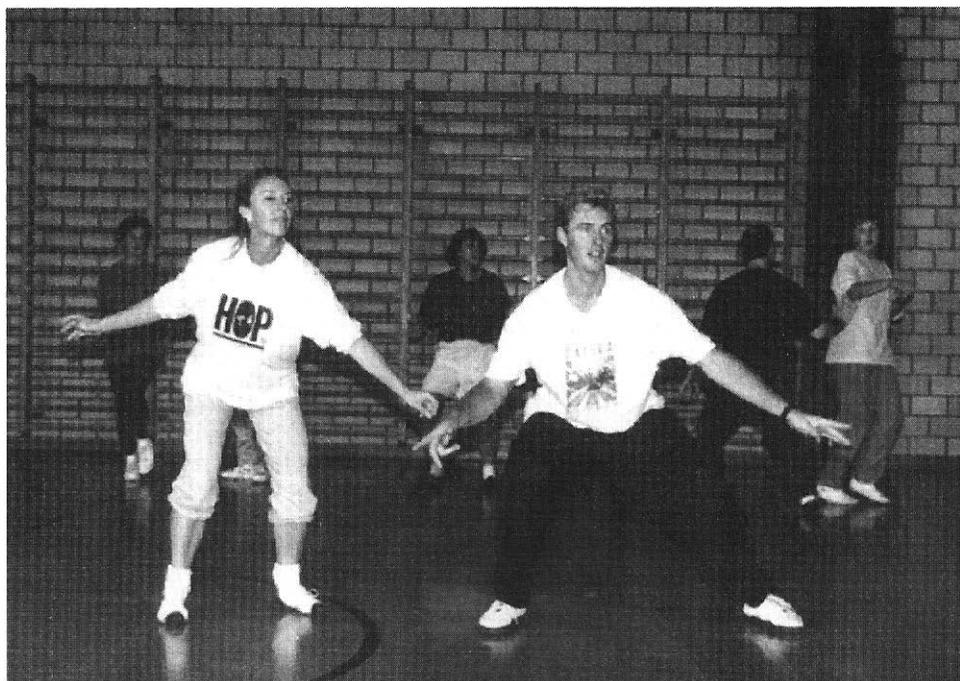


Hoppin'®

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Yes, There are Lindy Hoppers in Switzerland!



Rob van Haaren & Jann Olsen at the head of their class in Switzerland. (Photo courtesy of Stephan Joller and Erika Schriber).

Stephan Joller and Erika Schriber from Switzerland sent in this review of the Second Annual Swiss Lindy Hop Weekend.

The first swing dancers arrived early on Saturday morning, 8th October, at the Fröschmatt gym, in Pratteln, near Basel. The event had attracted at least a hundred Swiss, French, and German dancers, all crazy to learn in the aptly named venue (Fröschmatt means "frog meadow" - frog = jump = hop = Lindy Hop...).

After a short welcome the participants were divided into beginners and intermediates, and the training started promptly. It was a tight fit, with all the dancers divided between just two halls.

Rob van Haaren & Jann Olsen

from California and Eddie Jansson & Eva Lagerqvist from Sweden's Rhythm Hot shots were our trainers. They made the most of the ten hours of available instruction time to teach a wide range of dances, including Jazz steps, Shag, Balboa, and, of course, a lot of Lindy Hop.

Something new happened in Switzerland this weekend. Our students switched partners, something we don't usually do in Switzerland, but it went well.

The Swiss Boogie Woogie championships were held that Saturday evening in Pratteln, and most of the participants at the Lindy Hop Weekend went to the event. Twenty-one couples entered the competition, and the evening was a sell-out, attracting

four hundred spectators.

On a night dedicated to dances from the '30s, '40s, and '50s, an enthusiastic audience was treated to good performances from the Boogie Woogie dancers, and two contrasting shows from the visiting teachers. Eddie and Eva start-

ed with a Tap number, followed by a Lindy routine from Rob and Jann. Later in the evening the pair from California danced the Balboa, and the two Swedes demonstrated some of their fabulous aerals. These were top performances, and the audience went wild.

Between these shows and a lot of time for social dancing, the evening was a success for both participants and visitors. The whole evening had a great atmosphere.

Sunday morning we renewed our strength at a local restaurant's breakfast buffet for the hours to come. During the last five hours, everybody worked hard again and the marvellous weather invited us, as it had on Saturday, to spend the breaks outside.

By 4:15 pm on Sunday the second Swiss Lindy Hop Weekend was history, leaving everyone tired but satisfied.

The success and good feedback has encouraged us to organize a Swing weekend again next year. The first 'steps' for the 3rd Swiss Lindy Hop Weekend have already been taken. Exactly where or who will be teaching isn't decided yet, but the date will be 7 and 8 October, 1995.

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Hoppin'

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Letter From the Editor

Dear Reader:

We are pleased to be able to report that **Hoppin'** is expanding. The newsletter itself now has distribution in Germany, courtesy of Eva-Maria Schmid, and its first subscribers in Australia, Estonia, and Singapore. Enthusiastic young groups of Lindy Hoppers are organizing themselves in Switzerland and Austria, while the scenes in Norway and France seem to be developing rapidly. We now have twelve to thirteen regular staff worldwide putting in many hours of unpaid work to keep this going. In particular, you will notice Becky Crane is now Deputy Editor, in appreciation for all her support and hard work amid her busy life, and Bex Thomas has agreed to take on the task of managing our advertising effort. Steve Carlan has offered to take on advertising in the US. Plus **Hoppin'** is now on the Internet, listed courtesy of Brian Dorricott of Internet Shopper Ltd. Many thanks to everyone who contributes their time, enthusiasm, and energy to make this newsletter what it is.

This newsletter is by and for dancers; our goal is to cover what dancers will be interested in. Please, send us your viewpoints - we want this to be a place for people to submit their ideas, feelings, or experiences about Lindy.

However, we are a volunteer organisation, so the onus is on you to get material to us, in writing or on computer disk, by the deadline shown in each masthead.

In other news, an interesting perspective on the cover story of the last issue came back to us verbally. If we understood correctly, the comment was made that it was racist and irresponsible to describe feelings of fear and worry engendered by a trip to Harlem after the

CAN'T TOP THE LINDY HOP weekend in May. As **Hoppin'**'s editor, I take responsibility for the final reading of the story, which I edited. Certainly I have read much discussion in the media about political correctness, and consider myself sensitive to such issues. I also firmly believe that we are *all* entitled to our own experience and opinions.

I personally find it surprising that so many people, black and white, New York (and even Harlem) natives and "foreigners", are unnerved by going "uptown". I myself have spent some of my most memorable evenings dancing in Harlem - my friend Janet, a New Yorker, doesn't even lock her car when she parks up there at night.

To me, there is magic in Harlem, both in its history and in the strong emotions it evokes. People there seem to connect with each other more strongly, perhaps because they are doing so against a backdrop of fear, real or imagined. I was interested in the cover story of the last issue precisely because it so surprised me - the experience was so different from my own.

Some nice news on the business side. Barclays Bank, having seen the newsletter and what we're trying to do, is taking the apparently unusual step of supporting us by waiving some of their fees for small cheques. This means that, on a limited basis, i.e. in smaller countries with no distributors, we can now accept local cheques in your local currency to cover subscription costs. Thank you, Barclays!



Letters To the Editor

Dear **Hoppin'**
Great Mag! Well done.
Tony Levy
London, UK

Dear **Hoppin'**
Keep on writing and issuing! You do a very good and important job!!! The £4 [over the standard European subscription rate] are a gift to recognize your work
Martin Deckert
Zurich, Switzerland
Martin- Thank you for putting your money where your thoughts lie. All contributions, and certainly all praise, welcome! Ed.

Dear **Hoppin'**
I'm in Lindy from toe to head: teaching someone the follower's steps I've learnt in Herräng, and preparing a "real" map of Paris,

including all rock-loving venues by day and time of year. I've been asked to start an association to teach Lindy. There are lots of swing amateurs and they are waiting for Lindy. The only problem for many of them is that they're not good at English, which doesn't make it easy for Lindy.

Jerome Paillet
Paris, France
Jerome -- Let us know when you get that association started. And don't worry about the language barrier - once the music starts and the bodies start moving, words become secondary. Ed.

Ed. Note: Jerome has sent us a comprehensive list of places to dance in Paris, tho not necessarily Lindy. If you would like a copy, send a large self-addressed stamped envelope to **Hoppin'** at the Post Office Box address in the masthead.

Why Do YOU Lindy?

Having had a good response to this piece in the last issue, our roving reporter continued to ask around the circles she travels in, "Why do you dance, and more specifically, why do you Lindy?" Here are some more replies...

Sue, UK: Because I love it!

Stephan, Switzerland: Winter '93, Ryan Francois's workshop in Switzerland, and I've caught the bug. I can't stop the Lindy Hop.

Suan & Peter, Switzerland: I like the old music, and so like to learn how to dance in that style. Like to learn from the REAL teachers, e.g. Frankie!! There's not much swing music AND NO CLUBS [in Switzerland].

Christian, UK: Saw Sing Lim and Ron Leslie dance at a Ceroo Friday night...where can I learn to dance like that?

Fred, UK: I saw Lindy Hop when I was still dancing Rock n' Roll and thought "that's for me"!

Lindy (like the Lindy Hop without the Hop), Germany: During a Boogie Woogie seminar

in May '92, Frankie picked me out to show some Lindy steps and I thought, "that's it, and that's the right music, too". I can never be satisfied in dancing!

Roland, Switzerland: My father was born the day Lindy hopped the Atlantic. Since then, I guess. But seriously, don't ask -- do it!

Laurie, UK: I've been asking myself that question all weekend! Ooh, my feet!

Tony, UK: Because I love the music and I love dancing. It's a great form of self-expression for me, which is totally inconsistent with the way I dance, ironically.

Simon, UK: I dance to get away from the irate authors I have to deal with during my work day. I like the atmosphere, to hear good bands, and because my friends are going, never simply because of who's organizing it...

Overheard at a public dance: I don't see what it's all about, really - it's just a lot of men in braces showing off.

10 Steps to Fun on the Dance Floor

The following is adapted with thanks from the New York Swing Dance Society. Keeping these guides to social dance etiquette in mind will help you become a more pleasant dancer to be around, save your partners embarrassment, and could perhaps save you or another dancer from getting injured.

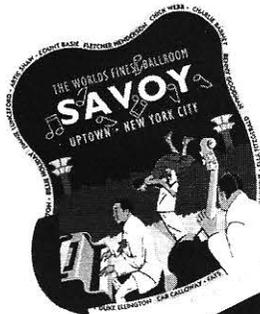
- 1 Remember, in a social dance situation, you're not just dancing with your own partner; you're dancing with EVERYONE in the room.
- 2 Exhibition and social dancing are two different things. This is SOCIAL dance, not a performance.
- 3 No TAP shoes on the dance floor.
- 4 Adjust your style and routine to the amount of SPACE around you.
- 5 If you bump, say you're SORRY!
- 6 No AIR steps.
- 7 When the dance floor is crowded, stay CLOSE to your partner.
- 8 When not dancing, PLEASE don't stand on the dance floor.
- 9 Be aware of the other dancers around you...look BEHIND you!
- 10 TAKE CARE of your partner on the dance floor - this goes for leaders and followers.

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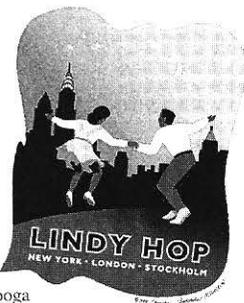


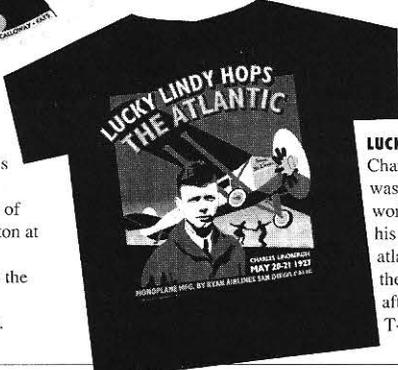
SAVOY
Lindy Hoppers at Harlem's famous Savoy Ballroom, also known as 'The Home of Happy Feet'. Duke Ellington at the piano. Dancing at the Savoy was so intense that the wooden floor had to be replaced every three years. Printed on white shirts.



CHATTANOOGA CHOO-CHOO
Fifty years ago, on December 15, 1944 the plane carrying Glenn Miller from England to Paris disappeared. Miller's 1941 recording of Chattanooga Choo-Choo, the first million selling record since the 1920's, was awarded the first ever gold disk. Printed on white shirts. Red and green versions

LINDY HOP
Lindy Hoppers in front of a New York sky line including 1930's landmarks like the Chrysler building. Printed on white shirts, Hot orange and cool blue versions





LUCKY LINDY
Charles 'Lindy' Lindbergh was surprised by the worldwide attention after his solo 'Hop' over the atlantic. It is thought that the Lindy Hop was named after this event. Black T-shirts, Red or blue sky.



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Zooting from the Hip



The zoot suit as worn by Cab Calloway. (Illustration by Porl Smith) See page i-4 for a memorium to Cab

“Zoot” is jive talk for something worn or performed in extravagant style.

The well-dressed man of the early 1940s wore jackets long with wide shoulders and extravagant lapels. Trousers came loose and baggy sitting high on the waist and tapering slightly from the knee. Snap-brim hats and watch-chains were optional.

Zoot fashion simply took these everyday elements and blew a little room into them. Jackets fell to just above the knee; waistbands rose to mid-chest height; legs were outrageously tapered to a 17-inch cuff from a 36-inch thigh; shoulders were padded to give a width of up to 9 inches. The whole was topped by a hat with the broadest of brims and a chain swinging below the knee. For the real strutter-touch a peacock feather was placed at the back of the hat-band. The look was finished with zoot attitude, brilliantly recreated by Denzel Washington and Spike Lee in Lee's film, *Malcolm X*. Crucial was the hep cat's stroll: right hand on hat-brim, left twirling the chain, shoulders lowered and the walk, almost a lunge, giving maximum swing to the jacket.

The *New York Times* claimed that a black bus worker, Clyde Duncan, bought the first zoot from a tailor in Gainseville, Georgia. According to the *Times*, he was trying to look like Rhett Butler. Others claim that the style emerged from the fashion parade

that was Harlem nightlife.

Another theory is that zoot style derived from military fashions imported from Britain. Whatever, these were rarely garments you bought off the peg. Most suits would be tailored and fashioned according to the fancy of the wearer. Tails, pleats, shoulder width, buttons, linings – every suit was different.

Zoots were one of the earliest examples of fashion made purposely to shock. But the suit was not simply a fancy piece of cloth hanging off a bandleader's shoulders. This was street style for the dandy. In the words of Octavio Paz, the suit became an “embodiment of liberty, of disorder, of the forbidden”. Most importantly, the suit was an expression of black and hispanic ethnicity. For all the appropriation of the style by white hepsters like the Gene Krupa band, the zoot was originally a black thing.

From the start, the suit became associated with (in the argot of the day) juvenile delinquency, drug fiends, and loose living: to wear a zoot was to invite the attention of the authorities. The attention increased when the War Production Board legislated against the excessive use of materials in an effort to institute a 25% cut in the use of fabrics.

In the era of the rationed utility suit, zoot fashion became a scandal. Damn it, these clothes were unpatriotic. A typical suit could use up to 5 yards of cloth. The

zoot suit became a symbol, a focus for social tensions in America that exploded in what became known as the “zoot suit riots” of mid-1943. Running battles took place between zoot suiters and soldiers. Stripping a man of his suit and burning it became, briefly, an extension of national service. There was an undeniable racial dimension to all of this.

The war put paid to the zoot. By 1944 the fashion had disappeared, to be briefly revived in the US after the war. It was to be taken up in even more extravagant fashion by Zazous in France and, indirectly, by Teddy Boy fashion in '50s Britain.

The best zoot on film has to be

Cab Calloway's creamy dream in the film *Stormy Weather*. More recent media outings for the zoot include *The Mask* and *Malcolm X*. Kid Creole (of *The Coconuts*) has some natty threads. A few zoots are appearing on our swing dance floors. Watch out for Rohan ‘Thee Man’ Lopez with his killer drapes and a line in Thelonius Monk-inspired headwear on the floors of central London. For the classic pin-stripe look, catch the righteous Tom Koerner cutting a rug in Washington DC.

If you want one, then you'll have to get it made. If you need advice on this contact me through *Hoppin'* magazine.

--thin white duke



London says a fond farewell to Sing Lim, recently departed for Singapore. Sing shown here with (r) Rohan Thee Man in his “killer drapes and a line in Thelonius Monk-inspired headwear”. (Photo courtesy of Judy Martin)

The Viennese Scene



Cool and Crazy Jitterbuggers (l to r) Regina Förster, Kurt Bieller, Babara Brzobohaty, Benjamino Cantonati, Nadja Staudinger, Franz Kulicek, Manuela Halbedel, Gerhart Ertl, Elisabeth Blaickner, Andreas Scherzer (Photo courtesy of Benjamino Cantonati)

Benjamino Cantonati from Austria fills us in on what's hoppin' in Vienna.

Until recently, the scene in Vienna has been primarily '50s-style Boogie Woogie -- no one there knew about Lindy Hop. Regina Förster and Kurt Bieller were the first latter day Austrian couple to be impressed and fascinated by the Lindy Hop.

Kurt Bieller founded the "Cool and Crazy" Jitterbug club, in 1990. He had seen the movie *Hellzapoppin'*, but he was very sceptical because the dance he saw consisted of imposing acrobatic figures and he felt he was too old to do acrobatics.

However, in 1993 Regina talked him into visiting some Lindy Hop classes in Landsberg, near Munich. To his surprise, there were couples (e.g. Jann Olson and Rob van Haaren) who danced to slow music, and there was something like feeling and harmony in the dance and no

acrobatics. Regina and Kurt were totally bewitched and learned these new steps with much ardour. Then they had a class with Frankie Manning and were so fascinated by his smoothness, their opinion was confirmed: "That's it!".

They practised Lindy every free minute. As they were trying to do some Lindy steps one night, they were joined by Gil Bradey, a professional dancer in the '50s who was seen in the Bill Haley movie *Don't knock the Rock*. He explained to them the secret of Lindy Hop. They expected some great trick, but amazingly his modest prescription was simply you dance only Bam-Bam-Bambabam; Bam-Bam-Bambabam (1,2, 3 and 4; 5,6, 7, and 8)!" At first they were really confused, but little by little they understood.

Back in Vienna, Regina and Kurt practised Lindy Hop every day. But they realised that they had to forget all the steps they had done before and had to start from

the beginning. People who knew them from Boogie Woogie saw them dancing like beginners and were astonished. "How can someone forget how to dance?"

Finally, they got that special feeling which is Lindy, so they decided it was time to spread Lindy around Vienna to share that feeling with other dancers. But others doing Boogie Woogie thought that they were crazy. So to make Lindy Hop popular in Vienna, Kurt and Regina decided to organise a Lindy Hop show with music, dance and clothes from the '30s. Three months later, they took part in the "Swing Masters Jam 1993" in London. At the Jam they saw another famous Lindy Hopper, Ryan Francois. They had many good experiences with other dancers and got many good ideas for the show, went back to Vienna and started to make it happen.

It was hard work to create a show, to inspire other dancers to learn Lindy Hop. But they found them! Four couples made up the original "Cool and Crazy

Jitterbugs: Regina Förster and Kurt Bieller, Babara Brzobohaty and Franz Kulicek, Manuela Halbedel and Gerhart Ertl, and Nadja Staudinger and Benjamino Cantonati. Regina and Kurt spent a lot of their spare time choreographing the show *Back to Harlem*. It consisted of Slow Swing (similar to West Coast Swing and Latin), Shim Sham and Lindy Hop. After working for half a year with the group they had their first performance in March 1994 at a dance evening, and other performances followed. With their performances they filled their audiences with enthusiasm - some of them are still talking about Lindy Hop.

Now there is a small group of Lindy fans who try to encourage the DJs of Vienna to play Swing and who dance Lindy whenever possible. Lindy Hop in Vienna is just starting. It's hard to change the opinion of a majority but they continue to get more and more people interested.

Keep swinging Regina and Kurt!

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The Swingmasters Jam



The Nancy Girls. (l,r) Judy Martin and Anesta Logan in their special award-winning form. (Photo courtesy of Porl Smith)

August Bank Holiday weekend was when the second annual Swing Master's Jam was held in London. Porl Smith was there.

The choice of Brunel University near Windsor as a venue proved to be an excellent one, as contained within the grounds were all the facilities a single dancer could wish for as well as a few extras such as semitame rabbits.

Things could not have run smoother. We were supplied with a compact booklet detailing the whole weekend's events. The first few hours were spent meeting old acquaintances, most of whom we had seen just weeks before at Frankie Manning's birthday bash in New York. Newcomers were soon relaxing to the hot sounds of DJ Tim's excellent record collection.

Eager dancers filled the floor from early Friday evening and were treated to non-stop music, while spectators enjoyed the enthusiastic dancing styles. One of the highlights of the first evening was the traditional display from the event's teachers or Masters as the "Jam Masterminds" would have us call them. And why not? Hot on their tails were that excellent London-based band, "Ray Gelato", whose wild rhythms prevented anyone leaving early. The music finally stopped at about 2am - phew!

One of the advantages of having a campus-based event is that, if the workshops start at the crack of dawn, the breakfast table is not too far away from ones first class. In my case it happened to be Steve Mitchell with what he would describe as a "slow" Hip Hop routine, but which to us mere

mortals seemed very fast. The other classes were compact lessons in the Charleston and Lindy Hop, including airsteps and eight-beat variations. Overall, I did feel a little overloaded as the schedule was very tight.

Frankie Manning was there as a special birthday guest to teach and dance the whole weekend. That man has received so many birthday cakes this year I don't know how he stays in shape! But he does and he continues to teach his wonderful flowing style to dancers all over the world. He is an inspiration to us all.

There were so many classes in jazz-based dance throughout the day, as well as the heats for all categories of the Lindy Hop competitions, that I wasn't sure I would have any energy for the night's entertainment. However, after a light meal and a shower to the strains of the band sound-checking (I told you it was a small campus), the evening began.

The competitions were split, as is usual at events like this, into several categories: Airsteps, Classic, Open, and Jack & Jill. From a social dancer's point of view I must admit to preferring the Jack & Jill section over the others. Here the true feel of this street dance we know as Lindy Hop is exhibited by the contestants as they strut their skills, especially the lead and rapid response required in this section, whereas most of the rehearsed routines of dancers in other categories have lost their spontaneity.

I think this was also in the minds of the judges when awarding a special performance trophy to Judy Martin and Anesta Logan, appearing as "The Nancy Girls" in the Classic section.

There were a lot of keen dancers moving onto the floor as soon as the DJ spun the first record and the dancing area was large enough to hold us all (within close enough proximity to kick each other if we so desired).

The band on this evening were "Sugar Ray's Flying Fortress", a favourite of Jitterbugs everywhere, with their swingin' style and their period presentation. So many people were in the mood

for dancing it was difficult to clear the floor when it was time for a little sitdown entertainment.

M.C. Bret Jones led us through a wonderful show comprising W and Lennart from the Rhythm Hot Shots in a scintillating Charleston routine, he and Ryan Francois performing a complementary tap number, the Kent Youth Group proving you don't have to be over thirty to enjoy Lindy Hop, and the premier appearance of The Jitterbug Jammers, who made a sparkling performance debut watched by their choreographer, Julie Oram.

There is a photograph openly doing the rounds which graphically illustrates what quite a few of the Jam masterminds, masters and general jammers were doing in the early hours of Sunday morning. But never fear, mums and dads, they were only dancing - and just passing the time before laying the breakfast tables! This weekend wasn't designed for very much sleep and so that is how most people treated it, judging by the early queue for breakfast on the second day.

More Hip Hop first thing in the morning; by now my body from the waist down was beginning to tell me what I'd been thinking for a day: there wasn't a sprung floor available anywhere within a wide radius of Windsor and did I really have to go to work the next day? And could I even make it there if I wanted to?

I decided to find a little corner somewhere and observe the proceedings, but what was this? Were the powers that be trying to smoke me out? No, of course not, it was merely an example of true British hardiness - the barbecue. Unfortunately, there is only one weekend during the whole of our summertime when it is possible to consume hot food outdoors, and this was not that weekend. So we spent what seemed like ages queuing in the windy English countryside for hot food, which was cold by the time the long queue reached the salad and we could finally eat it indoors.

In spite of which, it was a thoroughly enjoyable and well-organised weekend.

©1994 Porl Smith

The London Lindy Hop Festival



Co-organiser Simon Selmon swings his partner, Marilyn Cazaubon at the London Lindy Hop Festival. (Photo courtesy of Roland Staider)

● In October 14-16 London again showed its lead in the worldwide Lindy scene, this time with the first annual London Lindy Hop Festival. That ubiquitous traveling Lindy Hopper, **Porl Smith**, made the scene.

Getting across London on a Friday evening is one of the worst journeys known to man. Aware of this fact, I left the smoky metropolis and headed for suburbia early in the afternoon, to arrive ahead of schedule at the first London Lindy Hop Festival, organised by the Jiving Lindy Hoppers, the

London Swing Dance Society and the Chestnut Grove Lindy Hoppers. In the leafy backstreets of Acton, I found the renovated Priory Centre an ideal venue for a full weekend of workshops, presentations, entertainments and Lindy Hopping for everyone.

After registration, Terry Monaghan, guiding star of the JLH, gave a super slide show and history of the Lindy Hoppers, showing the pains they had taken to learn their art.

Lindy Hop has flourished in Britain since its rediscovery over ten years ago. The JLH did the

groundwork for most of the Lindy Hop danced here today, and continue to improve the essence of what is a very individualistic dance. The JLH know first-hand what is involved in interpreting a dance which has little filmed documentation. At that time, it proved difficult to define the feel of a street dance with "attitude". However, in those early years they found Mama Lou Parks an inspiration and she was obviously impressed with the energy and enthusiasm they put into their dancing. Gradually they gained a fuller understanding of Lindy Hop over years of intense training and research.

Coming back to the Festival, suddenly it was evening and the *Sound of Seventeen's* sound check came drifting across the superbly sprung dance floor, which was soon filled with the dashing choreography of the organisers, guest teachers Jonathan Bixby & Sylvia Sykes, and very special guest Frankie Manning, whose footsteps were eagerly followed by dancers taking advantage of one of the few live swing big bands around.

Saturday was structured to offer to all levels of dancers three workshops each in different dance forms, with plenty of time for lunch. Classes ranged from basic Lindy Hop through Balboa and Shag to advanced Lindy Hop theory and technique. The pace was lively, but with enough time to digest one dance form before moving on to another.

Frankie then entertained and reminisced with us about the heyday of Whitey's Lindy Hoppers on the set of *Hellzapoppin'*: after enduring eighteen-hour days repeating sequences shot from different angles, the group would go eat, after which someone would put on a record and they'd dance again "to loosen up", moving the way they wanted to without the constraints of a choreographed routine.

Saturday night was party night, celebrating the Jiving Lindy Hoppers' tenth anniversary and Frankie Manning's 80th birthday. The celebrations included displays from both the Jiving Lindy Hoppers, and the Sugar Foot

Stompers. There was an impromptu dance competition, won by the irrepressible Lorenz Ilg and Katy Bedruschat from Switzerland. Non-ticket holders who turned up to dance were disappointed to be turned away as there was no room left in the hall, which was packed with not only dancers, but proud mums and dads watching the proceedings.

Why, you might ask, the proud mums and dads? Why, to see the Chestnut Grove Lindy Hoppers, of course. For sheer numbers, not to mention energy and motion, this performing troupe of secondary school students was great fun to watch, and got the crowd hooting and hollering for more, a demand which they were more than prepared to satisfy.

They steamed through a long Lindy Hop routine before introducing an even younger group of pupils to interpret a modern club hit in Charleston style. If only a few of these fledgling Lindy Hoppers continue to be fascinated by this dance, the future of Lindy Hop will be assured, and I predict an even bigger following in years to come.

Afterwards, *Groove Juice Special* and DJ Mr Kicks ensured there was music to suit everyone.

Sunday evening the Jiving Lindy Hoppers took us *Across The Tracks* with a vibrant and informative slice of dance history, accompanied by *Hang on I'm Gonna Dance*. The company's versatile performance linked popular dance forms since the turn of the century in a logical and sometimes humorous progression. The award for best actor must go to Carolene Hinds for her outrageous portrayal of a swing beatnik in psychedelic paisley tights.

As usual at these sort of affairs, the goodbyes take a long time. There are always friends to wish well, phone numbers to take and people to thank, as well as collecting danced-in clothing and danced-out spouses. I was lucky to get to bed before I had to get up for work, but despite the early Monday-morning start I set off for my daily grind happy in the knowledge that my Lindy Hop surely must be improving.

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At the Feet of the Elders: A Profile of Mickey Dee



Mickey Davidson kicking up her heels, Charleston style. (Photo courtesy of Mirashayama Music, Inc.)

Mickey Davidson, a dancer, teacher, and choreographer from New York City, spoke with Deb Huisken after the CAN'T TOP THE LINDY HOP celebrations in New York last May.

Deborah says: Mickey was part of the panel on Tap and Lindy given during CAN'T TOP THE LINDY HOP. I was struck by her eloquence as a speaker, and wanted to learn more about her perspective. Lindy was our common ground, gave us a reason to start talking. The rest of this article is Mickey's voice.

Mickey said: Lindy changed my life. I spent most of my early Lindy life under Norma Miller's direction, which Frankie was a part of. But I had to go through an initiation first.

I had heard about older people doing the Lindy Hop uptown while I was working with a modern dance company in Harlem during the '70s. I saw Norma and the group at the Village Gate, approached Norma, and she said "Let me see you swing." After I danced she said, "You can't swing but you can hang out". I would go up there Sunday mornings, sit

through the rehearsals, go get the coffee -- I was the gofer. I would practice with a guy outside the rehearsals and finally one day she said "Get up, you're ready now". I started learning the routines.

And then I was called one night to come hang out at Roseland, because the Basie Band [the Count Basie Orchestra] was playing and Norma's group was dancing. One of the dancers didn't show up, so Norma gave me one of her leotards, wrapped the scarf from her neck around my hips and said, "Go out there". That's how I was initiated into the group. We did

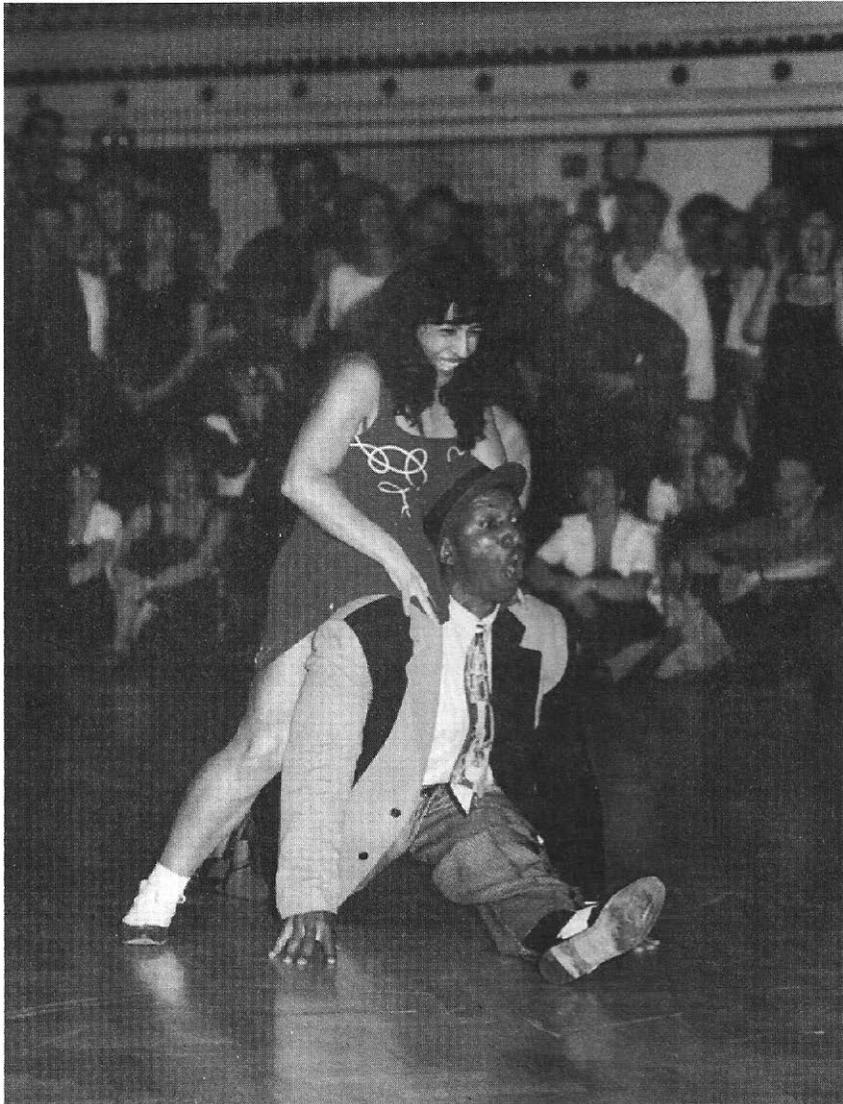
aerials and all, in slippery shoes, to the Basie Band doing *Jumpin' at the Woodside*.

It took me time to realize that there were other things that they wanted me to have, things that were no longer going to survive, things that dealt with principles of life. If you go into a studio for an hour and a half, that's a lesson. It's different when you sit at the feet of the elders. Sometimes you learn more taking them home than in a class.

You know, we talk about how great the elders are and yet they have to ride these nasty subway trains, go up and down these stairs. One of the more heart-wrenching moments for me was the day that Norma got a proclamation from the city, and at the same time she was being evicted from this little dirty room that she was renting up on 141st & Broadway. This is part of looking at the whole picture. Whatever I can do to make a moment in time and space easier or more pleasant for them, that is how I can honor them and their greatness.

Any folk art starts in the community with the people. Once the masses catch up to it, things get refined and commercialized, and other people outside the community profit from it. In order to stay in the running, some new angle has to be created in order to survive --- there needs to be perpetual innovation. Like the Hip Hop. Now that it's here, the world starts catching up and by the time the world catches up to Hip Hop there'll be something else. Or like the Charleston - it's the way folk art moves from its community, from its grass roots to the masses. For instance, look at the Chips Ahoy commercial on US TV using *Sing, Sing, Sing*, or AMTRAK commercials using *Take the A Train*, because they want that swing, which is fine. But this music is more than commercial. It's alive. It's a healing music, and a healing art, if you approach it that way. But by the time it gets to the masses, it gets redefined.

Swing is a healing music and dance. I used to really feel this at



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).



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

As promised in the last issue, this special insert is a reprint of the photos from the Summer '94 issue of the newsletter, with which we had technical difficulties.

SWING DANCER

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



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



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



Zoots and Spangles (Photo courtesy of Zoots & Spangles)



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

EVENTS AND PERFORMANCES

Big Apple Lindy Hoppers, First Night, 31 December '94, NY, USA. Met Life Building, adjacent to Grand Central.

The 100 Minute Revue, Members & Friends of the London Swing Dance Society, 12th January '95, London UK. 100 Club, Charity Dance for Cancer Research. Contact +44 171 603 6343.

Bullies Ballerinas, 13th January, Surrey, UK. Christ's Hospital Theatre. Contact +44 181 541 3191.

Jitterbug Jammers, 14 January, Bristol, UK. Amnesty International function. Contact +44 181 809 5507.

Bullies Ballerinas, 27th & 28th January, Sudbury, UK. Quay Theatre. Contact +44 181 541 3191.

Bullies Ballerinas, 11th February, Somerset, UK. Bridgewater Arts Centre. Contact +44 181 541 3191.

Bullies Ballerinas, 13 February to 11 March, Somerset, UK. Series of performances, workshops, and residencies. Contact +44 181 541 3191.

Puente el Tango (Bridge to the Tango) 17-27 March, Third Annual Dance Journey to Argentina. Argentine Tango is said to have similar origins to Lindy -- check it out! Contact +1 212 769 9559.

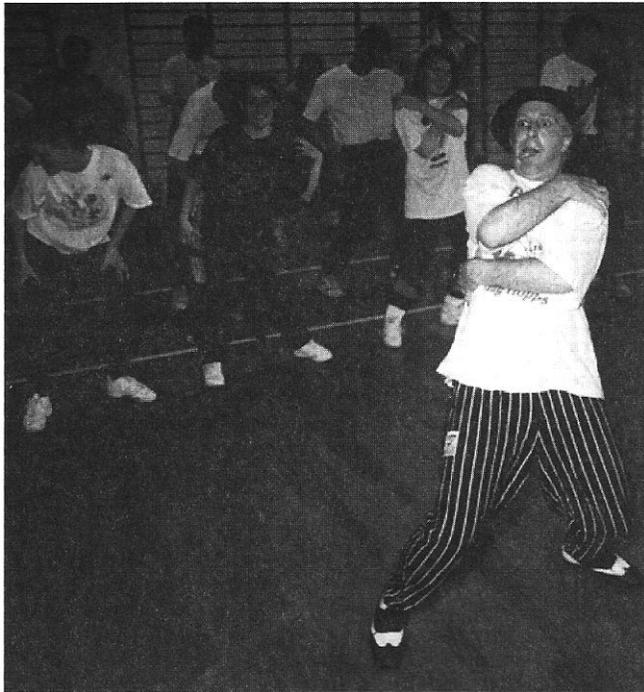
Bullies Ballerinas, 30th March, Wolverhampton, UK. Arena Theatre. Contact +44 181 541 3191.

Rhythm Hot Shots, Bullies Ballerinas, 31st March to 2 April, London, UK. Dance World. Contact +44 181 541 3191.

Frankie Manning at The Sophisticates, 29th April, NY, USA. Contact +1 914 345 8002.

LINDY IN LYON

Franck Balbin wrote to tell us about the first Lindy Hop workshop held in Lyon, 14 May 1994 with teachers Rob van Haaren and Jann Olsen from California. Seventy people attended and it was a great success. Another is planned for about the same time next year, and Franck's planning some surprises - we'll keep you posted...



Freddie Haugan of Bårdar Dance Institute in Norway leads a class in a twitchy move. (Photo courtesy of Rune H. Schulstad).

IN MEMORIUM -- CAB CALLOWAY, 1907 TO 1994

Tayo Ajibade researched and wrote the following tribute to one of the best of the big band leaders.

Cabelle 'Cab' Calloway was born on 25th December 1907 in Rochester, New York. He spent his childhood in Baltimore, where he occasionally sang with the Baltimore Melody Boys. When his family moved to Chicago he studied Law at Crane College.

His sister Blanche was a vocalist and his brother Elmer a band leader. Cab's musical interests led him to perform in the "Plantation Days" show with his sister Blanche. He also worked as a relief drummer and master of ceremonies touring the M.C.A. circuit.

From 1928 to 1929 Calloway worked with the Alabamians, first as their master of ceremonies and then as their front man at the Savoy Theatre, New York. When Calloway began working regularly with the Missourians as their front man, the band was renamed "Cab Calloway and his Orchestra" and they took up residency at the Cotton Club in February 1931. This was where

he made "Hi-de-ho" his catch phrase before immortalising it in the song *Minnie the Moocher* recorded in March of 1931.

In addition to pursuing his "scat" vocal style in his big band work, Calloway appeared in films such as *The Big Broadcast* (1933) with Al Jolson, *International House*, *The Singing Kid*, *Stormy Weather*, *Sensations of 1945* and *St. Louis Blues*.

His great contributions to the swing band era and jazz scene were his "Zoot Suit and floor trailing watch chain" style, his showmanship and the drawing together of fine musicians in the various big bands he led until 1948. Unusually for the time, he paid excellent salaries and to quote Doc Cheatum, a musician in one of his bands "...with Cab it was first class all the way...".

Calloway worked with musicians such as Chu Berry, Ben Webster, Jonah Jones, Dizzy Gillespie, Hilton Jefferson, Milt Hinton and Cozy Cole. Although the recordings that they made centred around Calloway's singing, he did allow for showcase solos such as the drumming of Cozy Cole on

Ratamacue and *Crescendo in Drums*, *Punching the Bass* featuring Milt Hinton and Jonah Jones in *Jonah Joins the Cab*.

Calloway and his big bands toured Canada and the USA extensively with side trips to Europe and England in early 1934. During the late 1930s and early 1940s, Calloway's band was consistently one of the top ten highest earning bands in the USA.

Calloway started working with a sextet in 1948, after disbanding the big band, but reformed for particular shows in the US, South America, and Canada. From June 1952 until August 1954, Calloway took on the role of "Sportin' Life" in *Porgy and Bess*, a show with which he toured occasionally in the late 1950s. During the mid 1960s Calloway was a feature of the touring "Harlem Globe Trotters" basketball show and he returned to full-time stage work to star in "Hello Dolly" with Pearl Bailey.

He continued to work with big-bands in the 1970s and his autobiography, titled *Of Minnie The Moocher and Me*, was published in 1976. In 1981 Calloway's song *Jumping Jive* was recorded by British artist Joe Jackson.

Calloway featured in various shows including "Bubbling Brown Sugar" and kept on working through the 1980s. In 1993, Cab Calloway appeared at the Barbican Centre in London and later that year, he was awarded an honorary doctorate in Fine Arts at the University of Rochester, New York State. He led an audience of 9000 graduates and guests in a sing along to "Minnie the Moocher".

Cab Calloway died in November 1994.

References/Suggested Further Reading and Listening:

"BEST OF THE BIG BANDS CAB CALLOWAY" (music and liner reference notes by Will Friedwald) Compact Disc CBS 4666182.

"THE JAZZ BOOK ". pp 92, 399. Joachim E. Berendt.

Published by Paladin.

"THE GUINNESS WHO'S WHO OF FILM MUSICALS AND MUSICAL FILMS".

pp 50, 51. 1994 Published by Guinness.

"WHO'S WHO OF JAZZ. Storyville to Swingstreet". p 60. John Chilton 1972. 4TH ED.

Published by Macmillan. London Ltd.

"THE ENCYCLOPEDIA OF JAZZ". Leonard Feather 1966. Published by Da Capo.

"OF MINNIE THE MOOCHER AND ME". Cab Calloway with Bryant Rollins 1976. Published by Crowell.

"THE SWING DANCE ERA". Gunther Schuller 1988. Published by Oxford Press.



Elaine Ijion shows a fellow Jammer the lead in a new move from one of her classes during the Jitterbug Jam in August. (Photo courtesy of Maureen Beattie)

Mickey Davidson (cont.)

Northern Lights, a dance spot in New York where we used to dance on Monday nights. I would laugh at myself because here I'd be, a liberated, single, mother going through one of them days. Then I'd get up to Northern Lights and there was this guy, Warren White. I would always love to have my first dance with him. He'd say to me, "baby, I'm leading, let me lead". And I would always then have to take myself through certain affirmations to release, trust, and let it go. I let all this stuff that I had to be in control of go, because on the dance floor, as a follower, I don't have much control. There's somebody taking care of me. He's gonna make sure when he swings me out there are no obstacles. I had to go through that psychological transition from my full day as a modern dancer, as teacher, as mother. I started to really understand that it taps into another aspect of my womanhood. We as young women, very free, very independent and social minded, how do we share, how do we trust and allow somebody else to lead?

There was a singer in one of my companies. I had a talk with her about what was considered a good strong woman during the '30s and '40s, as opposed to what we consider good strong women now. Because during that time -- and remember, you're dealing with segregation -- the women didn't project themselves as openly. But they were very strong, and they knew it. I've heard the older women say "if the man's rhythm isn't so on, there are subtle ways of getting back on without challenging his leadership, and that's what makes you a good woman". When you could follow any man's lead, that made you a good female dancer. How many women at that time, especially in the black community, kept families together with that type of quiet power? You were in control. You had no need to openly project your strength. It was there, and your beauty was subtle. It was about feelings, tuning in, and glorify the men because during that time the black man didn't have a position, so where did he get it if he had a challenge out here and then at home too? That didn't mean the women were weak. They were wise from another perspective.

This is what I learned from the elders, and what I tried to tell that singer, to get her to calm down, so she then could follow her partners. The guy she was dancing with at the time was about sixty, a Brooklyn Lindy Hopper. For her to be able to follow him, she had to be able to feel, to listen, to adapt and then adjust. So in a sense you're in much more control than you think you are, and knowing that has helped me a lot.

Just recently I finished doing some work with some teenage girls between 16 and 21. Some of them had babies, some were homeless, some lived in group homes, some did not spell, I mean these girls were out there, and

they could cuss a sailor down. But that quiet power I've been talking about made me able to touch them. There was something critically missing in their lives, and yet they were never disrespectful to me. They learned Charleston, they learned an African dance and swing, and the class grew from four girls to almost eleven. The social worker said she'd never seen all these girls working together. A manic depressive who had never done anything with other people in the school came into my group. There's healing there, in understanding not just these steps but that the circumstances in which these steps were created was one which allowed people to feel and share in a positive way during a time when society was not always positive toward people of color. For me the Lindy is more than just dance steps. It's a way of life.

You know, society has changed in terms of the relationship between men and women. A dance like the Lindy Hop is almost not logical within today's community, and yet so many young people are reaching back to the Lindy Hop. What partner dance do we have today? Where do men and women touch and move together? What I mean is, the one dance that has always survived, even when it went underground or back to the grass roots community, is the slow drag. From slavery on through you will always find the slow drag.

I asked "What's slow drag?"

"Oh, honey it's when sweaty bodies are just pressed up against each other and you get up against the wall and you just grind. I mean that is the one dance everybody always did. You don't see it nearly as often now at parties. There's no touching. As a society, we have become so disconnected. That's what the grind is all about. Baby, when you did the grind you just hung on that man and he hung on you and OOOO, you turned the lights down. That's what they did between the fast dances, everybody did. Now, they don't touch each other, there isn't that kind of sharing. I think that's why you don't see a lot of young people doing dances like the Lindy because they aren't comfortable with that type of physical intimacy.

To me a major ingredient of Lindy is individuality. One thing the early dancers had was that everybody was very special, everybody found their own individual style, so everybody didn't look alike.

As Norma says, she doesn't want to come back and see us doing the same thing that she was doing when she left. I remember when she first saw this piece I choreographed. I had a trio and she started complaining, "shit, how you gonna get a trio to play the big band music?" Then she looked at the dance and she said "SHIT where you puttin' them accents?" But then she looked at it again and said, "It

sure does swing. It's some strange shit but it swings". And as long as she said it swung I knew I was alright, the shit worked.

A fabulous Lindy Hopper and African dancer up in Chicago named Amaniya Payne has this piece called African Swing. She used to dance with Norma. She has a Jazz trio and a Jimbé [high-pitched African drum] ensemble on stage together. The dancers go from Saba, a traditional dance, to Lindy -- and the audience sees first hand how the two go together and come together. It really does swing.

Another element that we are dealing with are the presenters/producers. Within a season they will have a certain number of African-American artists, no matter if they are young or old. I got a job once and found out the people I was up against were masters. After I got the gig and was on site, I asked, "How could you even compare me with them?" They said they could get more mileage out of me since I had a degree and some professional experience -- as opposed to having years of professional experience "only". They then asked if I wanted to give the money back. How could I? I am trying to make a living while trying to be respectful to those who have come before me. It's a lot harder under these conditions to have open and consistent generational passing on within the community if we are competing for the same limited work opportunities. There are no easy answers to how to honor the mentor while in some cases competing with them in order to pay the rent.

To live through dance is to see the oneness of human beings. Frankie, Norma, Pearl Primus, the Copasetics, and other masters live through dance and share themselves with the world to make it a better place. Dancing that brings different people together, that's the next phase that I'm personally stepping into. Sometimes, it feels like being a lone wolf, battling forces of ignorance and misinformation.

But I get my grounding from the community and the elders. Before I come out with something new, I have the elders see and guide me. It's still mine, which means it might not be the way they would do it, but they understand, respect, and maintain the core of tradition while continuing to bring a new life force. If they say I'm on the right track, even if it's different from where they are at, if they can see, then I go. And I can weather whatever storms come.

The thing we have to understand is that we *all* have a creative voice which is a result of our life experiences and the culture in which we have been raised. When we share and live within other cultures, we don't stop being who and what our core is, we just add to it. This opens the voice of our particular tradition to more people of the world to share and utilize.

Dancing, Sun, and Ladybirds - Herräng '94



Lindy on the beach in Sweden. (Photo courtesy of Lorenz Ilg)

Eva Rydkvist from Sweden sent us the following report on this year's 4-week Herräng dance camp.

A small idyllic village on the coast, some 120km from Stockholm, Herräng has a population of some one thousand souls. That is, except during the weeks of 9 July to 6 August, when the number of inhabitants increases drastically. That is when The Rhythm Hot Shots and the Swedish Swing Society have their annual training camp, practising African-American dancing. On average, as many as 150 dancers per week practically invade the otherwise quiet idyll.

Apart from the scenic setting, Herräng has a school where the classrooms serve as sleeping quarters for the dancers. The school has a gym, where this year, apart from the dancing lessons, we had the opportunity of watching a most thrilling game of basketball between students and teachers, supported by exceptional cheerleading. Furthermore, the village has a People's Palace, with a recently-built, old-fashioned Swedish open air dance-floor. During these summer weeks, it is utilized night and day. Should you get hungry, there is every imaginable convenience in the form of the organized dining hall, as well as the village food store and kiosk, businesses which in these weeks secure their existence. But all of this is of little significance when compared with the Blue Moon Café in the People's Palace, where they serve you one surprise after the other. No two evenings are alike when it comes to both menu and entertainment.

This year, the summer was very sunny and warm. No feature of Herräng was therefore more perfect than its bathing-beach. This summer, it was well frequented by dancers, saxophone players and ladybirds alike. There was even a lesson given in the water.

An International camp

Every summer for the last ten years, I have joined the dancing camp here in this Mecca of dancing. I come in order to learn more about Lindy Hop, but not for that reason alone. From the beginning, it was also to meet friends from all over Sweden and now, from around the world. I come to get the chance to study with all these gifted dancers, to dance, and to get inspiration. For the cooling ice creams and the sunbathing. For the stiffness after training and the comfort of sleeping on a less-than-comfortable air bed. For the weeks when every night is a festival where one listens to the best of jazz music and dances with the best of dancers. And for the general enjoyment.

The camp has grown and become the biggest in the world in African-American dancing, and apart from Lindy Hop, it now offers styles such as Tap, Hip Hop, Boogie Woogie, African dancing to drums, Balboa, and Ballroom. The instructors are the best in the world, excelling when it comes to know-how and experience.

I pinch my arm to make sure I stay wide awake and so I won't forget the fantastic performance of Frankie Manning in inspired moments. I think how privileged I am to have seen him smile and hear him tell about the balmy days of the Lindy Hop. This year, he turned 80...

Now it is winter, and in Sweden a new training and contest season has started. The inspiration from the past summer is clearly present, and it is with enthusiasm that I go into the cold and dark of the Swedish winter to continue my training and improve my skills. My memories of the dancing, the sun and the ladybirds in Herräng are still vivid.

I have already registered for next year's camp. Have you?

BEGINNERS GUIDE TO SWEDEN A BRITISH PERSPECTIVE

This perspective on Herräng the week of July 16-23 was submitted by Deidre Ryan of London.

General Atmosphere

Herräng has so little traffic you can always hear swing music and the buzz of tapping feet. Darkness fell around 11pm, but by 2.30am it was broad daylight again. The camp is run efficiently in a very relaxed way and the atmosphere is friendly and convivial. The Rhythm Hot Shots (RHS) were dedicated, helpful and charismatic. They happily spent all day giving out mattresses and answering questions – some of them gave up their annual holidays to run the camp and teach.

Classes

We had 4.5 hours of classes per day. However, although I learnt a great deal, I found one week of this intensive tuition exhausting physically, and felt myself going to pieces mentally. My feet got dangerously tender, so I would strongly advise a beginner to do one week only.

Frankie Manning

We had 3 classes with Frankie. He taught us the scissors, one of his steps, and spent a lot of time on it. He was keen that we should dance with the whole body rather than just do steps. He really loves dancing, and said the key to being good is practice, practice, practice.

One evening we were shown a video of people all over the world dancing to *Shiny Stockings* (his favourite tune) made for his 80th birthday. This was very moving, the world's best all dancing to one tune in his honour.

Herräng '94 (cont.)



Dawn Hampton belts out a tune in the Blue Moon Café. (Photo courtesy of Lorenz Ilg)

He told us how he and Whitey were in the Savoy one night where they saw a girl doing the very first twist. Frankie hid under a table to figure out what she was doing and when. Her perfect timing made this easy. Then Whitey got all the girls doing it... In Frankie's day there was no age gap with the Lindy. Grandparents argued with grandchildren about how the steps should be – everyone did it.

He's a very giving man, with a great ability to communicate, and a joy to listen to – a very happy man.

Dawn Hampton

This tiny little lady comes from a huge family of dancers and musicians, amongst them the great Lionel Hampton. Her subject was musical theory, and her message was keep at it no matter how hard it seems, because everyone else has been where you've been, even the very best. Like Frankie, she recommended practice, as much as possible, on your own if necessary. Anyone who wants to can dance, but sometimes people lose hope, give up, and never get there; so don't do that – keep going. Listen to the music, dance, feel it, and do it – it's all rhythm, rhythm. She was very encouraging, sympathetic, and inspiring. When she danced her movements were economical, but looked great.

Chazz Young

Chazz, who works with Norma Miller in Las Vegas, taught Tap and his class was fascinating to watch. He is a dedicated and generous teacher, inviting everyone to stay back until they had learned the routine – sometimes ages after the class had ended. He set a cracking pace – tappers reckoned they learned more from him in two days than in the previous year. It was so intense some had to drop out

because their feet gave up, but the survivors gave an impressive performance at the end of the week.

Warren Heyes and Maxine Green

Warren and Maxine, of Jiving Lindy Hopper fame, emphasize beat and rhythm. They encourage an individual interpretation which was bewildering to some but which many find challenging and inspirational. Warren has a deep knowledge and awareness of the historical background of each Lindy Hop step and its origins.

Rob van Haaren

Rob apparently knows every dance there is. He taught us a very vigorous heavy metal type jazz routine which involved flying Charleston and press-ups, which only the fit could handle.

Nightlife

Every evening from 8–9pm there was a meeting hosted by the RHS, where their droll sense of humour was given full rein and led to much hilarity. This was followed by social dancing. Is it true that the Swedes are all excellent dancers? They had their own style and went like the hounds of hell, fast and energetic. They got their second wind around 3am, with candles lit and the blinds pulled down -- by then it would be broad daylight outside. The dance hall often stayed open until the last dancer left for breakfast at 7.30 am.

This easy-going flexibility gives a great sense of freedom. You can do anything - walk, swing, dance - at any time of the night. Even if you had never danced you would enjoy Herräng, I felt very lucky and privileged to be there. I also felt that my normal world had turned upside down and I was living on some strange fantasy planet where everything was

Classifieds

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'. 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 will be awarded. You don't have to be present to win. Send your entries to Box P/I.

Talent Needed

Year-old dance newsletter looking for talented dance/action photographers, writers, promotions and sponsorship experts, advertising sales people, and distributors around the world. Please write to Box HELP.

Looking for Partners

Male dance partner wanted, 20-30, advanced standard, for Lindy practice and integrating new steps/styles. Possibly with view to low-key competitions/display for fun. Surrey/London area. Contact Box SR.

Free Publicity!

Dance World '95 is happening in London from 31 March to 2 April. This unique international dance tradeshow includes workshops, stands, and events.

Hoppin' will have a stand. If you want us to display your flyers and leaflets, send 50 copies and an original (in case we run out) to Post Office Box 6008, London W2 5ZY by 15 March.

9,000 people attended last year's event, and the organisers expect 12 to 15,000 this year.

CLASSIFIED 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.

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different, with night and day all jumbled up.

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Lindy Listings

It's time for the annual Lindy Listings. These are as up-to-date as we could get by press-time. If you have more recent information, be sure to let us know.

Asia

Shanghai

VENUES:

Peace Hotel, The Bund. Six-piece band, the "Old Jazz Band" in the lobby bar; sprung floor in the main ballroom.

Shanghai Sports Institute, Zhu Yong Zhong teaches ballroom dance says the March '94 National Geographic. Might be interested in Lindy?

Europe

Austria

ORGANISATION:

Cool and Crazy Jitterbug Club, Mautner Markhofgasse 17-21/12/5, 1110 Vienna. Contact Kurt Bieller or Regina Förster phone +43 222 74 94 581.

France

CONTACT:

Jerome Paillet, 28 rue Castagnary, 75015 Paris. phone +33 1 45 33 15 05.

ORGANISATION:

French Swing Dance Society. Contact: Franck Balbin, phone +33 78 24 78 23 (wk).

Germany

ORGANISATIONS:

Boogie Bears, Munich. Contact Marcus Koch, Pelikangasse 34, 85551 Heimsletten, Tyskland, phone +49 89 904 4767 or Bärbl Käufer, Georgenstr. 49/II, 80799 München, +49 89 271 7299 (Marcus & Bärbl compete, perform, teach). Dance club.

Boogie Club, Berlin. Contact Volkart Meier, President, Drewitzerstr. 59, 13467 Berlin, phone +49 30 4044 580, or Andreas Seebach, Hagenstr. 2, E. Berlin 1130, +49 30 553 3484. Private dance club.

CONTACTS:

Dance Studio Braunmuller, Leonhardsberg 3 86150, Augsburg. phone +49 821 152 318
Steve Mitchell (teaches, choreographs). phone +49 6103 86920.

VENUE:

Tuesday (2nd ea. month, 20:00 to 23:00) *Max-Emanuel-Brauerei* 33 Adalbertstr, 8000 Munich 40. Contact Marcus Koch (above).

Holland

ORGANISATION:

Edwin Boom, *The Boogie Busters*, Amsterdam, Spaarne 163, 2011 CG, Haarlem. phone +023 355 597. A Boogie Woogie club moving into Lindy.

Hungary

CONTACTS:

Gabor Janicsek, Budapest. phone +361 202 0289
Bóbis László, Szikora Boglárka Budapest. phone +361 176 7970; fax +361 115 3202.

Norway

ORGANISATION:

Bårdar Dance Institute, Kristian August Gate 15, N-0170 Oslo. Contact: Freddie Haugan. phone +47 22 20 90 10.

Sweden

DANCE COMPANY:

Rhythm Hot Shots, Plogkatan 1, S-116 34 Stockholm, (perform and teach). Contact Lennart Westerlund +46 8 643 40 58 or Anita Kankimäki. +46 8 18 07 82.

ORGANISATIONS:

Swedish Swing Society, Bergsundsstrand 43, S-11738, Stockholm. phone +46 8 84 75 60 or contact Stefan Löf, phone +46 8 36 56 66
West Coast Jitterbugs, Eklandagatan 60B, S-41261, Gothenburg. Lindy Hop club on the West Coast of Sweden. Contact Susan Schultz, Johan Burell, phone +46 312 076 89.

VENUE:

Wednesday (19:30-23:00) *Jesse's Jazz Club*, Pryssgränd 14, Stockholm. Class 18:30, dance. Contact Lennart (see above).

CONTACT:

Maria Weber (teaches), Daljunkaregatan 16, S-791 37 Falun. phone +46 23 69 286.

Switzerland

CONTACTS:

Manuella Foresti (facilitates Lindy workshops), Basel. phone +41 61 631 06 83.
Stephan Joller & Erika Schriber, M. Berri Str. 12 4142 Münchenstein nr. Basel. phone +41 61 411 9576.

ORGANISATION:

Swiss Swing Society. Contact Lorenz Ilg, Schübelwis 6, 8700 Küsnacht. phone +41 1 910 76 14, or Joe Namesnik, Amerbachstrasse 56, 4057 Basel, phone +41 06 691 46 72.

VENUES:

Friday, *ATZ*, Keller konradstr. 58, 8005 Zurich. Dance w/ DJ. Contact Lorenz Ilg. (see above).
Friday (last ea. month) *Cotton*

Club, Metzert, 24, 4056 Basel. Dance. Contact Joe Namesnik (see above).

Saturday (1st ea. month) *Cotton Club* (see above).

UK

ORGANISATIONS:

Jitterbugs (teach). 59A Crowland Road, Tottenham, London N15 6VL. Contact Julie Oram, phone +44 181 809 5507.

Live 2 Jive (teach). 23 The Chase, Eastcote, Pinner, Middlesex HA5 1SJ. Contact Fred Hunt/Beckie Menckhoff, phone +44 181 866 9093.

London Swing Dance Society (teach, perform). 28 Nottingham Place, London W1M 3FD.

Contact Simon Selmon. phone +44 181 954 2147.

Rock Dance Company (teaches). 170, Fernhead Road, London W9 3EL Contact James Hamilton, phone +44 181 969 5155.

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Lindy Listings (cont.)

DANCE COMPANIES:

Bullies Ballerinas, (teach, perform). Contact Jeanifer Jean-Charles or Tobias Tak. 67 Bravington Road, London W9 3AA. phone +44 181 964 5512.

Chestnut Grove Lindy Hoppers (perform). Contact John Brooks, Chestnut Grove School, Chestnut Grove, Balham SW12 8JZ. phone +44 181 690 2364

Jitterbug Jammers, (perform). Contact Julie Oram, 59A Crowland Road, Tottenham, London N15 6VL. phone +44 181 809 5507.

Jiving Lindy Hoppers (teach, perform). Contact Eileen Feeny, 35 Newton Avenue, London W3 8AR. phone +44 181 992 8128.

Kent Youth Group (perform). Contact c/o Carol Clarke, Kent County Council, YCS/1, Maidstone, Kent ME14 2LJ. phone +44 1 622 696033

Sugarfoot Stompers (perform). Contact Simon Selmon (see above).

Zoots & Spangles (Choreographs, teaches, performs). Contact Julie Oram (see above).

VENUES:

Mondays (20:30-midnight), *Stompin' at the 100 Club*, 100 Oxford Street, London. Class 19:30, then dance to DJs, bands. £5-£7 depending on band. Contact Simon Selmon (see above).

Tuesdays (19:00 - 21:50),

Urdang Academy, 20 Shelton Street, London. Classes. Contact Simon Selmon (see above)

Wednesday (21:15-23:30).

Jitterbugs, Notre Dame Hall, 5 Leicester Place, Leicester Sq. London WC2. Class 19:30 & 20:30 then dance to DJs, bands. £4 - £5 depending on band. Closed 28/12 & 3/1. Contact Julie Oram (see above).

Saturdays (2 per month, 20:00-23:30), *Hellzapoppin'*, Cecil Sharp House, 2 Regents Park Rd. Camden Town, London NW1. Dance to DJs, cost £4. Contact Tim +44 181 886 3473 or Caroline Cole +44 181 444 9623.

CONTACT:

Ellen Miller, +44 171 820 0503

USA

California

CONTACT:

Chester Whitmore, L.A. phone +1 310 676 2965.

DANCE COMPANIES:

Steppin' Out Dancers (perform), P.O. Box 91131, Pasadena, CA 91109-1131. Contact Erin Stevens. phone +1 818 799 5689

The Upbeats (perform), P.O. Box 20081, Santa Barbara, CA 93102. Contact Rob van Haaren (performs, teaches). phone +1 805 687 6407.

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ORGANISATIONS:

Northern California Lindy Society, P.O. Box 16147, Oakland CA 94610. Contact George Woolley, phone +1 510 893 1519.

Pasadena Ballroom Dance. (teach regular Lindy workshops, perform, choreograph) Contact

Erin Stevens (see above).

Santa Barbara Swing Dance Club, P.O. Box 21225, Santa Barbara, CA 93121. Contact Sylvia Sykes (teaches, performs). phone +1 805 569 1952.

Ventura County Swing Dance Club, P.O. Box 2124, Ventura,

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Lindy Listings (cont.)

CA 93002-2124 Contact Melinda Comeau (teaches). phone +1 805 643 3114.

VENUES:

Tuesday: Fellowship Hall, 997 E. Walnut, Pasadena. Classes. Contact Erin Stevens (see above).

Wednesday, The Derby, Los Felize & Hillhurst, Hollywood, CA. Club w/ bands.

Thursday, Atlas Nightclub, Wilshire Blvd & Western, Los Angeles. Club, Johnny Crawford Orchestra, '20s & '30s music.

Thursday, 23 West Key Terrace, Santa Barbara. Classes. Contact Rob van Haaren (see above).

Friday (1st of each month), Sportsman's Lodge, Coldwater Canyon, Van Nuys. Club. Bill Eliot Orchestra.

Friday (2nd of each month, 20:30-24:00), Poinsettia Pavilion, 345 Foothill Road, Ventura. Class 20:00, then dance. Contact Melinda Comeau (see above).

Saturday (1st, 3rd & 4th, 20:00-23:30), Dance, Fellowship Hall, 997 E. Walnut Street, Pasadena. Contact Erin Stevens (see above).

Saturday (2nd of each month, 19:30-23:00), Candlelight Ballroom, nr. Oakland. Class 19:30 then dance. Contact Northern California Lindy Society (see above).

Illinois

ORGANISATION:

Illinois Swing Dance Club, 8510 N. Knoxville #307, Peoria, IL 61615. Contact Steve Cullinan, +1 309 672 5681.

Maine

CONTACT:

Infinite Possibilities, P.O. Box 10714, Portland, ME 04104. Contact Reggie Osborn phone +1 207 774 2718.

Maryland

VENUE:

Saturday (21:00 - 24:00) Swing Baltimore, Townsend Armory, 307 Washington Ave, Townsend. Class then dance. phone +1 410 377 7410.

CONTACT:

Swing Baltimore, 752 Overbrook Road, Baltimore, MD 21212. Contact Leslie Coombs (teaches) phone +1 410 377 0832

Massachusetts

CONTACTS:

Patricia Brennan (organises workshops, teaches). phone +1 413 529 0437.

Bill Tenaras (organises events). 20 Park Street, Easthampton, 01027. phone +1 413 527 5088.

New York City

DANCE COMPANY:

Big Apple Lindy Hoppers. Contact Cynthia Millman via New York Swing Dance Society, 303 Fifth Avenue, Suite 1515, NY 10016. phone +1 212 696 9737

VENUES:

NY Swing Dance Society's Savoy Sundays (19:00-24:00), Continental Club, 17 Irving Place at 15th Street, live bands, cost\$12. phone +1 212 696 9737

Monday (18:30-19:30) Sandra Cameron Dance Center, 439 Lafayette Street, 4-week classes with Frankie Manning. phone +1 212 674 0505.

Monday (21:00-23:30), Well's Restaurant, 132 Street & 7th Ave. Dance to 18-piece Renaissance Band.

Tuesday (20:00 - 24:00) Metropolis Club, 15th and Union Square. Dance to George G's Big Band Orchestra.

North Carolina

CONTACT:

Richard Badu, 908 Onslow Street, Durham, 27705. phone +1 919 286 7740

Washington

CONTACTS:

Living Traditions, 2442 NW Market St. #168, Seattle, 98107. Classes/events include Lindy Hop. Contact Nancy Ann/ Walter Dill. phone +1 206 781 1238

Savoy Swing Club, 9709 35th Avenue NE, Seattle, WA 98115. 6-week sessions of Lindy Hop classes; dance on alternate Tuesdays. Performances /workshops. phone +1 206 726 2997.

Virginia

CONTACT:

Potomac Swing Dance Club, 3409 Silver Maple Place, Falls Church 22042-3545. Contact Craig 'Hutch' Hutchinson phone +1 703 698 9811.

VENUE:

Thursday, (20:30 - 23:30) Lindy Hop Night, Teddy's Lounge, Ramada Hotel, 7801 Leesburgh Pike, Falls Church. Classes from 18:30 then dance. Contact Hutch (see above).

WRITE US!

Your feedback, thoughts, photos, contributions, articles, events, activities (have we forgotten anything? Ads...) are important to us.

For Volume 2 Issue 2, send them along to Hoppin', Dancing Star Productions, Post Office Box 6008, London W2 5ZY by 5 February, 1995.

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What's Hoppin' Around the World

We are told that the following events have significant Lindy content. Thanks to all who have sent in the details to keep us informed.

Wild Week

Seattle, USA. 26 December-1 January '95. Contact Living Traditions, +206 781 1238.

Philadelphia Swing Society Workshop

Pennsylvania, USA. 13 & 14 January '95. Contact PSS, +1 215 576 0345.

American Cultural Arts Workshop

Minnesota, USA. 20-22 January '95. Contact ACA, +1 612 633 3173.

Winter Boogie

New York, USA 27-29 January '95. Contact: Boogie Dance Productions, +1 212 260 2033.

Lindy Hop '95 Training Weekend

Zurich, Switzerland. 4 & 5 February '95. Contact Hansjürg Perino, +41 462 42 68.

Northern California Lindy Society Weekend

California, USA. 25 & 26 February. Contact NCLS, +1 510 893 1519.

International Crazy Shakers Weekend

Oerlikon, Switzerland. 11 & 12 March '95. Contact Veronica Ettlin, +41 1 785 02 24.

Dance World '95

London, UK. 31 March - 2 April '95. Contact Performing World Event, +44 181 364 8680.

American Swing Dance Championships

New York, NY, USA 7-9 April '95. Contact ASDC, +1 212 260

2033 or 1 800 537 8937.

International Swing Dance Festival

Santa Barbara, USA. 5-8 May '95. Contact Upbeat Swing Club, +1 805 687 6407.

9th Annual Boogie Bären Pflingst Seminar

Landsberg, Germany. 3-5 June '95. Contact Boogie Bears, +49 89 812 11 58.

Swing Camp Catalina

Catalina Island, USA. 9-11 June '95. Contact Pasadena Ballroom Dance, +1 818 799 5689.

Vintage Dance Week '95

Ohio, USA. 18-24 June '95. Contact Flying Cloud Academy, +1 513 733 3077.

Herräng Dance Camp

Herräng, Sweden. 1 July -5 August '95 (preliminary). Contact

Rhythm Hot Shots, +46 8 643 40 58. (see ad p 11).

International World Lindy Hop Championships

Oslo, Norway. 9-13 August '95. Contact Bardar Dance Institute, phone +47 22 20 90 10 (see ad p12).

Jitterbug Jam

London, UK. 25-27 August '95. Contact Live 2 Jive +44 181 866 9093. (see ad p 13).

3rd Annual Swiss Lindy Hop Weekend

Basel, Switzerland. 7 & 8 October '95. Contact Swiss Swing Society, +41 1 910 74 14.

London Lindy Festival

London, UK. October '95 (tentative) Contact Jiving Lindy Hoppers, +44 181 992 8128 or London Swing Dance Society, +44 181 954 2147.

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