

The song decides the tempo. When you are a good jazz dancer you can tell when the music is gonna have a high, when the trumpets or the saxophonist is playing his solo, you can feel when he's really gonna let loose. and that's when you let loose, when he holds back, you hold back. You ride with the music.

There is always the possibility that dancing that fast you'll lose contact with each other. [One of the moves that I do regularly] came up through an accident. We were dancing at the Savoy, I swung her round and reached and almost missed her hand and I went back and she just grabbed me so as not to look stupid. I started dancing doing this move and the house went wild. I've been doing it ever since.

But anytime you go in a competition your routine is set, it starts here and it ends there. You go into training for it just like you do for boxing or for any kind of athletics.

I don't know how these kids do it today, because they don't listen to music, they just start and that's it. Swing competitions today are mostly aerals, there's not much dancing. It's a couple of Lindy swings, then they do an aerial, then another swing, then another aerial. When I was dancing, I might have done 3 aerals in 3 minutes, the rest you did floor dancing. Now the kids do very little floor dancing.

What we started out, first we had to sit down and figure out what are we going to do, then, this thing we have in show business, we walk through it, we walk through it, we walk through it, we walk through it. Then we put on a slow to medium tempo record and except for the aerals (we'll fake the aerals), we'll dance through it. The aerals are something you practice separately, completely separately. When you get your routine to a point where you can really do it, you perfect your aerals. Then you practise the step that you're gonna do before you go into the aerals so that sort of leads you into the aerial, you practice that, then put the whole mish mash together and go at it and see what happens.

You raise the tempo gradually over time until you get to what you suspect or know is gonna be the tempo. All competitions in Lindy Hop are fast, and the judges were generally people who knew nothing about dance. I think the judges should be people who are familiar with jazz dancing. Like, if you had an art contest, you wouldn't have judges who didn't know anything about art. I'd be presumptuous to judge a ballroom contest, they have such international rules, about how high your foot supposed to go, how your hands supposed to go, how your hips should be held. I don't know these things, just like they don't know how my foot should go when I'm Lindy Hopping or where my hands should be.

Lindy Hop is an individual dance with a basic form. After that, what you do with it, it's what you personally feel like. The way I throw my left leg out and my right leg out, I didn't learn to do that until after I learned that basic. Don't improvise until you've learned the basics.

You've heard of the Savoy circle where the Lindy Hoppers danced? Now the Savoy was a block long, two bandstands in the middle, against the wall but in the middle and on the 142nd street side, next to the bandstand there were some benches against the wall. The Lindy Hoppers usually congregated in that corner and when the music was good, they would start dancing. Now oddly enough that place could be crowded but it was like there was an invisible fence around about 6' by 6', and nobody that wasn't a Lindy Hopper would get in that corner.

There was also another peculiar thing, they had a caste system. You knew that you were the lousiest dancer, so you started off, then a person who felt that he was a little better than you and so each one knew his place in that line until they got to the guy who was the winner of all the prizes and they'd be the last ones to dance. As you gradually moved up the ladder you stepped back through the line to dance before you got in the circle. You can call it a Cat's Corner, that's what it was. We called it the Lindy Hopper's circle.

We didn't call ourselves Jitterbugs, we hated the word Jitterbug, because there was a song that Cab Calloway wrote - "If you wanna be a jitterbug the first thing you do is get a jug".

When the Daily News decided to have the Harvest Moon Ball, the very first year they omitted Lindy Hop because they didn't know a damn thing about it, they didn't know the dance existed. So Mr Buchanan and Whitey went down to the Daily News and protested. The Daily News said we don't know a thing about it, we never heard of this dance. So they were invited up to the Savoy and the next day Lindy Hop was on Movietone News, which was weekly news, like television. When the audiences saw this new dance they stood up

and started cheering and all of a sudden the Savoy was the place to go to see this new dance. Now we had been doing the Lindy Hop since '27 - this was '34.

As Whitey's Lindy Hoppers became more famous, after the Harvest Moon and then the film *The Day At the Races*, every band that went on the road with a show, they weren't complete without a set of Lindy hoppers. Then The Apollo and the Palm Opera House, both of which were on 125th Street, had Lindy hoppers. You never knew when a club was going to have a dance where they would want Lindy Hoppers. A team usually consisted of 3 couples, sometimes four like in *Hellzapoppin'*. It depended on the budget

There were Opportunity Contests on a Saturday at the Savoy Ballroom. The public would do the judging. They would sit on the floor or they would stand behind the rails, but they would leave enough room for the dancers.

Advertisement

SWING DANCER

VERSION 1.12

A Swing Dancer's Manual
by Craig R. Hutchinson

With 260 pages, including:

- Definitions
- Abbreviations dance code
- 1,536 moves & turns
- 17,280 dance positions
- 17 decillion rhythm breaks
- 459 duodecillion figures
- Over 50 turn exercises
- Swing dance club directory
- Annual calendar of events
- Over 190 R&B titles
- Over 260 supplemental pages

- Training, music, technique, choreography, and history
- Lindy Hop, Jitterbug, Hustle, West Coast Swing, Carolina Shag, Big Apple, & Shim Sham
- Bibliographies: books, videos, articles, periodicals, & movies
- Support system includes: supplements, video tapes, newsletter, and updates
- Pre-punched for a three-ring, 8.5x11 inch, loose-leaf binder

SWING DANCER VIDEO SERIES

A series designed to get you started dancing West Coast Swing. Based on the popular reference manual, *Swing Dancer*, the series takes you from a historical perspective through beginning basics to more advanced moves and rhythm breaks.

| | | |
|------------------------------------|--------|-------------|
| Swing Dancer Manual without binder | \$20 | _____ |
| Swing Dancer Manual with binder | \$25 | _____ |
| Introduction to West Coast Swing | \$35 | _____ |
| West Coast Swing Figures Level 1 | \$35 | _____ |
| WCS Rhythm Breaks Level 1 Part 1 | \$35 | _____ |
| WCS Rhythm Breaks Level 1 Part 2 | \$35 | _____ |
| Follower's Swing Turn Package | \$35 | _____ |
| Shipping & Handling | USA | Overseas |
| First Item | \$3.50 | \$10 |
| Each Additional Item | \$1 | \$2 |
| | | TOTAL _____ |



POTOMAC SWING DANCE CLUB
3409 Silver Maple Place
Falls Church, VA 22042-3545 USA
703-698-9811

Spotlight on Zoot and Spangles



Zoots & Spangles

Becky Crane interviewed Ryan Francois to get the following background on London's Zoots and Spangles.

Zoots and Spangles are one of the UK's premier professional authentic Jazz dance companies. Their successful shows include *Zazou*, *Harlem on Parade*, and *Rockin' in Rhythm*. They have had numerous TV appearances, and they continue to delight audiences and inspire a love of both Lindy and Jazz dance wherever they go. So where did it all begin?

Zoots and Spangles was formed in May 1987 by Ryan Francois, Julie Oram, and Tobias Tak.

Ryan says "There was no outlet for Lindy Hop aside of doing it in a dance company. Because I'd left the Jiving Lindy Hoppers, it

seemed a natural progression in order to carry on doing the dance I do. I wanted to choreograph, put together shows, and I had a lot of ideas and wanted to approach Lindy in a different way.

Style was the main thing. I did not feel black and didn't feel that the Jiving Lindy Hoppers were portraying Lindy Hop as a black dance.

"I'd met Frankie of course, and I'd been introduced to people like Steve Mitchell who had been doing the Lindy Hop for a little longer than I had, but he was taking it from an aspect of cultural origins. He was the first black guy that I met who was doing it.

"The party atmosphere was what I first saw when I saw the Lindy Hop on film. *A Day at the Races* - that's what drew me to it. I wasn't

taken by air steps, the speed, or the neatest of the steps. It was the energy and genuine enjoyment of the dance that I wanted to create with Zoots. It was important we didn't have Lindy Hopper in the title, so people didn't assume that was all we did. It was authentic jazz dance in a wider spectrum.

"Quite a lot of dancers left JLH when I did. Ellen Miller and Jeanefer-Jean Charles came to dance with Zoots, and later on Brett Jones came along. It's been a policy of mine to maintain the same dancers and create an atmosphere where we were happy enough working together for them to want to stay. And for the main part, that's been the case. Most of my dancers have been with me quite a while. That way we can cultivate and improve as a group."

The company soon became a focus for Jazz dance enthusiasts and had secured bookings before Ryan had even choreographed enough routines to put on a show. Their first show was an outdoor show in Covent Garden piazza. That first year turned out to be a very busy one - a month after their Covent Garden debut they appeared on British television's TVAM. This was followed by a Channel 4 programme called *Signals* which was a celebration of the best of black dance.

Such recognition came at a significant time, when the company had only been together for a few months. Not only did it boost morale, the exposure meant that the telephone kept ringing. This was followed by numerous appearances, including ITV's Telethon, the Children's Royal Variety performance, pop videos for Matt Bianco and Robert Palmer amongst others, and a whole series of the BBC's ever-popular *Come Dancing*.

When off our screens, Zoots were touring. Touring has always been part of the company's work.

"We had to tour in order to survive. We offered a workshops-and-performance package. We'd go into schools and choreograph a number with the kids, which became part of the show. Zoots toured country-wide, performing mainly in arts centres and small theatres."

Zoots and Spangles has also toured extensively in Europe. A chance meeting led to an extensive tour with the Humphrey Lyttleton Band, which included dates at the Montreaux Festival. The tour *Souls in Motion* was a huge success.

"There were 17 dancers on that tour, six of which were Zoots and the other 11 of which were contemporary dancers. We were showing contrasts of styles, contemporary Jazz vs. authentic Jazz, and it was very popular."

Showing a variety and contrast of different

Spotlight (cont.)

styles has been a key element to the success of Zoots' work.

"I've never felt that I've been just a Lindy Hopper. For the main part, in a Zoots show you may see 3 or 4 Lindy numbers, but you'll see Charleston and Tap as well as other different styles of Jazz. I've always experimented with the company. Lindy is a great form of dance but it can't exist on its own. I've taken the authentic side of Jazz dancing and merged it with what's going on now and started to find different ways of doing the Lindy Hop under that umbrella of Jazz dance, so we can be as many things as we choose to be.

"I wanted to show that dance could have variety and can relate to now. When I first saw Hip Hop, I thought it was Lindy. The only difference was the music - the steps were very similar. In *Rockin' in Rhythm*, I wanted to show how similar Hip Hop is to Lindy, and how relevant Lindy is today. The dance hasn't changed a great deal. We've just changed our music, but the energy behind the dance, the feel and aura is much the same. I think the future of Lindy is to start to explore it through the sounds of today and the attitudes of young people. Now kids are into Hip Hop, and we have to accept that and relate things in the dance to that. It should be a growing, developing street dance, because it always has adapted to what was around it."

So what of the future of Zoots?

"I intend to encourage the workshop aspect in this country more, to teach, to work with dance colleges, youth groups and so on. It will become an increasingly important aspect of the company's work in Britain. Without education, you can't create an audience or sustain an art form."

Ryan is keen to encourage more work for the company in Europe because he feels there is much more scope there.

"Europe has more to offer in terms of theatres and audiences. We were averaging 600-700 seaters that were always packed on the *Souls in Motion* tour. The British dance circuit can feel like a hamster wheel, going round and round the same arts centres and small theatres. For me, that's meant I've had to change my perception of how to run a dance company, and the way I am working now is not to try and sustain the company for a full year but work on a project-by-project basis. If there is a project for the company to do, then we'll do it. It's a set amount of time, pay, and commitment, and the dancers can do it if they want to. It's the only way to run a company honestly. It's a shame, but it's symptomatic of the way this country supports the arts."

Ryan has also taken time out from working

with the company to develop his own projects. "I have developed down one route - doing Zoots and Spangles. But my capabilities are more than that, so I have sought to concentrate on things that I can do outside of the company."

In the past few years Ryan has performed in Spike Lee's movie *Malcolm X*. He also choreographed Disney's *Swing Kids* and Fred Astaire's tribute show *Shall We Dance*, which opened in Oslo, and ran in Germany, Austria, Switzerland, and France.

"I was working with dancers who are trained in other art forms - Modern Jazz, Ballet, and Contemporary. It's been a challenge and taught me new ways of approaching and putting together a show.

"I'm not from a dance school, and I'm not formally trained in any way, so it's a good learning experience. Zoots as a dance troupe cannot reach a wider audience outside of the arts centre circuit at present, but it's easier for a choreographer to move forward, to gain access to the 'official' dance world. I hope to put me in a position which will allow me to present my ideas on a platform where they will be seen. My wider experience will develop my choreography, and can only benefit the company."

So while we are more likely to see Zoots performing in Europe - there are plans for a tour in Germany soon - they are still doing occasional performances in Britain. Upcoming are performing at a festival in Gunnersbury Park, and doing a show at the Crystal Palace Bowl with the Herb Miller Band.



The Kent Youth Group with members of Zoots and Spangles. Photo courtesy of Carol Clarke

THE KENT YOUTH GROUP

The Kent Youth group first started in Lindy Hop in 1991, after having taken a 4-day course with Ryan Francois

The course managed to attract boys, and

organizer Carol Clark is hopeful that this might be a route to get more boys involved in dance. Carol says she has found it difficult to get boys enthusiastic about dance, although she finds that if they come to her annual one-week residential course they tend to stay.

Carol runs the International Youth Dance Celebration, held this year in July - 36 young people from around Europe attended in

London. Gaining exposure to Lindy by attending the London clubs was high on their agenda.

Carol has 7 part-time dance coordinators working with her. Dance is recognized by the Kent County Council as an asset to the community, as a team-building exercise, a means of fitness, a way to make new friends, and a means for creative expression.

You Just Can't Top (cont.)



Frankie and New York friends doing the Shim Sham on his birthday. (l,r) Buster Brown, Chazz Young, Young Frankie, Karen Goldstein, Gabby Winkler, Bob Crease. Photo courtesy of Tim Flack

(continued from page 1) the car doors. At traffic lights he kept the car in gear, creeping. He said "You're not from round here are you, you don't live in Harlem?"

He told us when we were ready to leave the restaurant we should have the manager call us a cab, and that we should not step onto the street until it arrived.

With that and our drive into this other landscape of rubbish-piled streets, heavily shuttered shops, broken street lights and youths on street corners, my anticipation of an enjoyable evening declined rapidly.

However, the street outside the Wells Restaurant itself was clean, the facade and interior well-cared for and attractive. The music and the buffet food was excellent, the fried chicken to die for. With over 150 people in what was essentially a small restaurant, the place was very crowded.

Still, we danced on the tiny dance floor in front of the band

and on the even tinier strip of floor near the bar in the other room, and even on the sidewalk in front of the restaurant. Local people came by to watch and cheer us on - even the police showed up to watch, and marvel at the exuberant, non-violent atmosphere all those dancing feet and sweaty bodies were generating, and on the sidewalk in Harlem no less!

The ride home proved to be another interesting adventure. The second black and maroon liveried sedan car we called agreed reluctantly to take all five of us together, but once we got in and saw the places he was driving us, we started to have second thoughts. We did not head back in the direction we had come, but instead seemed to get deeper and deeper into the mean streets, closer and closer to the forbidding, monolithic housing projects and deserted railway tracks.

Every street looked like a dead-end, they curved so sharply. I

was sitting in front, and feeling very nervous with something dangerous and metallic beneath my feet and a shifty, desperate-looking character driving beside me. Finally, it looked like we were being driven to a waste area under a railway bridge, down a dirt road. Then suddenly, we heard a great roar of traffic and, as we rounded the bend, saw he'd taken us back via the freeway. We collectively stopped holding our breaths.

We were back in familiar territory in about half an hour. As we approached our destination, the nervousness we had noticed in the driver of the yellow taxi became apparent in the driver of the gypsy cab, and we realised he was just as nervous coming out of his usual territory.

There was no meter in the car, so we expected a ridiculous fare. Instead he asked us what fare we normally paid. We worked out what it cost us to get uptown with

a tip - he accepted it without a question. Adventure over.

WHAT EVER HAPPENED TO MAMA LOU PARKS & HER DANCERS?

Last we spoke with their public relations person, he had just moved and all his material on the group was in boxes.

We do know they're alive and well and kicking up their heels, in Florida and Harlem, at minimum. And that many credit her with keeping Lindy alive and in Harlem when no one else much was interested in the 60s.

But we'll keep at it, to see if we can't answer that question better in a future issue.

You Just Can't Top (cont.)



Frankie (with Mickie Davidson), working his way through dancing with 80 women in honour of his 80th birthday. (photo courtesy of Roland Stalder)

HARLEM LOUNGE LIZARDS

Judy Martin attended the Can't Top the Lindy Hop Celebrations in New York, but found an alternative venue the Monday night after the event. Her experiences follow...

"Le-e-nox" rasped the voice at the other end of the line when I rang. I was checking whether this interesting-sounding bar in Harlem would make a suitable alternative venue for those of us who couldn't get a ticket to the party at the Wells Restaurant for the last night of Frankie Manning's birthday celebrations.

Yes, we could dance, sure it's okay to bring along your own music, no sweat.

English caller tentative, bar staff laconic.

Although our London newspaper, *The Guardian*, insisted that a visit to Lenox Lounge, a live "decodent" Harlem landmark, was a must and well worth the pilgrimage north of Central Park, none of the New Yorkers we asked had ever heard of the place and the mention of the location made most of them jumpy. Undaunted, a group of around twenty eager Lindy Hoppers, mostly English, set off from the Roosevelt Hotel for what turned out to be an unforgettable evening.

Lenox Lounge turns out to be a favourite spot for shooting commercials and period

films, and features in a key scene in Malcolm X. One step through the door after a brief search up and down Lenox Avenue and it was obvious why *The Guardian* Writer was so enthusiastic. Deco heaven!

The long bar and billiard lounge doesn't seem to have changed since the original fittings were installed. The first impression is of mirrors, lights, and curvy lines everywhere - all tortoiseshell, orange, mustard, green, red, and black, with spectacular neon lighting to match.

We were greeted by a cheerful man called Joe, who immediately ordered drinks on the house all around. Nice beginning. The few patrons at the bar were mostly women, brightly dressed. One or two looked puzzled by our crowd, but soon engaged us in friendly conversation.

There is a large jukebox in the bar with a satisfyingly powerful sound system and vast selection of excellent tracks, including several Billie Holiday and Ella Fitzgerald numbers. In typical "we're here to Swing and nothing's going to stop us" Lindy Hopping fashion we took to the floor to the amazement and notable pleasure of the other patrons.

That was just the beginning. It would not be an exaggeration to say the joint was jumping from then on. One of the proprietors was so keen to see us dance to our own brand of music that she ran home to bring us her personal cassette player as their resident DJ did-

n't come in on Monday nights and his PA wasn't hooked up. Several willing barflies helped to move the enormous billiard table out of the way for us and we took over that end of the lounge too.

What a party! Outside on the street the local kids had their noses glued to the windows and we were visited by a very elegant transvestite in red pencil skirt and matching accessories who stood in the doorway looking appreciatively at one of our dancers, who for the occasion was dressed in her gorgeous forties blouse, tie, and masculine trousers.

We drank a lot of beer, we danced up a storm, and were later joined by several Swedes and a couple of American women, keen Lindy Hoppers all, eager to continue dancing after the Wells event had finished, which made the proceedings even livelier.

It would have been hard to plan a more exhilarating night - we closed the bar around three in the morning to discover a free shuttle bus outside which took us to a convenient place further downtown where we had no trouble finding taxis to take us home.

What could have been an evening consoling ourselves for missing the party of the year turned out to be the most sublime I have had, and ended with a supreme compliment from the female proprietor of the Lenox Lounge - "Who says white folks ain't got no rhythm?"

©1994 Judy Martin.

The London Clothes Scene

Porl Smith makes some observations on dressing to dance, and gives readers some tips on where to shop in London.

Growing numbers of dancers are turning to Lindy Hop but what is the attraction? Is it the prospect of finding true love, a sensational dance partner, or is it, as one onlooker recently observed, the nostalgia of men wearing braces (suspenders to Americans) and showing off? From my point of view, Lindy Hop is a refined assortment of syncopated Swing beats danced out in an individually theatrical style, attending closely to one's partner while parading to anyone who may be watching. This is a dance with attitude, after all.

I think we should all help support Lindy Hop into perpetuity by recognising its origins and strengths, not the least of which are the characteristic clothes worn by the dancers. The very nature of this energetic dance means that women perspire and the pores of most men open their floodgates. We have a particular problem in London, because the external temperature rarely rises above 19°C (roughly ~80°F), and air-conditioning is an expensive luxury. We all therefore are affected by the humid atmosphere in our dance venues.

There are several schools of thought on the specifics, but most concur on a general principle - one has to wear clothes that are cool. However, the interpretations vary wildly.

Some arrive straight from work, convenient if one works in an office environment, but not if you are a coal miner (another traditional occupation struggling to survive in Britain).

After a busy day at the office, what better way to relieve all those stresses? (Following a wash and brush up of course). Aerobic workout gear is another approach which involves a change into clothes with a variety of spotty styles. Unfortunately what may be a cool vest and glistening ripples of flesh to its owner tends to be far from "Cool" to a partner who may not want to

exchange bodily fluids on the dance floor. In any event aerobics were never intended to involve close holds!

The option of wearing your favourite Lindy Hop T-shirt has its attractions, bearing in mind that once it can be wrung out, it has long gone time to change. Who said clothes maketh the man? After all, where is the pleasure in watching some finely executed swing performed by a guy in cut-off denims and a sweat shirt?

Nostalgia has a big role to play in the revival of the social scene. The British love an excuse to look backwards, and what could be a better way of satiating the need to redistill the spirit of the Swing Era than to learn to Lindy Hop and dress the part?

Observing the fashions at any dance event around London one notices a seemingly bountiful supply of period clothes. At these venues, contacts for information about such clothes can be made and ideas exchanged, generally in between dances. At the end of the day, a direct enquiry to the owner of the coat similar to your dream jacket can inspire a fruitful reply.

A case in point involved one of **Hoppin'** own staff members, who recently admired the jacket of an out-of-town trombonist, then discovered its provenance - his local branch of **Top Man**. Some London high street fashion chains have discovered that there is an interest in thirties and forties styling, and have produced their own versions of period dress and double-breasted suits. **River Island** is a shop that even plays swing and jump jive music to its customers all day long.

London is fortunate to have several second hand shops along most borough high streets, most of which support or are run by established charities such as **Oxfam** or **Cancer Research**. A wonderful selection of both men's and women's clothing and a vast range of inexpensive jewelry is the trade mark of these outlets. Of course, pot luck decides whether the suit for you is hanging on the rail. Apart from inheriting ones parents' demob suits,

this is the most economical way of dressing up to Lindy Hop. This writer, being over six foot tall with pedal extremities (to quote Fats Waller) had to be persistent, but eventually a fine pair of slightly used tan co-respondent shoes (two-tone, wing tip) did walk my way.

Some vintage clothing is made of unsuitable material to dance in. Fabrics were scarce in the forties (there was a war on, you know), and seams were cut as economically as possible. Dancing an energetic Lindy Hop produces stresses on the old fabrics which sometimes can't hold up. You might not end up showing off expanses of rare flesh, but you could find yourself spending an hour or so on repairs or sewing buttons back on.

Modern washing powder can also wreak their own form of havoc - along with the high temperatures created on the dance floor - and colours run or fade away.

Men's outfitters around Jermyn Street and Piccadilly can provide useful accessories but **Sam Brown's** in Covent Garden specialize in period clothing and replica items. Within hoppin' distance one can find **Flip** and **American Classics** who both import used clothes from the USA. But if you want Rock 'n Roll, then a bus ride to Victoria Station is essential. Stop off first at two interesting second-hand stores in Upper Tachbrook Street before arriving minutes later at **Ted's Corner** sartorial Rock 'n Roll heaven in Wilton Row.

A sight-seeing trip to Greenwich, home of the zero meridian, can be combined with a visit to **The Emporium** in Creek Road and the markets, ending up at **The Command Post** and **The Ship's Locker** for all your military requirements.

Ex-forces gear, very popular in London, is also stock-piled at **Lawrence Corner** on Hampstead Road. This would be your first

Advertisement

You Wanna Get Dancin'?
You Wanna Get



The only ...
Social Dance Magazine for
London & S.E. England covering ...
Lindyhop • Jive • Rock 'n' Roll • Salsa
Ballroom • Latin • Tango • Sequence

Each quarterly issue keeps you up to date with ...

Venues • Holidays • Features • Schools

For your copy send
£1.80 (UK rate)
£3.00 (Overseas rate)

to: **Dance Diary**
26b Agincourt Road
Hampstead
London NW3 2PD
England



For further information tel: 071-482 1546

London Clothes (cont.)

stop on the way to Camden Market, where it is possible to lose yourself in its assortment of vintage delights, including recordings made from 7 r.p.m Swing records.

A little further east in the roads around Upper Street, you will find **Annie's Cobwebs**, and **Cloud Cuckoo Land**, retailing predominantly '20s and '30s women's clothes.

Perhaps your tour will be to Kensington Market for some high-waisted trousers in all sizes, and along Pembroke Road, taking in **Dolly Diamond** and numerous second hand shops, to Portobello Market with stalls and shops with rails of tempting garments.

As a luxury or a last resort there are both established and up-and-coming tailors and dressmakers who, with no expense spared, will create the garment you have always wished for, so you may arrive in style anywhere in the world.

©1994 Porl Smith



Norma Miller shines in the sun as Clara in "Captivo", filmed in Florida in 1994. This marks her first dramatic role. (photograph courtesy of Norma Miller)

You Learn Something New...Argentine Tango, Anyone?

Deborah Huisken has an interesting phone conversation...

Speaking with Daniel Trenner of Puente al Tango recently, we were filled in a little bit on the Argentine Tango, beginning to clarify what draws so many people to it.

According to Trenner, the Argentine Tango is closest to Lindy, because both the dance and music are improvisational. Both dances grew out of similar underclass cultures which were prevalent in their respective countries at the time.

Trenner went on to observe that the lyrics, music, slang, etc. of the black culture in Harlem in the '30s and '40s was very similar to the working class culture which produced this Tango in Argentina at about the same time. The phenomenon of whites in the US picking up on the dance and bringing it out into mainstream culture was paralleled in Argentina during roughly the same period, when Argentine Tango grew to have more acceptance.

Trenner, who seems to tour extensively, will likely be expanding more on these similarities in an upcoming issue.

He and his partner Rebecca Shulman will be running a 10-day trip to Argentina starting March 17. Although it starts from New York, arrangements can be made for travelers from outside of the US to join the trip.

Advertisement



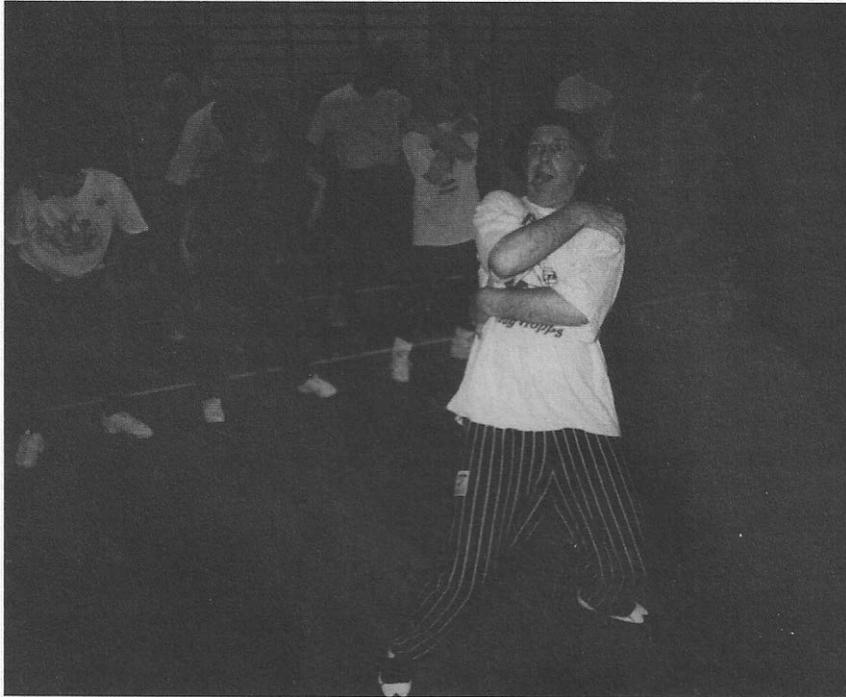
Send for our free
mail-order catalogue!

**DANCE WEAR
DANCE SHOES**

305 Union Street
Franklin, MA 02038

U.S.A.
(508) 528-0860

History from Oslo



Freddie Haugan of Bårdar Danseinstitutt in Norway leads a class in a twitchy move. Photo courtesy of Rune H. Schulstad.

Freddie Haugan, current owner of the Bårdar Dance Institute, sends in the following from Oslo.

The Bårdar Dancing School was started in 1937 in Oslo, and was the first in Norway to have Swing Dance courses. It was called the Swing Danseinstitutt at that time.

It had to be closed in 1942 because of the second world war. Norway was occupied by Germans, and they had forbidden Swing dancing. In 1945, right after the war, the school was reopened under the name Bårdar by Bergljot Bårdar, who had studied, primarily in London, from 1937-39. Mrs. Bårdar also taught Ballroom dances, and was the best Jitterbug teacher in Norway.

In 1957, Danish dancers became the World Jitterbug Champions, but were beaten the following year by the Bårdar Club team. For many years Danish and Norwegian dancers have been among the best in Europe in the original Jitterbug style.

During the '50s, the school began to teach Latin American dance, and since then has continued with a range of styles in its program. Bårdar was the first to teach the new popular dances like Twist, Grease, Saturday Night Fever, Fame, Dirty Dancing, Lambada, and Hip Hop.

In the mid-'80s, current owner Freddie Haugan started a formation show team called the Bårdar Dancing Team. They dance many Swing styles including West Coast Swing (old

style), Jitterbug (as in Bill Haley films like Don't Knock the Rock), and the European Acrobatic Rock 'n Roll style of the '80s and '90s.

In the last couple of years the team has also begun doing Boogie Woogie and Lindy Hop. Guest instructors such as Frank Manning, Chazz Young, Rob van Haaren, and Steven Mitchell have all given workshops in Norway.

'Trying to protect something special ultimately kills it, because it becomes so fragile it can't survive on its own. For things to survive, they need an element of robustness.'

Advertisement



The professional's choice
Manufacturers of Quality Footwear

Distributors Throughout the World

INTERNATIONAL DANCE SHOES

57 Alston Drive, Bradwell Abbey,
 Milton Keynes, MK13 9HB, United Kingdom.
 Telephone: (0908) 319937 Fax: (0908) 220719

Whitsun Camp, Germany - 1994



The Awards at the 1994 Whitsun Camp (l,r) Marcus Koch, Frankie Manning with Frankie Award, and Ralf Hergert, president of Boogie Bären.

Eva-Maria Schmid sent in the following article on this year's Boogie Bären Whitsun dance camp in Germany.

On Friday, 20th of May, tents sprang up like mushrooms on the green and white meadow covered by marguerites located in front of the sports center in Landsberg. Boogie-Bären Whitsun Camp was coming up again.

After the first bitterly cold night the sun shone the next morning but was scarcely recognized by the 480 participants and 46 trainers.

Attendees had a choice of either Boogie Woogie or Lindy Hop, or combine both dance styles on dif-

ferent days. Furthermore they had a chance to choose their favourite trainers in this section. However, for 5 days at nights the heads of Marcus and Bärbl were spinning and the computer was overheated trying to analyze all registrations and fulfill most of the wishes.

The training was held in fixed 4-hour blocs for Boogie or Lindy. But the highlights were the bon-bon lessons which could be chosen freely. There were, for instance, Afro Dance, Hip Hop or Tango Argentina and, as a supplement, e.g. Step, Shag, or Music Theory.

The trainers from UK, USA, and Sweden included Simon

Selmon, Louise Thwaite, Erin Stevens, Steven Mitchell, Ryan Francois, Julie Oram, Rob van Haaren, Jann Olsen, Lee Laitz, Ewa Staremo, and Lennart Westerlund.

A standing ovation was given to Frank Manning who, despite his hip operation last year and coming 80th birthday, danced like a youngster. The "amateurs" (i.e. they don't earn their living from dancing and giving lessons) were, from Switzerland Reto Gurt & Melanie Bucher, world champions 1994, Sarah Kreienbühl & Marco Loumann, Danny Peterhans. From Germany came Bärbl Kaufer and Marcus Koch, world champions 1993, Christiane Nömer and Dieter Stanowski.

The Boogie Bären created a special training for beginners and intermediates which focused right from the beginning on feeling for body and beat instead of cramming basic steps and learning lots of figures. Thus the dancer can more easily develop their own style later, and is open for step

variations and other dance styles.

On Saturday evening most participants and trainers attended the 3rd Boogie Woogie and Swing Ball where they experienced an overwhelming event. Forty years after "Rock Around the Clock", Bill Haley's Original Comets played again in a way that made sparks fly. There were some people with tears in their eyes from being so near their idols.

But the highlight of the evening was the award of a trophy, which the Boogie-Bären gave to honour persons who promote and spread dance styles from Swing to the Rock'n'Roll of the 50s. The winner of the first "Frankie Award" was Frank Manning, who gave the statue its name.

Completely exhausted physically and psychically, participants, trainers, assistants and organizers cleared out on Monday afternoon after three days full of music, dancing, learning, and working.

And they are looking forward to the 9th Boogie-Bären Whitsun Camp in 1995.

Translated by Gerti Windhuber

Advertisement

**TO HELP CELEBRATE
FRANKIE'S BIRTHDAY**
PORL SMITH presents

a limited edition of 80
T-shirts bearing the legend:

**HAPPY BIRTHDAY FRANKIE
& MANY LINDY TURNS**

These top-quality T-shirts feature a night-club map of Harlem from the thirties.

All are individually numbered and are available at cost - £6 or equivalent - plus postage of £1.25.

Send your cheque or money order for £7.25 to:
Porl Smith, 80 Bonnington Sq. Vauxhall, London SW8 TG England



APPEAL TO DEDICATED 50s SWING AND ROCK 'N' ROLL DANCERS

With all the fun we get from dancing to '50s Swing and Rock 'n Roll music, we should remember that without some outstanding people it probably would not continue to exist, or would only be cultivated by a small group of enthusiasts.

For the future it is important that people dedicate themselves with heart and soul to this style, to enthuse others.

We, the Boogie-Bären München, would like to honour people who promote and spread Swing and Rock 'n Roll dance and music by giving them an award.

The first trophy was given to Frank Manning, the master and living legend of Lindy Hop, during the 3rd Boogie Woogie and Swing Ball. As part of the honour, it is also named after him.

Who will be next? We hereby appeal to all experts and

enthusiasts of Swing, Rock 'n Roll, Boogie Woogie, and similar dance styles, to submit to us the names of worthy people who, thanks to their engagement in this field, merit recognition.

The suggestions will be analyzed by a board and three candidates will be nominated. The final award will take place during the 4th Annual Boogie Woogie & Swing Ball 1995 by the Boogie-Bären in Munich.

Please send your suggestion together with your reasons, a brief description, and the address of the candidate to:

Geschäftsstelle der Boogie-Bären
Bärbl Kaufer
Georgenstrasse 49
D-80779 München
Germany

If you have any questions, please address them to Marcus Koch, tel +49 89 904 4767.

Lindy Bits

PRELIMINARY REPORT FROM SWEDEN

The annual Herräng dance camp was again a raging success, with close to 650 attendees over the four weeks. Votes for the most exotic location this year's campers came from went to Lapland. Along with the now expected attendees from Hungary, Germany, London, and the US, the first attendee came from Holland, and a group of Argentine Tango fans from Paris started out in the tap classes but apparently had their interest piqued by Lindy.

For all you Ladybug fans out there, they apparently went on a rampage in Herräng. One wild afternoon on the beach we're told there was a downpour of the insect variety looking for anything they could get a hold of to bite. Estimates say that in a square foot there were a minimum of thirty ladybugs looking to chomp. When we gave you the London Ladybug's recipe for the Big Apple in the Winter issue, we never expected this kind of result! This could only happen in Sweden, home of the mid-summer snow storm and land of the midnight sun. Maybe they were

dazzled by organiser Lennart Westerlund's legendary wild sun glasses, and thrown off their normal routine...

Thanks to Rob van Haaren for keeping us in touch with the latest-breaking news.

RESOURCES AND REFERENCES

For all you collectors out there, Life Magazine in the US did numerous photo displays of Lindy Hoppers over the early years. Issues to watch out for include:

- December 14, 1936, scenes from the Savoy
 - December 28, 1936, "a variety of steps in the Lindy Hop"
 - August 8, 1938, Swing bands and the best tunes for Lindy
 - July 8, 1940, the famous photo of Frankie throwing Ann Johnson over his head
 - June 16, 1941, "The Congaroo Dancers"
 - August 23, 1943, "The Lindy Hop" (cover story)
- Also, in Really the Blues, a Flamingo Paperback, Mez Mezzero talks about bringing in Lindy Hoppers to perform with his band.

Advertisement

HILARY WILI
CLOTHING DESIGN AND PRODUCTION



Tailor & Dressmaker
Ladies & Menswear

Specialist in classic designs
from the '40s & '50s
(071) 498 9132

Personally styled - Professionally produced

Subscriptions

Yes, I want to know more about Lindy Hop! I want:

to subscribe, starting with the _____ issue* a single issue - _____ (indicate which quarter)

Name _____ Address _____

Postcode _____ Country _____

Phone _____ Occupation _____

Where did you get this subscription form? _____

Costs:

| Country | Currency | Subscription | Single Issue | |
|---------|----------|--------------|--------------|---------|
| | | | Autumn | Current |
| Germany | DM | 35 | 4 | 8 |
| Sweden | SEK | 140 | 15 | 30 |
| UK | £ | 9 | 1.25 | 2.25 |
| USA | \$ | 19 | 2.50 | 5 |
| World | £ | 13 | 1.50 | 3 |

Payment must accompany subscription Send To:

Sweden: Money - postgiro 628643-9, Yeah Man; Forms - The Rhythm Hot Shots, Plogkatan 1, S-11634 Stockholm.

USA: Dancing Star Productions, to DSP c/o Nancy H. Sandburg, 811 Knapp Drive, Santa Barbara, CA 93108.

Germany/UK/World: Dancing Star Productions, Ground Floor Flat, 135 Sutherland Avenue, London W9 2QJ.

*Hoppin' is published quarterly - Autumn, Winter, Spring, Summer. Back issues are available on a limited basis. Prices include postage.

Classifieds

WANT TO SELL THOSE BRAND NEW TWO-TONE SHOES YOU BOUGHT A SIZE TOO SMALL?

LOOKING FOR SOMEONE TO RUN UP A PAIR OF ARMPIT TROUSERS?

DESPERATE TO FIND A COPY OF COUNT BASIE'S "LOVE JUMPED OUT"?

Hoppin' now features this regular Classifieds page where you can advertise, at reasonable rates, anything you need or want, for sale, rent, share, or barter. All replies will be to designated box-office addresses care of the Hoppin' offices, and will be posted unopened to advertisers, guaranteeing confidentiality.

Help support **Hoppin'** by making use of this service - your notice will be read around the world! If you're going abroad and need somewhere to stay, try an ad in **Hoppin'** - it could save you a fortune!

The rates are £.50 (or equivalent) per 4-column line of type - illustrations and special type-setting extra.

Deadline for the Fall issue is 1 November 1994.

REPLIES

Send replies for Classifieds to **Hoppin'**, P.O. Box 6008, London W2 5ZY UK.

Indicate the box number to which you are replying in the bottom left-hand corner of your envelope.

News Flash!

Photo and Illustration Contest.

Submit your drawing and/or photos illustrating Lindy and Lindy-related events, people, activities. We'll use the best ones in upcoming issues of Hoppin'.

Then, at the 1995 dance camp in Herräng,

Sweden, an impartial group of judges will choose the contest winners from the previous year's issues, and a prize (TBD) will be awarded. You don't have to be present to win.

Send your entries to Box P/I.

Talent Needed

Fledgling dance newsletter looking for talented dance/action photographers, writers, promotions and sponsorship experts, advertising sales people, and distributors around the world. If you can help, please write to Box HELP.

If you have a special skill to make available to **Hoppin'** readers, place your ad here.

For Sale

Life Magazine

A copy of the December 14, 1936 Life Magazine featuring scenes from the Savoy is available for £15. Contact Deb Huisken on +44 71 221 8331 or write to Box DH.

Mountain Bike

Hand-made 22 Juch, Klein, Aluminum Rascal. Hot pink and black with Shimano XT components. \$1500. Bike is in Europe. Call Rob van Haaren at +1 805 687 5207 or write to box RV.

Homes for Hoppers

Free spare room in central London for dancers looking for a bed for a couple of nights. Contact Simon Bell on +44 71 403 3982 or write to Box SB.

Looking for Partners

Place your ad for the dance partner of your dreams here - you never know where in the world they might be hiding!

Advertisement



A top live Swing, R&B or Rock'n'Roll band every month
The Jive Party Disco with the best in Swing, R&B and Rock'n'Roll
A spacious dance floor with candlelit tables.
That's Saturday Night Jive Party!

Dancing from 8pm 'til 1am
Run by dancers for dancers!

Notre Dame Hall
 6 Leicester Place
 London WC1
 (off Leicester Square)
 Info Line: 071-702 3380



Lindy Listings

We have no new Lindy Listings for this issue of the newsletter.

Below are the countries on which we have more information. If you will be travelling in those countries, and want more information, send a stamped self-addressed envelope to **Hoppin'**, indicating the information you seek.

The complete list will be printed annually in the Autumn issue.

Locations for which Lindy Listings are available, in no particular order:

Asia: Shanghai

Europe: France, Germany, Austria, Hungary, Norway, Sweden, Switzerland, UK

USA: California, Maine, Illinois, Maryland, New York, Massachusetts, Washington, Virginia, and more.

What's Hoppin' Around the World

*Lindy Hop Workshop

Massachusetts, USA, 26 Sept. to October 2. Open Classes and Lindy Intensive, beginning and intermediate Lindy Hop, Big Apple, and authentic Jazz movement. Teacher Steve Mitchell; dancing to Glen Miller Orchestra. Contact Patricia Brennan, phone +1 413 529 0437.

*London Lindy Hop Festival

London, UK, 14-16 October 1994
Lindy Hop, Tap, and other authentic Jazz dance forms. Co-sponsored by the Jiving Lindy Hoppers and London Swing Dance Society. Teachers include Simon Selmon & Louise Thwaite, Warren Heyes & Maxine Green, Caroline Hind & Russell Sargeant, and Jonathan Bixby & Sylvia Sykes. Contact London Swing Dance Society, phone +44 81 954 2147.

*Lindy Hop Workshop

London, UK, 16-17 November 1994. Lindy Hop and American Top workshop at the Linda Bayliss Theatre. Contact June Gamble, Bullies Ballerinas, phone +44 81 942 7139.

Winter Boogie

Catskills, NY, USA. 27-29 January '95. Contact: Boogie Dance Productions. phone +1 212 260 2033

American Swing Dance Championships

New York, NY, USA
7-9 April '95. Contact American Swing Dance Championships, phone +1 212 260 2033 or 1 800 537 8937.

*indicates new information since last issue

PLANS FOR UPCOMING ISSUES

- Spotlights on the Jiving Lindy Hoppers, the Sugarfoot Stompers (London), and other currently performing dance troupes

- What Ever Happened to Mama Lou Parks and her Dancers? - revisited.

- The California Scene, and other dance scenes around the world including Budapest, Stockholm, Vienna, maybe even Australia, etc.

- Women Who Lindy - including Mickey Dee, Norma Miller, and more

- More on Why Do YOU Dance/Lindy? We'll be continuing our surveying - send us your comments.

- How Does Lindy Stack Up? A look at similar but different dance forms such as Argentine Tango, Shag, LeRoc, Hip Hop, etc.

- The Clothes
- The Music
- Lindy Love Stories
- Lindy Etiquette
- What Will it Take to Keep Lindy Alive?

Plus the Regular Features

- What's Hoppin' Around the World - Lindy events

- Lindy Listings
- Classifieds
- Lindy Bits of news from around the world
- Resources and References

...and more!

If you have suggestions for topics you'd like to see covered, or comments on the topics listed, send them in - we'll see what we can do with them.

Lindy Hop News Worldwide

Hoppin'

Dancing Star Productions
P.O. Box 6008
London W2 5ZY UK

Dear Hoppin' Reader:

Due to technical difficulties this issue, the photographs came out much too dark.

Our sincere apologies for this situation. We will be reprinting the photos as an insert in the next issue, so you'll be able to see all the details that are missing in the current one.

Thank you for your understanding. Enjoy!

Deborah