

Hoppin' ©

For dancers, by dancers
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Lindy Hops Another Ocean - Singapore Swings!



The Lindy Hop world's newest dance troupe - Singapore's Babybugs. Can you spot the teacher? (Photo courtesy of Sing Lim)

Sing Lim, formerly of Jitterbugs in London, went Flying Home to Singapore after many years of happy hopping. Four months after she left, she writes to Hoppin'.

Yes, Lindy does it again. Not content with conquering the Atlantic, Lindy has now made the Hop to Singapore.

SINGAPORE DOESN'T SWING (YET)

There is a fairly dedicated dance scene in Singapore, but it is predominantly ballroom/social dance. Down at Club 5 you might hear "Your Favourite Cha

Chas" and "Rock and Roll Rhythm Medley" and "Wonderful Waltzes". There are dance studios and teachers, but none of them have heard of Lindy Hop. Not satisfied with the lack of Swing, I decided to find my own crowd and work on them first!

JR. LADYBUGS (BABYBUGS?)

Inspired by Zoots and Spangles' work with the Kent Youth Group, I approached my alma mata, the Singapore Girls School (SGS). The teacher in charge of dance, Mrs. Jean Chan, has always been a keen (Ballet) (continued on page 7)

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Letter From the Editor

Dear Reader:

Many thanks for all your support and contributions again this issue. It's great fun to open the mail and find letters from Estonia, Australia, Singapore, and other far-flung corners of the world letting us know that there are people out there all over the place doing the Lindy Hop, keeping the spirit alive! It's also immensely gratifying to see my simple idea of a communication vehicle for the Lindy Hop community taking off and being seized upon by so many people.

There are lots of photos and drawings in this issue. In part this is likely due to the contest we've run - this was the last issue to enter to win the first prize of a free week in Herräng, generously donated by the Rhythm Hot Shots. But more, I think people simply want to show

the rest of the Lindy Hop community who they are and what they're doing, and a picture paints a thousand words - particularly given the size type we use!

Which brings me to another topic in which you might be interested. It has been suggested that we change the format of this newsletter. We'll likely be coming out with our new look in the next issue, so if you have any thoughts on the matter, now is the time to get your ideas in to us.

And last but not least, special thanks to Claire Colbert for her editorial assistance this issue.



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Letters To the Editor

Dear *Hoppin'*

I love this newsletter! Keep it up!

Sue Brown
Minnesota, USA

Dear *Hoppin'*

We really enjoy the magazine - keep it hopping!

Tina & Ian Bevan
California, USA

Dear *Hoppin'*

You're doing great - keep on going.

Barbara Pavanello
Rümlang, Switzerland

Dear *Hoppin'*

I've just read my first issue of *Hoppin'*, Volume 2 Issue 2, and I definitely like it! I think you are doing a fine job. To anyone wanting to know what's on in the Lindy Hop world throughout the world, *Hoppin'* is the equivalent of your Michelin Guide. Your front-page piece on Lindy Hop and Joie de Vivre in California was a joy to read. And I'm stuck here in London! But one day I'm determined to get over there and sample the Joie de Vivre.

Now, a few comments in response to your invitation on your discussion about the proper designation of dates. In my line of work I frequently have to make references to dates. The standard format we all adhere to is that decades are written as '30s or 30s (short for 1930s). Thus, you could write, "In the '30s (or 30s) the Jitterbug form of dance really zoomed." On the other hand, 30's would not normally be used except when used in the special sense of implying possession or association, e.g. "The 30's use of large brass sections to produce a particular sound, etc.)

Of course, I realise that usage is often arbitrary

and a matter of taste or preference, and nobody has to adopt anybody else's standards. It's just that having a common standard helps to reduce the risk of misunderstanding. I hope all this doesn't sound terribly pedantic! If so, just put on that Benny Goodman tape and SWING!

Keep up the good work!

Jack Gordon
Middlesex, UK

Jack - As I happen to agree with you, I don't think your letter pedantic at all - in fact, I think it's brilliant. Ed.

Dear *Hoppin'*

We have a small, but enthusiastic group of Lindy Hoppers here in Southeastern Connecticut and neighboring Rhode Island.

We are all pretty much beginners, but there are a few that are starting to look good. The masses still have no idea what the hell we are doing, but they think it looks good. Hopefully we can get them hooked.

Todd G. Williams
Connecticut, USA

Dear *Hoppin'*

We are dancing with the Rock 'n' Roll Club Moers (also known as "Moers Hummeln"), and are still the only couple in the club dancing Lindy Hop, although the interest in this dance is growing. We used to compete in Boogie-Woogie, but stopped completely to concentrate on dancing Lindy Hop.

Frank Theede & Isabel Wolff
Essen, Germany

An Axe to Grind - The Changing Relationship Between Music and Dance

In 1994 at the end of the Can't Top the Lindy Hop weekend in New York, there was a panel discussion on the future of Lindy Hop.

Norma Miller made a very important point, that the music Lindy Hop was first danced to in the '30s was the popular or "pop" music of the day. Norma and co-panellist Frankie Manning also made the point that the live bands played so that the dancers could dance. There was a dialogue between the dancers and the musicians. The dancers interpreted the music, which encouraged the musicians to greater musical heights. This in turn encouraged the dancers to greater dancing feats. It was a game of challenge and counter challenge.

There is a distance now between ordinary people and music for social dancing, due to the huge expansion of the art of music making into this entity called the music business. Dancing for many people has

become a solitary activity carried out in the middle of a crowd.

Nowadays when you go to see a band you are attending a concert in a huge auditorium where you are corralled into seats and have no room to dance. If a venue does not have seating, people tend to push themselves forward towards the stage to see the band but no real provision is made for dancing to live music.

The development of music into BIG BUSINESS appears - to me at any rate - to mean that the people or the image that the audience has of the people in a band or group is more important than the music they produce. People appear to go to concerts to bask in the presence of their idols rather than to experience the music.

My personal impression of musical fame is that in the past a person could become a star if they were a gifted musician or singer or part of an accomplished ensemble band. Now, with the advent of state-of-the-art technol-

ogy in both the audio and visual fields, good marketing and image can create stardom.

For many people today, a dance venue is usually a club or a disco where there is no live music. Usually records or CDs are played or, if you are really lucky, there will be a group - who quite often are not musicians - making a PA (personal appearance) to a pre-recorded track. The spontaneity of interaction between live music and dance is lost.

There are still a few places where you can enjoy the music/dance dialogue for Lindy Hop such as The 100 Club and Notre Dame Hall in London, and The Wells Restaurant in New York.

My own experience of dance while at school was very limited. There was Ballet and Tap dancing which required special lessons in order to learn the steps properly. Or there was Ballroom dancing which only adults did. Jive or Swing dance was something you watched in old films on televi-

sion. It was not an activity you could learn in school. Partner dancing when I was a teenager meant getting your arms around a member of the opposite sex and shuffling or swaying to the latest pop ballad.

The conclusion of New York panellists Carolene Hinds (Jiving Lindy Hoppers), Ryan Francois (Zoots and Spangles) and Steve Mitchell was that education is the key to the survival of Lindy Hop. It is important to introduce all the various dance forms to school children.

Steve Mitchell also went back to the point that Norma Miller had made about the music. In order to interest the younger generation, contemporary music and dance elements need to be incorporated or recognised in Lindy Hop.

In the meantime, if you know of any other places to dance to live music, let me know via Hoppin'!

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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 black shirts.

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Lady Hop Day in Stockholm!



The irrepresible Anna and Fia (or is it Fia and Anna?) in Herrång. (apologies to the photographer - I no longer have a record of who you were. Ed.)

Maria (Fia) Kranberg gives us the following perspective on a recent event held in Sweden.

I have no regrets about joining the Lady Hop Day with Cathrine and Ewa "W" from The Rhythm

Hot Shots.

Last summer at the '94 dance camp in Herrång there were a lot of very hot and engaged discussions, especially among the ladies, about men, women and dancing. Therefore, I wasn't sur-

prised when I heard in the autumn that Ewa and Cathrine had decided to organize a Lady Hop Day. Both of them were very active in these discussions, and both of them are talented female dancers with a genuine experience of a dancing world which too often is dominated by men...

Well, what was this world's first Lady Hop Day all about? We were taught a jazz routine and some African dancing. We found out new ways of doing the lady's part of the swing outs. We tried the very difficult task of leading. It was a hard job to keep the mind creative and always be one step ahead! But it was also a great luxury to be the one who decides what to do instead of having to be polite and just follow somebody else's steps, steps that sometimes don't fit the music at all..

There was one man there. A nice one, dressed up in '40s clothes and very good at leading. He made coffee and fruit salad for us, and we could try new steps on him or grab him if we wanted to be recorded on the video dancing together with a male partner.

Ewa and Cathrine showed us video clips taken from films of the

'30s and '40s, and we discussed the fact that most of those marvelous dancers actually were men. Why was that? Why do the female dancers very often seem to be on stage just because they are pretty and have got nice long legs, not because they are splendid and creative dancers? Well, I guess you could discuss the reason for those things forever - we did it for a while.

After the discussion Ewa and Cathrine showed us a video clip with two wonderful swinging ladies from the '40s. These were vibrant ladies doing their own thing and in that way showing us something very encouraging.

This Lady Hop Day taught me how very unwise it is to let the men have all the fun of being creative. It also taught me that it really is up to oneself.

If you want to enjoy and develop your dancing there are some things you must take good care of. Even though you happen to be the one who follows, you should be aware of your own relation to the dance and to the music, your own feelings, your own way of expressing things.

Dance World 1995

Lindy Hop was again well-represented at the second annual Dance World show staged at Olympia, London (April 31 - May 2).

The Jiving Lindy Hoppers put on a rousing show on Saturday morning which got everyone's blood pumping. From Charleston to Lindy with a bit of funk kicking it off, they talked and danced their audience through the roots and influence of Lindy Hop, one of the things they do best.

Bullies Ballerinas were there with a colourful and lively show. Performances also came from the London Swing Dance Society and the Chestnut Grove Lindy Hoppers, a troupe of energetic high school children.

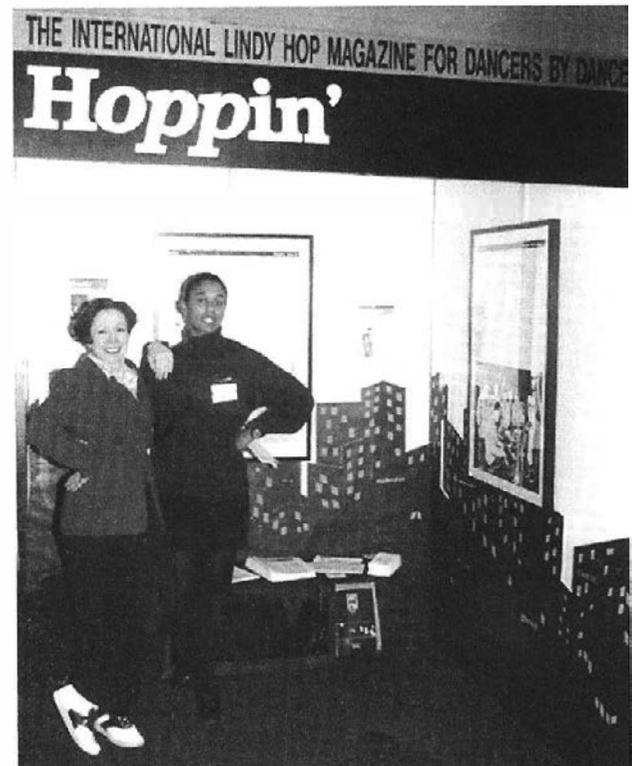
Dance World is a three-day event incorporating workshops, performances, awards, and stands. Its aim is to bring together all

manner of dancers, dance providers, teachers, organisers, and other dance-interested parties.

Dance World is a lively and fun opportunity to experience in one place all types of dance without having to seek them out individually. The organisers have spoken of plans to go international - we encourage them to!

by **Deborah Huisken** and **Angela Andrew**.

Judy Martin of Hoppin' and Jeanette Jean Charles of Bullies Ballerinas, chatting on the Hoppin' stand. Design and production of the stand was done by Pori Smith, who also took the photograph.



Lindy Hops to Germany



Posin'! Photo of Frank Theede and Isabel Wolff (courtesy of themselves)

The following update on what's swinging in the vicinity of Westfalia, North Rhine was sent to us by **Frank Theede and Isabel Wolff**, organisers and teachers.

On 22-23 April 1995, the first Lindy Hop Workshop was held in a little town called Moers, Germany. The seminar stood under the motto "Lindy Hops to Germany" because we are trying to popularise Lindy Hop and other "forgotten" things of the Swing Era in North Rhine-Westfalia (one part of Germany). So this weekend was a beginning.

The workshop was fully booked in a very short time because the dancing room only allowed a limited number of couples. A third of the dancers were from Holland and therefore the lessons were taught in German and English. Saturday's lessons were followed by a lively Swing dance party in Düsseldorf, at which people practiced the things they learned that day.

Everyone exchanged addresses to keep in touch and give information about Swing events to each other. A second workshop is planned in September, as a lot of people are looking for more opportunities to learn and to practice Lindy Hop.

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Erin Stevens, organiser of Swing Camp Catalina, sent us some background on the historic ballroom where her dance camp was held in June, along with this photo.

One of the most beautiful ballrooms from the Big Band Era in California, USA is the Casino Ballroom on Catalina Island, 26 miles from Los Angeles. Built in the '20s, with all the ornate decorative flair of that period (and beautifully restored in the last few years), the Casino boasts the largest circular dance floor in the world, and french doors 300 degrees around the ballroom which open to an unsurpassed ocean view.

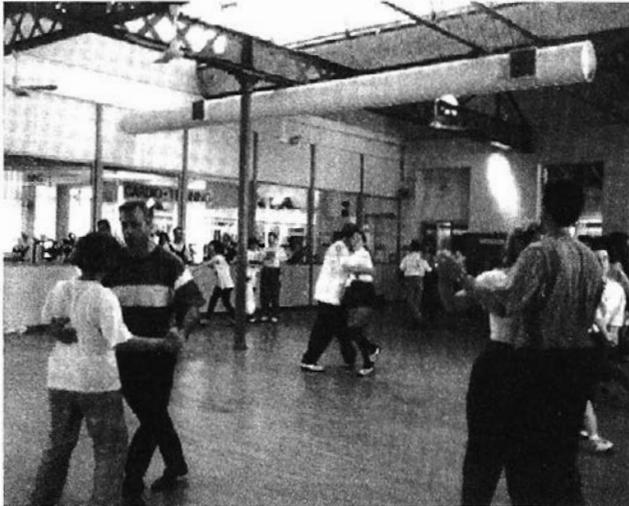
Catalina Island is one of California's treasures, a charming community with cobblestone streets, palm trees, beach-front shops and restaurants. Everywhere you look there are hints of the '20s. Spanish style arches and decorative tiles remind you of a past era when the "Big White Steamer" carried scores of passengers to this primitive paradise, and dancers (sometimes as many as 6000) packed the casino nightly to dance to the top name Big Bands.

The Casino lobby is filled with pictures of many of the bands (Glen Miller, Duke Ellington, Chick Webb, The Dorsey Brothers, to name but a few), and pictures of the dancers that document the period and the crowd.

The Evocative Casino Ballroom



Et Voilà, Voilà! Lindy Hoppin' in Lyon



Lindy Hop at the leisure centre - the Lyon Lindy Hop Festival (photo by Deborah Huisken)

Deborah Huisken finds 'em fun and frantic in France.

Who could resist a dance weekend in France, where even the cheapest meals are special, the wine excellent, the people friendly? And now, Lindy Hop is catching on as well. It was more than I could resist, so off I went.

The weekend was put on by the 2-year old French Swing Dance Society (FSDS), headed by the irrepressible Franck Balbin. Classes were held in a leisure centre, and there was a kick-off event Friday evening starting with a group meal at a local restaurant. People then spilled over to dance into the wee hours at a nearby jazz club, at which the British contingent introduced the French to the popular custom of the Birthday Dance.

Saturday evening's dance was to the Big Band sound of The Happy Stompers, whose great danceability belied the surprising fact that they hadn't played for dancers before! In continental fashion, the main event of the evening started at half past midnight (when most British venues are closing down), but it was worth waiting for. The FSDS may be a relatively new organisation, but they know how to put on a show, and the crowd (hailing from the US, France, and the UK) was as free with their appreciation as the dancers were with their movements.

"Le déjeûner" (literally "the

tap") being very popular here, the first three acts were, not surprisingly, tap from Franck Balbin & Marina Tap, from the superb Bob H. Ekoto and Compagnie, and topped off by Ginger de Paris who sang while doing a lot of high-energy tapping during which her feet were constantly moving, faster than anyone I've ever seen!

Next came the bit some of us were waiting for, the Lindy Hop. Four couples from the French Swing Dance Society did a fast Lindy Hop routine and the Big Apple. In between was, in my opinion, the highlight of the show - Rob van Haaren with London's Angela Andrew "struttin' their thang". The sheer attitude on display was a joy to watch, and boded well for the inevitable jam session later on, when yet another emerging group of dancers took the spotlight, dancing to the sounds of *Sing Sing Sing* in the midst of an appreciative circle. Even one of the band members joined in, setting down his trombone and dancing round it as he passed through from the stage.

Classes in beginner and intermediate Lindy, Balboa, and Shag were taught by Rob van Haaren, who gave a good grounding in that all-important, basic step, the Swing Out.

The intermediate Lindy class also included some Apache steps derived from a violent dance done in Paris in the late '20s. This very macho dance, whose look was

epitomised by Maurice Chevalier, included throwing women on the floor and pulling them up by their hair. Fortunately, the steps we learnt were simply the spinout

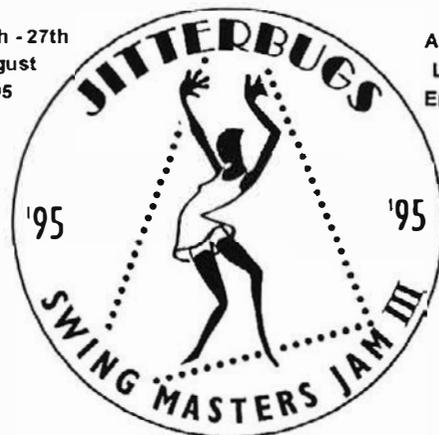
back into the drag - not as violent as some of the others described!

All in all, this was a full, fun weekend in France.

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WHY DO YOU DANCE?

Our roving reporter conducted an interview with French hosts Bernard Ferlay and Beatrice Macé, asking them that age-old question, why do you dance, and more to the point, why do you Lindy Hop? This is their reply:

Beatrice: I did Le Roc for a long time, then I discovered Swing. It is a more open dnce, and I can do more things with it. There is more gaiety - it is a more joyous dance. Lindy Hop is from another epoch, It gives me an idea of what my grandparents listened to and did, a connection with them.

Bernard: I danced rock for fifteen to twenty years, and have done Lindy Hop for the last year.

Before Lindy Hop, I was getting less pleasure from dancing. Plus, given the economic context in France with the recession - when I discovered Lindy Hop, it allowed me to forget these problems. It was more joyous and free, let me leave my problems behind. Also, as Beatrice mentioned, it gives me a connection with my grandparents. It was Swing which came with the GIs during the war. It became Jive in France, and came with the music of Glenn Miller, giving the GIs an opportunity to dance with French women.

With Lindy Hop, I can explore different styles. It's not routine - it's a dance with colour. We discovered the Frankie Manning video *Hellzapoppin'* after we had been dancing for quite a while and were amazed. We like the improvisation - this is very important. We can be creative.

What is Le Roc?



Michel Lau and Christine Keeble, doing Le Roc. (photo courtesy of Michel Lau)

Ed note: We are asked from time to time what the differences are between the various forms of dance which have emerged from Lindy Hop. We will therefore be

running a series of articles on dances which are related to or offshoots of, Lindy. For a pictorial overview of the evolution of various forms of swing-related

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SINGAPORE SWINGS

(continued from page 1) dancer and has always promoted dance in the school. When they moved to their new larger campus, she persuaded the principal to have two huge dance studios built.

On hearing that I wanted to teach, she immediately invited me to do lessons with the girls and to choreograph a number for a concert in January. The girls (between 8 and 16 years old) picked up the steps quickly, though it took some convincing to

get them to "get down"! The class had about 35 girls and nine were picked to perform The Big Apple. (Guess who was the tenth Apple....).

The girls were also very fortunate that Julie Oram (of London's Jitterbugs and Zoots & Spangles) kindly spent some of her holiday time in Singapore choreographing and teaching them a Charleston number which they will perform sometime in July. Julie is also liaising an exchange trip between the Kent Youth Group and the SGS Dance Group. Watch this space!

Mrs. Chan arranged for me to use the school studios for evening

dance, see page 11.

In London, at least, many contemporary Lindy Hoppers started their dance experience with some form of French Jive, and moved into Lindy Hop when they wanted something more challenging.

Christine Keeble, Le Roc teacher, and producer of the video "How to Jive with Jive Bunny", gives us her definition of Le Roc. This extract is reprinted by kind permission from Dance Diary, Issue 3. Formerly of London, Christine now lives in Germany.

The roots of Le Roc are in American Jazz. It stems from the Jitterbug, popularised in Europe by the GIs and the influence of Hollywood.

In 1960, London embraced the Twist and pushed partners apart. The French, however, were intent on keeping a hold of their ladies.

In France Rock 'n' Roll or Le Roc, became tighter and slicker as the dance floors became smaller and the beat changed to disco.

Ballroom Jive has a six beat basic that fits into 4/4 time. Le Roc has a different structure. The style developed by Michel Lau of London has figures to fit a varying number of beats - some four, some ten, some three, etc.

They string together across the bars of music, which make the dance so flexible, easily learnt and danced to virtually any music. Some figures are classics adapted from Rock 'n' Roll, such

classes. Every Tuesday I have a class of 12-15 adults. I've shown them tapes of Frankie and of Jitterbugs in London and we're working our way through a 12-week course. It's quite difficult to progress quickly as we don't have a dancing venue to put the lessons into practice. I've been scouting around for a suitable venue and have discovered a new jazz bar with comfy chairs, a nice wooden floor....(Sing's eyes mist over).

And of course, I've set my sights on the Jitterbugs Swing Masters Jam in London in August! There is a distinct possibility of seeing a Singapore contingent there this year.

as Pretzel. Others are re-creations with a new name added. Others are innovations. But they all have fun names like Wurlitzer, Glider, Seducer, Hatchback, Yo-Yo, Swizzlestick, Neckbreak.

I am asked what is the difference between Le Roc and Ceroc. There is no essential difference. Ceroc is short for C'est le roc (this is roc), but is a company trademark rather than a dance.

Whatever the name, Le Roc is fun, young and exciting!

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So while I deeply miss my dancing companions in London, it's exciting to try to build a scene here. And if anyone is passing this way, do drop in and Swing in Singapore!

Ed. note: If you will be passing through, check out the Lindy Listings, p. 13, for Sing's contact details.

Everybody's Doing It! Women's Clothes in the



Ewa Staremo of Sweden's Rhythm Hot Shots models something the well-dressed '20s woman might have worn (photo courtesy of James Hamilton)

In another in our series of articles on the clothes, Louise Thwaite takes a look at the styles of women's dress popular around the time Lindy Hop started, and at some of the influences on those styles.

"Post crisis epochs always have certain things in common: dance mania, an inflated currency, a wave of female emancipation, and general promiscuity... and they are reflected with astonishing faithfulness in the clothes women wore".

--James Laver.

Women's Dress in the Jazz Age

At the Hammersmith Palais de Danse in 1919, the Jazz Age announced its arrival in England with the opening of a three month season starring the Original Dixieland Jazz Band, which had created a sensation in Chicago and New York through the previous three years.

At about the same time women took a look at the dreadful years

they had just lived through and thought "now it's time to have some fun!" But where would they find it? One year earlier had seen the end of "the war to end all wars", leaving most of the eligible male population of Europe dead. One source of fun suddenly became very hard to find. Admittedly as of 1918 British women could vote. However, this was hardly compensation in my view, especially as you had to be over thirty before you could give it a try!

But young women were not thwarted. The war had given them something far more practical than emancipation -- economic independence. This meant access to the new social scene, to parties, bright young things and dancing!

The Revue Negre came to Paris in the '20s with its star Josephine Baker. Suddenly, things black American became all the rage. The Charleston and later the Black Bottom became the first major dance crazes of the twentieth century.

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Anita Kankimäki, Martin Wedby, Ann Wilow, Christer Isberg and also Swedish Swing Society and The Rhythm Hot Shots from Sweden.

If you are interested to receive further information, please send us your name and complete address.

**The Rhythm Hot Shots
c/o Lennart Westerlund
Plogkatan 1
S-116 34 Stockholm
SWEDEN**



Jazz Age

Now, to have a good time dancing at a party, every girl knows you have to have the right thing to wear. In the search for the "right dress" the first thing women did was throw out their corsets. The sighs of relief and the creak of expanding rib cages must have echoed all over the world! If the corset had not been abandoned, believe me, there would have been no Lindy Hop.

This instrument of torture was replaced with garments made from the new "art silk" a.k.a rayon. As it was more lustrous than raw silk, women's clothes became at once more flamboyant and more affordable.

Women began to dress in character. They were either Flappers,

Vamps, Virgins, or Femme Fatales. The emancipated female painted her face, drank cocktails, smoked cigarettes, cut off her hair and by 1925 wore the shortest dresses (just above the knee) history had so far seen. The tops of women's "flesh" coloured stockings could be seen when they sat down, to say nothing of when they danced! Some people saw this as an act of the devil and there was an international outcry to protect the moral code and save the future generation from chaos and destruction.

The cut of a dress became a perfect rectangle with a dropped waist and often a broken hemline. Influences on colour and design came from all over the globe.



Illustration by Louise Thwaite



Painted by Evilin Adamberg, submitted by Piret Torm-Kriis.

The discovery of Tutankhamen's tomb in 1922 set off a frenzy of "Tut mania" -- fabrics in Egyptian green and carnelian with motifs of hieroglyphics and scarabs became popular. Women lay in iodine baths to darken their skin.

The new machine-driven age was attracted by opposites and the "primitive" designs of south America's pre-Colombian art and east European folk embroidery were popular. The term "Art Deco" was coined from the *Exposition des Arts Decoratifs et Industriels Modernes* in Paris in 1925 and Art Deco sunbursts were to be found fashioned in beads and sequins on purses, dresses and headdresses.

But, most influential of all were the jerky, syncopated rhythms of jazz music, and dances like the Charleston and the Black Bottom. These rhythms were echoed in the hard-edged designs on evening dresses. Cut for maximum impact on the dance floor, they were covered with swaying fringes, or glass and metal beads that glittered under the new electric light.

Women were freer than ever to express themselves through clothes. The greatest freedom came to women like Josephine Baker, who had won personal fame and fortune. Financial inde-

pendence and the adoration of the fashionable world left her free to dress any way she wanted.

When she opened her own night club in Paris, *Vogue* magazine reported "She had come in without a wrap, and the length of her graceful body ... is swathed in a full blue tulle frock with a bodice of blue snakeskin ... her hair, which naturally grows in tight curls, is plastered close to her head with white of egg and looks as though it were painted on her head with black shellac. As she appears at the Folies Bergeres, she wears only a diamante maillot of tulle, and red gloves with diamond balls hanging from the tips of her fingers; the effect is up to the wildest imagination of Beardsley."

Josephine Baker is one of the abiding images of the roaring twenties, dressed in fringe or glittering beads (or virtually nothing at all) and dancing the Charleston.

Her men friends would have looked very elegant in white tie and tails or dinner jackets. But, debonair as they were, in my opinion they had none of her style. In fact, overall, the roaring twenties definitely belonged to the daring freedom and style of the women

© Louise Thwaite, 1995

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Contact Caroline Cole, +44 81 444 9623.

A Swedish Song List

We have been asked a number of times, particularly by people new to Lindy Hop, for a list of music to which one can start learning to dance. So, we are starting a regular column of song lists from various contributors around the world. If you have a favourite list, send it along.

This issue's song list comes from a tape compiled by the Rhythm Hot Shots for Herräng 1993. These are all relatively slow-tempo songs - 2.5-3.5 bars per minute.

SONG	PERFORMED BY	SONG	PERFORMED BY
My Daddy Rocks Me	Sidney Bechet	Texas Moaner	Sidney Bechet
Sweet Patootie	Sidney Bechet	Judy	Lionel Hampton
How 'Bout That	Louis Jordan	Stack O'Lee Blues	Johnny Dodds
Out of Nowhere	Coleman Hawkins	Shake Your Can	Johnny Dodds
Don't be that Way	Teddy Wilson	Bump It	Jimmy Noone
You Go to My Head	Teddy Wilson	Then You're Drunk	Jimmy Noone
Keep a Knockin'	Louis Jordan	A Sheridan Square	Henry Allen
Honeysuckle Rose	Louis Jordan	Blue Flame	Milts Blue Rhythm Band
Necha's Dream	Coleman Hawkins	Sugar Blues	Milts Blue Rhythm Band
Indian Summer	Sidney Bechet	Song of the Swanee	Luis Russel
Fiddle Diddle	Lionel Hampton	S'posin	Andy Kirk
My Last Affair	Lionel Hampton	Hot and Anxious	Fletcher Henderson
Dear Old Southland	Duke Ellington	You Betcha My Life	Count Basie
Lyin' to Myself	Louis Armstrong	My Wandering Man	Count Basie
Who am I	Count Basie		



A musical jam session. (Illustration by Porl Smith)

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Estonia Swings!



Some young members of Dance Troupe MODUS. (Photo courtesy of Thomas Kongi)

Piret Kriis of Estonia sent the following about Estonia's budding interest in Lindy Hop.

Dance Troupe MODUS is a performing company from Estonia, founded in 1984. MODUS includes about 50 dancers aged 10-30, half male, half female. The troupe performs programs of different styles from Estonian Folk to

Cabaret and Lindy Hop.

Lindy Hop has been our favourite style during the last 2 years. There is no opportunity to learn about Lindy Hop in Estonia and its neighbouring countries. All our experience has been acquired thanks to Carol Clarke and Zoots & Spangles of England.

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 ampit trousers? Desperate to find a copy of Count Basie's "Love Jumped Out?" . Going abroad and need somewhere to stay?

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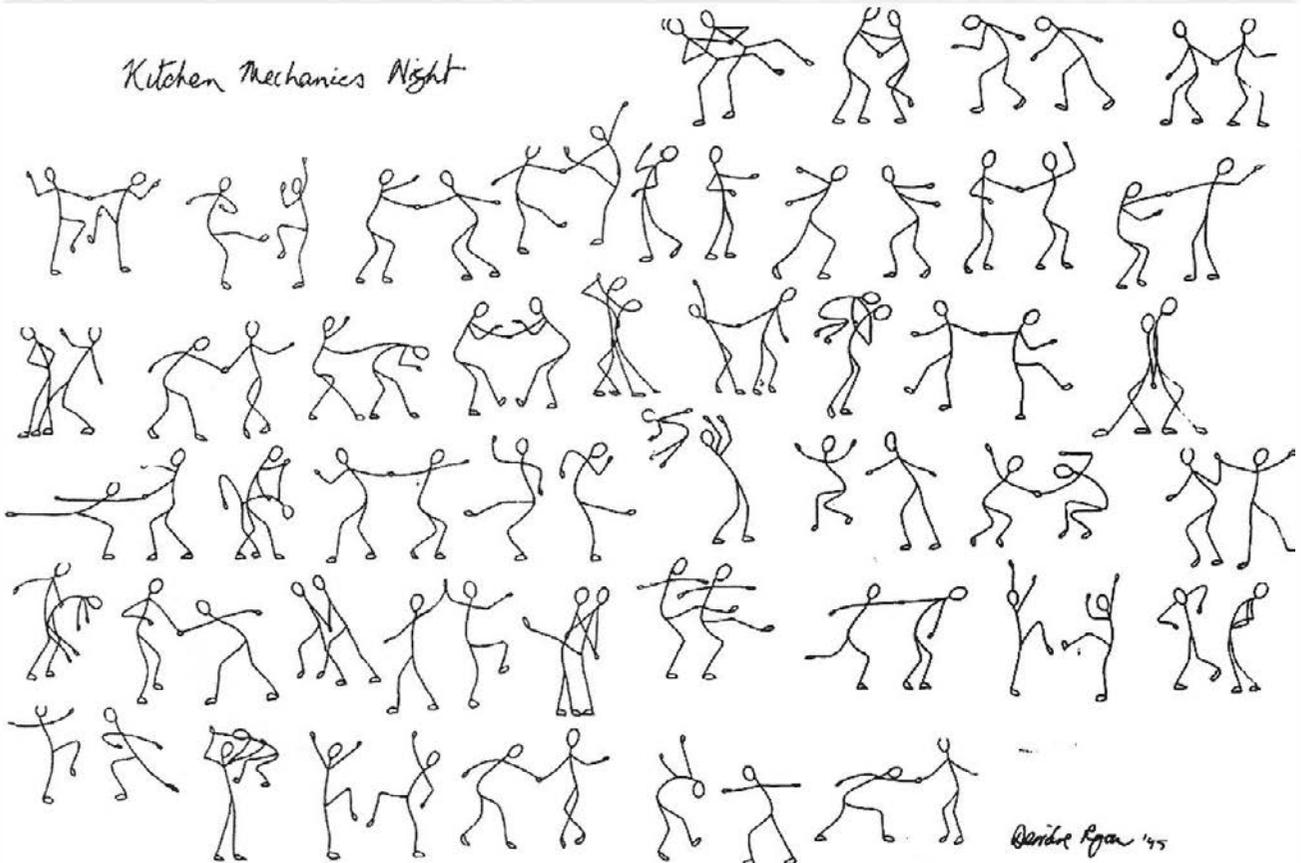


Illustration submitted by Dierdre Ryan

A Swing Dance Credo

The following was sent in by **Lorenz Ilg** of the recently formed **Swiss Swing Dance Society (SSDS)**. It is reprinted here as it might be of interest to other fledgling organisations.

The basic philosophy of our community of interests is:

Our aim is to support the Afro-American dance tradition, especially partner and group dances which reached their zenith in Harlem, New York, during the Swing Era. By this we are talking about Cake Walk, Charleston, Shimmy, Black Bottom, Shim Sham, Lindy Hop, Jitterbug, Big Apple, Shag, Balboa, Blues, and more....

Some of these dances are closely related to tap dance. However, since this form of dance enjoys its own tradition, it is included only to a limited extent in our activities.

We meet on the occasion of dance events and concerts to enjoy and experience social dancing. Our main focus is on the joint celebration of dance, accompanied by live music whenever possible. New Swing fans should find it easy to join the Swing scene, whereby the experience and liveliness of dance is

exchanged, maintained and supported by dancing with different partners.

SSDS refrains from organizing competitions under its name.

Our goal is to use the old moves and the old music as a model, serving as a common basis for us to apply and pass on the dance and the history in the most authentic way possible.

We consider the further development of the old dances by integrating new dance elements, musical trends and the use of improvisation as not only natural, but also necessary to keep this tradition alive. There are no strict rules about what is right and wrong when it comes to dancing.

We support the exchange of information, as well as the coordination of dates for dance events, with existing Swing Dance Societies (Sweden, London, New York, etc.)

The information leaflet for **Swiss Swing Dance Society News** is published and sent to all subscribers approximately 4 to 6 times a year. We charge a minimal fee of CHF 25.00 per year to cover costs. Subscriber's addresses are not passed on to third parties.

In addition, all Swing fans have

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the opportunity to have his or her name included on Switzerland's Swing Fan Address List, which is available upon request. This list is meant to encourage and enhance the exchange of ideas and experiences amongst

Switzerland's Swing fans.

SSDS is a non-profit organisation. Its name should only be used for events supported expressly by SSDS.

RESOURCES

Jazz, Jump & Jive. bi-monthly 12-page newsletter of the UK Jive scene, the Jiving Lindy Hoppers, and the London Swing Dance Society. Published by Terry Monaghan, 35 Newton Avenue, London W3 8AR, UK. fax +44 181 752 0683.

The following "Ultimate List of Life Magazines Back Issues", grouped by subject, was sent to us by Lorenz Ilg of the Swiss Swing Dance Society.

BIG APPLE

20th Dec. 1937, p. 29 - 32. "1937 closes with Big Apple". Lots of pictures of parties around Christmas, with lots of youngsters dancing the Big Apple.

DANCE:

--27th Mar. 1927, p. 27 - 30. "Movie 'The Castles'". Fred Astaire and Ginger Rogers as actors and dancers in the movie.

--22nd Aug 1938, p. 28 - 30 "Movie 'Carefree'". Astaire and Rogers are dancing in a new Berlin musical.

--30th Oct. 1939 p. 6 - 7 "Ballroom or Swing?" Frank Veloz and Yolanda Casazza dancing Ballroom style, but with the look of Swing.

--8th July 1940, p. 52 - 54 "Keep off the Grass". High-speed cameras shoot a revue show.

Pictures in full color and astonishing quality. p. 68 / 69. "Roller-Skate Dancing". Skaterina - a new word in the fashion jargon

--29th May 1944. p. 12 - 15 "Gene Kelly". Outstanding pictures from Gene Kelly dancing, made by Gjon Mili with a high-speed camera

LINDY HOP

--14th Dec. 1936, p. 64 - 68. "Party at the Savoy". Scenes of the parties at the Savoy Ballroom and some dance couples.

--8th July 1940, p. 84. "The Aerial". Frankie Manning and partner doing an aerial

-- 16th June 1941, p. 49 / 50.

"The Congerero Dance". Ann "Popeye" Johnson and Frankie "Musclehead" Manning doing the Congerero.

--23rd Aug. 1943, p. 95 - 103.

"The Lindy Hop". The ultimate issue on Lindy; a series of pictures about floor steps and shine steps (Stanley Catron and Kaye Popp), Air steps and Improvisation (Leon James and Willa Mae Ricker) by photographer Gjon Mili, with the famous picture of bright silhouettes above black.

SWING MUSIC

--21st Feb. 1938, p. 4/5.

"Swing Music produces...and Shag". Scenes from people caught by Swing music, at home, at school, in a streetcar and hotel

--8th Aug. 1938, p. 50 - 60. "The hottest and best kind of Jazz reaches its Golden Age". Famous musicians (Goodman, Armstrong Ellington, Oliver, Basie, Beiderbecke) and bands, Jitterbug dancers and record session.

--19th Jan. 1942, p. 86 - 89.

"The Swing Shift." Swing shifters in California work until 12.30 a.m. as Carhops or in a factory and then go out dancing

TAP

25th Aug. 1941, p. 72 - 83. "Fred Astaire". History about Fred Astaire and tap dance.

Lindy Listings

These additions and corrections to the Lindy Listings, which are published in total in the first issue of each year, are as up-to-date as we had at the time we went to press. If you have more recent information, be sure to let us know. Corrections are highlighted in bold>.

Asia

Singapore

CONTACT:

Lim Sing Yuen (teaches, performs). 142 Killiney Road, #11-144, Singapore 0923. phone +65 737 6689; fax +65 737 7816.

Australia

New South Wales

CONTACT

Rob Bloom, (dances). Flat 2, 59 Yeo Street, Neutral Bay, New South Wales 2089. phone +61 2 953 8712.

Europe

England

VENUES:

Saturdays (1/month, 20.00-24.00), *Jiving Jamboree*. Ealing Town Hall. Uxbridge Road, W5. Contact Colette, +44 181 566 5226.

Saturdays (2/month, 8.30-11.30), *Live2Jive Swing Dance Club*. Beechen Grove Church Hall, Clarendon Road, Watford. phone +44

181 866 9093. *Classes* Mon - Staines; Tues - High Wycombe; Thurs - Watford.

Estonia

CONTACT:

Modus (perform). Piret Kriis, Liivalaia 23, EE-0001 Tallinn. phone +372 2 682658.

France

CONTACT:

Sylvere Valerie (dances). phone +33 42 63 32 29. "Welcome in Paris".

Germany

CONTACTS:

Boogie Bears Dance club, Munich. Contact *Bärbl Käufer* (performs, teaches), Georgenstr. 49, D-80799, phone +49 89 271 7299.

Marcus Koch (teaches, performs, competes), NEW ADDRESS: Florastrasse 62, D-81827, München. phone +49 89 430 41 30; fax +41 40

Isabel Wolff and *Frank Theede* (dance), Friederikenstr. 10, D-45130 Essen. phone +49 201 784859

USA

California

CONTACT:

Dennis & Denise Swing Dancing, Santa Barbara. Contact *Dennis Holcomb*, phone +1 805 964 1990.

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Fridays (1st & 3rd, 20:30-24.00), *Dance*.

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100 East Carrillo Ave, Santa Barbara. Contact Jonathan Bixby/Sylvia Sykes, phone +1 805 569 1952. *Classes* Tues, Wed, Thurs.

ORGANISATIONS:

Santa Barbara Swing Dance Club. P.O. Box 21225, Santa Barbara, 93121. Contact Sylvia Sykes/Jonathan Bixby, phone +1 805 569 1952

Massachusetts/Rhode Island

CONTACT:

Hop to the Beat (teach, perform workshops) Boston, Providence. Contact Tony & Aurelie Tye, 1175 Chestnut Street #28, Newton, 02164. phone +1 617 244 1948.

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Send To:

Germany: Eva-Maria Schmid, Franz-Joseph-Strasse 32, 80801 München. **Sweden:** Money - postgiro 628643-9, Yeah Man; Forms -The Rhythm Hot Shots, Plogkatan 1, S-11634 Stockholm. **Switzerland:** Money - Postcheck-Konto 80-176002-3 Vermerk: speak easy; Forms Lorenz Hg, Postfach 464, 8024 Zurich. **USA:** Nancy H. Sandburg, 811 Knapp Drive, Santa Barbara, CA 93108. **UK/World:** Dancing Star Productions, P.O. Box 6008, London W2 5ZY UK.

*Hoppin' is published quarterly; Vol 12 Iss 1 was Dec. '94. Back issues are available. Prices include postage. PAYMENT MUST ACCOMPANY ORDER.

What's Hoppin' Around the World

This section is for all-day Lindy Hop workshops, weekends, and dance camps. To ensure timeliness, we cannot print events occurring less than a month after the newsletter's publication date.

Many thanks to all who have sent in the details to keep us informed

Die Tanzetage

Frankfurt, Germany. 17-23 July '95. Contact Bullies Ballerinas, +44 181 541 3191

The Swing Dance Sunday

Essex, UK. 6 August '95. Presented by Bullies Ballerinas w/ Jitterbugs & London Swing Dance Society. Contact the Box Office, phone +44 1708 44 33 33.

International World Lindy Hop Championships

Oslo, Norway. 9-13 August '95. Contact Bardar Dance Institute, +47 22 20 90 10.

Jitterbugs Swing Masters Jam III

London, UK. 25-27 August '95. Contact Live 2 Jive, Fred Hunt and Beckie Menckhoff, phone +44 181 866 9093. (ad p 6)

Lindy Hop Workshop

Moers, Germany. September '95. Contact Isabel Wolff /Frank Theede. phone +49 201 784859

Steven Mitchell Lindy Hop Workshops

Connecticut, USA. 30 Sept. '95, and Massachusetts, USA. 1 October '95. Contact Hop to the Beat, Tony & Aurelie Tye, +1 617 244 1948.

3rd Annual Swiss Lindy Hop Weekend

Zurich, Switzerland. 30 Sept. - 1 Oct. '95. Contact Stephan Joller, Erika Schriber, +41 61 411 9576.

Frankie Manning Workshops, Virginia State Open Swing Dance Championships

Virginia, USA. 6-8 Oct. '95. Contact Potomac Swing Dance Club, phone +1 703 698 9811.

London Lindy Hop Festival

London, UK. 20-22 October '95. Contact Jiving Lindy Hoppers (send SASE) London Lindy Hop Festival, 35 Newton Avenue, London W3 8AR.

BACK ISSUES

Back issues of *Hoppin'* are available. If your collection is not complete, you save money buying them as a group, as we save on postage.

For details, contact *Hoppin'*, either through your local distributor (see page 2) or at Post Office Box 6008, London W2 5ZY.

We have had to decide how to keep *Hoppin'* timely, while including information of interest to readers worldwide. Often events and workshops are set up quickly - to us is last-minute, given our quarterly publication schedule and posting delays.

There are workshops/performances around the UK by the Jiving Lindy Hoppers on 1 July (Bath), 5 July (Rugby), 6 July (Ludlow), and 8 July (Exeter); phone +44 181 992 8128. There's a training camp in Frankfurt, Germany 8 & 9 July (phone +49 69 68 25 09). Humphrey Lyttelton will play at Jitterbugs' 4th birthday 5 July (+44 181 809 5507).

All these events fall outside our deadline of a month or more after our publication date of 17 July. We mention them here in case it's of use to some subscribers. For the next issue, listings are needed by 22 August for our publication date of 17 September.



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