

FREE LINDY HOP STICKER INSIDE!

Lindy Hop News Worldwide

Volume 2 Issue 4 - September 1995

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For dancers, by dancers
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World Lindy Hop Federation Forming



Some of the people present at the organising meetings of the World Lindy Hop Federation. Front row: l to r Deborah Huisken, UK/USA; Timo Arstila, Finland; Brian McGill, USA; Christine Nelson, USA. Second row: Bärbl Kaufer, Germany; Marcus Koch, Germany; Lindy Farr, Germany; Catrine Ljunggren, Sweden; Helena Norbelie, Sweden; Frank Theede, Germany. Back row: Ryan Francois, UK; Julie Oram, UK; Freddie Haugan, Norway; Frankie Manning, USA; Steve Mascioli, USA; Kenneth Norbelie, Sweden; Jonnie Verwoert, Holland; Isabel Wolff, Germany. Others present were Bill Borgida, USA; Sue Brown, USA; Tammy Finocchiaro, USA; Keith Hughes, USA; Steve Mitchell, Germany/USA; Jim Painter, USA; Asa Palm, Sweden; Peter Pirillo, USA; Michael Schuurin, Holland; Memduh Sualp, Norway; Jennifer Toll, USA; Lennart Westerlund, Sweden.

*What is the World Lindy Hop Federation? Over the four days of the World Lindy Hop Championship in Oslo, Norway, the formation of a World Lindy Hop Federation was discussed. **Porl Smith** summarizes:*

To paraphrase Frankie Manning, getting involved with setting up a World Lindy Hop Federation (WLHF) is your opportunity to help make history happen, just as the dancers in the twenties and thirties did.

Steve Mitchell and Freddie Haugan first suggested a federation for Lindy Hop at the CAN'T TOP THE LINDY HOP celebra-

tion in New York in 1994. Freddie wanted a universal structure to competitions and Steve, recognising Lindy Hop was once again spreading around the world, wanted to join together the world's Lindy Hop communities.

These two contacted Lennart Westerlund, Marcus Koch and Deborah Huisken to talk about forming a federation. At the first World Lindy Hop Championship in Oslo in early August, 1995, thirty people attended one or more of the four initial meetings.

From a preliminary agenda, the following aims were discussed:

- To get people involved with Lindy Hop (be they organizers, teachers, dancers, professionals,

non-professionals or newcomers) communicating with each other and working together to set up competitions and teaching practices which are true to the original spirit of Lindy Hop.

- As there was only a small percentage of the world's Lindy Hoppers present, to draft potential federation aims and objectives and to elect organizing committees to spread the word in advance of the first Worldwide General Meeting (WGM) which will be held simultaneously with the second World Lindy Hop Championship in mid-1996.

- Existing dance competition sponsors, such as the International

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INSIDE

WORLD LINDY HOP FEDERATION
A first report (page 2)

LINDY HISTORY

Mildred Cruse, a New York original (page 5)

CITY REVIEWS

Amsterdam, Swansea, Seattle, & Sydney. (pages 6, 10, & 15)

COMPETITIONS

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HOPPIN'S FIRST ANNUAL PHOTO AND ILLUSTRATION CONTEST

The winners! (pages 8 & 9)

and more...

World Lindy Hop Federation Forming *(cont. from page 1)*

Dance Organisation (IDO) and the World Rock 'n Roll Confederation (WRRC), were discussed and it was concluded that workshops should be run in conjunction with Lindy Hop competitions.

Decisions, decisions

General guidelines and topics were resolved from a preliminary agenda, including:

- Decisions would be based on a two-thirds majority vote.
- *Hoppin'* was asked to be the official newsletter of the WLHF.
- Organising committees were established with volunteer and nominated leaders agreed as follows:

WLHF ORGANISING COMMITTEE LEADERS

Spiritual Leader: Frankie Manning

Competitions: Freddie Haugan, Bårdar Danseinstitutt, Kr. Augustsgt. 15, 0164 Oslo 1, Norway; phone +47 2 209 010; fax +47 2 11 22 21 OR Marcus Koch, Florastrasse 62, D-81827 Munich, Germany; phone +49 89 430 41 30; fax +49 89 430 41 40; e-mail: 100272.1661@compuserve.com.

Central Communications/Public

Relations: Deborah Huiskens, Post Office Box 6008, London W2 5ZY, UK; phone +44 171 289 0278 OR Timo Arstila, Rock'n'Roll Dance Club Comets, Porvoonkatu 55A7, 00520 Helsinki; phone +358 148 4408; e-mail: tarstila@cc.helsinki.fi

Archives: Keith Hughes, HiDeHo, 305 NE 50th Street, Seattle, WA 98105, USA; phone & fax +1 206 382 5676; e-mail: lindyhop@halcyon.com.

Social Dance, Events, and Newcomers

Resource: Christine Nelson, Savoy Swing Club, 1103 N.E. 55th Street, Seattle, WA 98105, USA; phone +1 206 525-8850; e-mail: pcns@u.washington.edu.

Teaching: Lindy Farr, Kettelerstr. 68, D-55126 Mainz, Germany; phone & fax +49 6131 473923 (h); +49 69 6682 4882 (wk).

WLHF Organisation and Structure:

Steve Mascioli, 4204 Alden Drive, Edina, MN 55416-5010, USA; phone +1 920 920-7648 OR Sue Brown, Land o' Loons Lindy Hoppers, 5615 Newton Ave S., Minneapolis, MN 55419-1530, USA; phone +1 612 920-9403.

Finance: Brian McGill, 1353 Taylor Street NW, Washington, DC 20011, USA; phone +1 202 882 4487.

More Decisions

- There will be a second World Lindy Hop Championship in 1996, and proposals for the venue will be accepted from all Lindy Hop organisations. See page 7 for details.
- The first Worldwide General Meeting (WGM) will be held in tandem with the Championship. Deborah Huiskens agreed to be Acting Chair. All known Lindy Hop organisations will be briefed and encouraged to attend. Likely topics for discussion include:
 - Ratification of a WLHF charter.
 - Purpose, objectives and timetable (see below for a preliminary draft of purpose and objectives)
 - Criteria for membership
 - Competition guidelines

DRAFT WLHF GENERAL GUIDELINES

PURPOSE:

To encourage recognition of Lindy Hop as a world-class, international performance and social dance, to honour its roots in improvisational Jazz and African-American dance traditions, and to foster cooperation among all participants in its growth and evolution.

OBJECTIVES:

- Foster communication among all Lindy Hop dancers, teachers and organisers for the benefit of the dance, encouraging harmonious coexistence among those dancers, teachers and organisers.
 - Encourage the formation of Lindy Hop organisations around the world which share the above purpose.
 - The World Lindy Hop Federation will establish the annual World Lindy Hop Championship and will also establish local, regional, and international guidelines.
 - Have FUN, and foster the growth of mutual understanding, honouring self and other, among people from countries all over the world.
 - Encourage and assist in the development of Lindy Hop teachers and teaching materials
- Ideas, comments and offers of help are invited and needed by the leaders of committees, whose statements of purpose will be published in the next issue of *Hoppin'* and available from the leaders. The organising committee need your help in forming this Federation. There will be a questionnaire in the next issue of *Hoppin'* to solicit your views.
- The committees ask everyone to join them in forming a true World Lindy Hop Federation.

OPINION by Deborah Huiskens

So there's a move afoot to start a World Lindy Hop Federation. And none too soon, in my opinion. After all, there are Boogie Woogie, Rock 'n Roll, Ceroc, etc. organisations around, but what about something for us Lindy Hoppers, doing the dance that started them all? How come "no one" (general public) knows what Lindy Hop is? And how do we honour the people who created it?

To be honest, when I first heard the idea of a Federation from Freddie Haugan, I was skeptical. I thought, "Who's going to be in it and what is it supposed to do? Is this going to be more of the politics and ego that threaten to ruin my enjoyment of dancing (which I just want to be social and fun)? Setting up world-wide organisations is a lot of work - who's going to do it all?" I remember talking to Freddie about it in the winter thinking, basically, "show me" (sorry Freddie!)

In Sweden in August the week before Oslo, Marcus Koch and I had a chat with Frankie Manning. We were all wondering what this Federation thing was all about, what shape these "meetings" were going to take. Being a writer, I jotted down what we talked about that night, because in my experience having something in writing to work from, tho it will get radically changed during the process, helps groups focus and achieve something.

The first meeting in Oslo was small, but bigger than I'd been lead to expect. The next meeting was much larger, as people started hearing about what was going on, informal tho it was. Both were general discussions which included talking about existing organisations which sponsor dance championships such as the International Dance Organisation (IDO) and the World Rock 'n Roll Confederation (WRRC). The concerns were that these organisations seem to do only competitions and that their rules are quite rigid - not in the spirit of our beloved Lindy Hop! Plus we felt it important to have workshops along with competitions.

I was surprised things grew and took shape as quickly as they did. But I was impressed with the people who came to those meetings, and the type of discussions we were having. These were dancers, "grass roots" types if you will - very down to earth, no hidden agendas that I could detect. One of those dancers was Frankie Manning (he was at the last three of the four meetings), and for anyone who has not had the pleasure, Frankie in my opinion is one of the most down-to-earth, non-hidden-agendatype person I know, certainly on the dance scene. Basically, if Frankie's involved and thinks it's important, that's good enough for me.

(cont. page 8)

An Axe to Grind - Response

Todd G. Williams, Stonington, Connecticut, USA writes to Tayo Ajibade c/o Hoppin'

The article in the "Opinion" section of the last *Hoppin'*, An Axe to Grind, seemed to present a cynical outlook for the future of Lindy Hop. True, gone are the days of big-name musicians who would perform at places like the Savoy, where everyday dancers would get to interact with them. However, if you look on a smaller scale, with local or regional musicians and dancers, you would probably find a lot more of the interaction than you might think. As the head of our local swing dance group, Shoreline Swing, located in Southeastern Connecticut (USA), let me tell you what is going on here.

This area has the advantage of a couple of decades of swing influence. The band "Roomful of Blues" was formed and grew up here. If you are not familiar with them, they have been nominated for several Grammy awards in the

Best Rhythm & Blues category, and they played at the last American Swing Dance Championship. Their style of music is predominately Jump blues (up tempo blues from the late '40s and early '50s, as well as some big band music of the '30s and '40s. They have had people swing dancing around here for about 26 years. Since there was little formal training available, a local style of swing developed, which emphasized arm motion and not much footwork. The band still performs here periodically, and always draws a big dance crowd.

This band has been influential in getting up-and-coming musicians interested in swing music. The consequence of this is that we now have 5 or 6 jump blues bands that play regularly around the area. In addition, we have 3 - fifteen (+/-) piece bands which play periodically. They play mostly in clubs or function halls which have small to medium size

dance floors, but it gives us many opportunities to dance. Currently, there are at least 2 or 3 places to go swing dancing every week. Not bad for a non-metropolitan area.

Dance here has changed as well. We now have instructors teaching East Coast and West Coast Swing, as well as Lindy Hop. New people are being introduced to swing all the time, some of the "old timers" are trying to learn the "new" footwork, and we have even incorporated some of the local swing moves into the more traditional styles.

Here comes the neat part. Most of the dancers and the musicians are around the same age (late 20s to early 40s), we have a common love of the music, *plus*, we're all neighbours. What has happened is that we've all become friends, and are constantly talking back and forth about music and dance. In fact, several of the musicians are learning to dance, and some of the dancers are closet musicians.

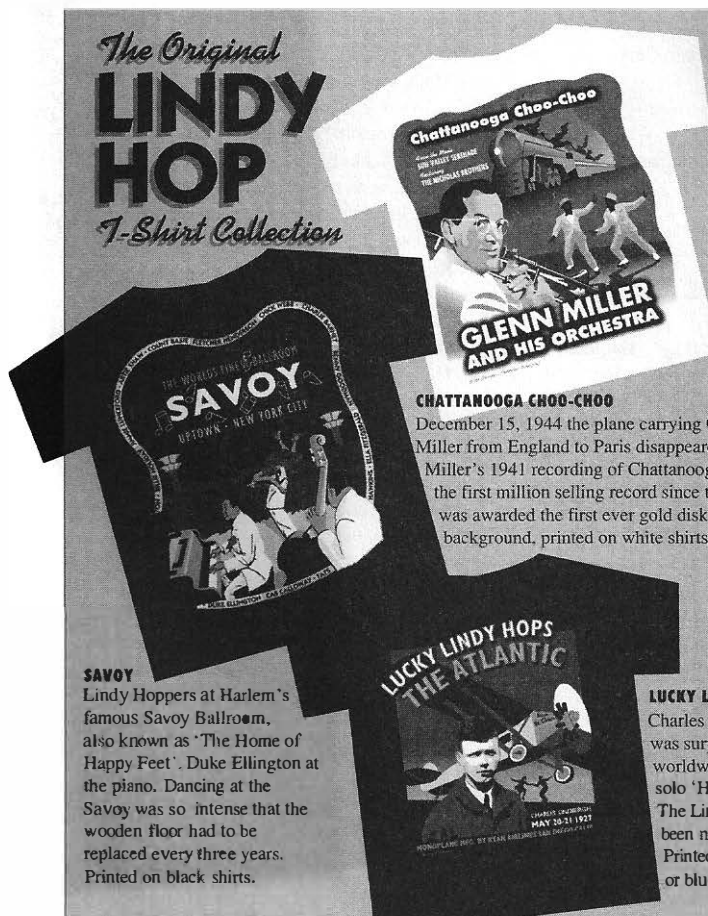
If a lot of dancers show up, the bands play more swing. If the bands tell us where they're playing, dancers will show up in force. The bands are adding to the repertoire of songs to keep up with our ever-increasing repertoire of moves. Sometimes the electricity at these gigs is so strong I have to stop dancing and just walk around and take it all in! That, to me, is the essence of swing at its best.

So fear not, we're out there. I'm sure we are not the only ones. The interaction of dance and music still exists, but on a more local scale. See you on the Floor.

BACK ISSUES

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Submissions for *Hoppin'* may be sent c/o Dancing Star Productions, Post Office Box 6008, London W2 5ZY, UK. Telephone (and fax, but call first): +44 171 289 0278. E-mail: sbell@routledge.com. Deadline for editorial submissions to Volume 3 Issue 1 is 7 November 1995. If you want your submission returned, please include a stamped self-addressed envelope. We reserve the right to edit articles for length, clarity, and readability.

Advertising

Rates available on request - deadline for space reservations for Volume 3 Issue 1 is 23 November 1995.

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Letter from the Editor

Dear Reader:

Hoppin''s first birthday party (marking the end of our second year of publication - we're a bit loose on our definition of "birthday"!) will be held in London on Saturday evening, 11 November. We've found a huge old hall (in London's first purpose-built gym) in which to dance. Plans for the music are, at the moment, to have a "Battle of the DJs", with top Swing DJs from the London area spinning their hottest Swing discs. We hope you'll join us, particularly out of towners!

You will find a window sticker enclosed in this issue, donated by an anonymous friend of the newsletter. The rest will be sold to benefit the newsletter at camps and events where *Hoppin'* is sold. We on the staff of *Hoppin'* say a very grateful thank you to this generous person. Do be sure your window is very clean before you stick it on.

Hoppin' has found some accountants, Hallelujah! Carl Wilkinson and Sally O'Neill have agreed to take on the time consuming task of doing our books, bless their little cotton socks!

For all those who have been asking me about

Lindy Hop in Canada, the good news is that there are contacts beginning to filter in - have a look at this month's Lindy Listings. There is even a weekend event in Toronto (6-8 October) which unfortunately happened too close to our publication deadline for inclusion in *What's Hoppin'*. Next time!

And the big news in this issue, in my humble opinion - there's a World Lindy Hop Federation trying to form. Human nature being what it is, questions, misinformation, assumptions, and distrust are starting as well, which prompted me to write an Opinion column, giving you my view of what's happened so far. If I could get everyone to take away one thought, it would be this: THE WORLD LINDY HOP FEDERATION IS US. It will be as good or as bad as we make it. Don't sit on the sidelines grousing. Get involved, talk about it wherever dancers gather, and let's make it something we can all be proud of and work with, just like this dance we love.

Letters To the Editor

Dear *Hoppin'*

I enjoyed seeing your publication at the last Jonathan & Sylvia dance we played. Flat Top Tom & The Jump Cats
California, USA

Dear *Hoppin'*

More 'interview' articles on past dancers, musicians!

Andrea Paulos
California, USA
See page 5! Ed.

Dear *Hoppin'*

Great publication - keep it up! Any ideas on how to spread Lindy Hop - we're lonely here in the Boston area. (Too much West Coast Swing!)

Aurelie & Tony Tye
Massachusetts, USA

Aurelie & Tony - Why don't you work with the World Lindy Hop Federation to help spread Lindy Hop - see pages 1 & 2. Ed.

Dear *Hoppin'*

Thank you. I think [Nancy Sandburg's] article came out great for the whole California scene. I also feel personally well represented.

Belinda & the NCLS
California, USA

Dear *Hoppin'*

We first heard of *Hoppin'* at Simon Selmon's dance classes in London, June '94. It's great -

keep up the good work. We look forward to reading about the world of Lindy Hop and feel less isolated.

J & R Pollock
Melbourne, Australia

Dear *Hoppin'*

Many thanks for 'Hoppin'! It is so wonderful to get news of the Lindy scene, to see friends in print. Along with Simon Selmon's newsletter, it's keeping me in touch.

Rob Bloom
Sydney, Australia

Dear *Hoppin'*

I would be grateful if you could print the attached release and photo in your next issue to let Lindy Hoppers around the world know that Sydney is set to "join the fold!". I would also appreciate any information you can provide, e.g. basic routines, beginner and intermediate class music, that will assist us in the early stages of development.

Nicky Haslam
Curl Curl, Australia

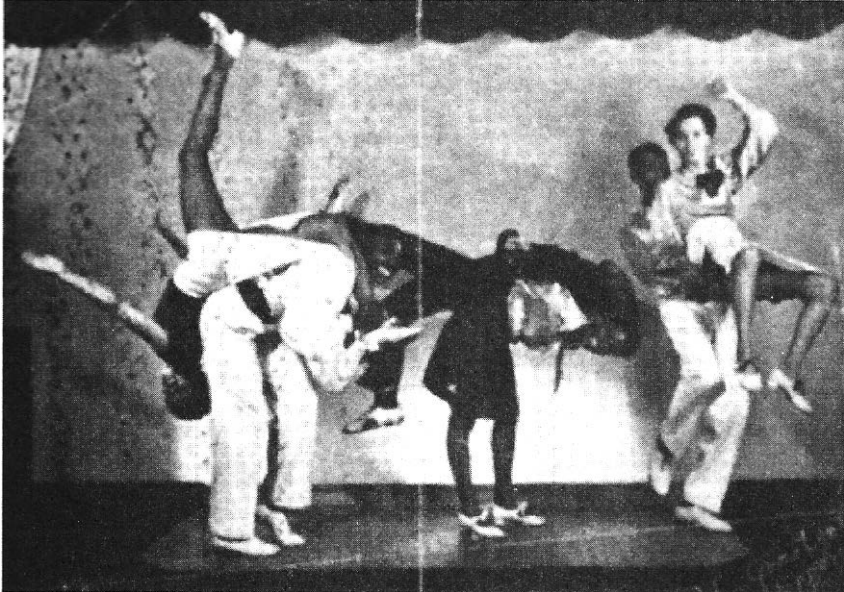
Nicky - you'll be interested in the WLHF (see page 2) - you might like to speak to Christine Nelson. Ed.

Dear *Hoppin'*

Terrific newsletter! So interesting being able to read about "Hoppers" worldwide.

Elizabeth H. Wood
Florida, USA

Mildred Cruse - A New York Original



Whyte's Hopping Maniacs: Mildred Cruse, far right, Frankie Manning, left. (photo courtesy of the New York Swing Dance Society, reprinted as indicated below.)

The following is a profile of [an] Original Lindy Hopper - Mildred Cruse - written by Robert Crease and reprinted here by kind permission of the New York Swing Dance Society from Volume 3 Issue 1 of Footnotes, first published in 1988.

Mildred Cruse, winner of the second Harvest Moon Ball, was one of the smoothest of the original Lindy Hoppers.

Cruse was born in Harlem in 1916, but her family soon moved to the Bronx. Though she loved dancing, it was a taboo to her extremely religious father, "I didn't even bother to ask him if I could," Cruse says. She practised in her room in secret and slipped out of the house to go to places like the Renaissance. One day in 1935, on the advice of some friends, she went to the Savoy.

"At first I just sat back in a corner and watched," she says. "Then I got the courage to dance."

She became a regular at the Tuesday evening meetings of the 400 Club. At one of them, a boy named Billy Williams approached her and asked her to be his regular partner. Early in 1936 Herbert "Whitey" White recruited them for his Lindy Hoppers, and entered them in the upcoming Harvest Moon Ball. To their surprise, they came in first.

Cruse's parents still didn't know about their daughter's extracurricular activities. Unfortunately for her, that next week the Harvest Moon Ball dancers were featured in the newsreels shown by local theatres between double bills.

"A lady we called the Bronx Home Tatler told my parents that she'd seen me in the news

at the Franklin Theatre. They came upstairs, threw open the door to my room and said, 'Get your clothes on, young lady. we're going to the [!] theatre.' I thought I was really going to get it!"

When the newsreel began, Cruse tried to excuse herself to go to the bathroom. "Just have a seat," her father said sternly. To her horror, during the Harvest Moon Ball footage the camera focused on her and Billy. She slunk down ever lower in her chair.

"But afterwards," Cruse says, "my father forgave me. He said, 'If you love dancing so much, why wouldn't you come and talk to us about it? Nothing too bad can happen to you that you can't come and tell us. We may not agree, but we'll try to understand.'" Having accepted his daughter's condition, he gave her permission to dance with Whitey.

By this time, Whitey was operating three teams of dancers in different jobs. Cruse and Williams wound up in "Whyte's Hopping Maniacs," which besides Cruse and Williams included Naomi Waller and Frank Manning, and Lucille Middleton and Jerome Williams. Following an old tradition, the three couples danced in three different styles: comedy, flash, and smooth. Cruse and Williams were the smooth couple. The Hopping Maniacs played the Roxy, RKO houses, and then landed in Atlantic City for a three month engagement at the Club Paradise. There Cruse met William Martin, a tap dancer from Detroit working the Big Belmont in an act called The Three Gigolos.

"She and Billy were the best dancers I'd ever seen," says Martin now. "They had such grace and elegance that my jaw dropped."

After three months in Atlantic City — days spent on the beach together, evenings spent apart performing in clubs — Cruse and Martin were engaged.

Whitey and the other dancers tried to talk Cruse out of it, for they knew she would leave the Hopping Maniacs, who had just landed new contracts. She finally agreed to dance until the contracts expired, and with the team worked the Cotton Club and toured the country with Cab Calloway's band, and Europe with Teddy Hill's. Upon their return in the fall of 1937 Cruse left the Lindy Hoppers and moved to Detroit, where she married William Martin in January of 1938. Afterwards, the two created their own dance act.

In 1950, the Martins retired from dancing. William took a job in an art gallery and devoted himself to music, while Mildred raised four daughters. In 1985, they began to dance together in an act again. [In 1988, when this article was written], the Martins, who just celebrated their 50th wedding anniversary, still put on a great show.

Did you enjoy this article? Want to know where Mildred Cruse is today, or more about what you read? Hoppin' needs people with the interest and energy to research and write such articles. If you have, please get in touch!

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The Dutch Swing Dance Society



Students during the warm up at the first Dutch Lindy Hop Festival. (photo courtesy of the Dutch Swing Dance Society)

Edwin Boom & Jonnie Verwoert, Public Relations for the newly forming Dutch Swing Dance Society, sent in the following letter:

We want to inform you that there are Swing enthusiasts in the Netherlands.

The Swing scene is extremely small but we are making an effort to infect the Dutchies with the

Swing virus. The group who founded the Dutch Swing Dance Society are originally Rock 'n' roll dancers ('50s style, called Boogie Woogie in the Netherlands). We were introduced to Swing (mainly Lindy Hop) during the 1994 London Lindy Hop Festival. You can imagine that we are not (yet) very good Swing dancers but we are enthusiastic and willing to train. We hope that other Swing organisations will support us.

During the weekend of 27-28 May, we organized the first Dutch Lindy Hop festival, organised by the Jiving Lindy Hoppers and the London Swing Dance Society. [and the Chestnut Grove Lindy Hoppers! ed.] which was a great success. We had 83 students, the absolute maximum for the building the workshop was given in.

The students were divided into two groups, one taught by Rob van Haaren (with Astrid Andrioli, a girl from our group), the other by Frank Theede and Isabel Wolff from Germany. Almost all the

Dutch dancers enjoyed the workshop and want to take the next one.

We have published our first newsletter, not to make a second Hoppin' newsletter or Jazz, Jump & Jive magazine, but because many Dutch people are not yet ready for a subscription to these publications, and we want to inform them about the events taking place all over the world.

We hope dancers who visit the Netherlands will contact us. We will be pleased to meet you and can provide you a place to sleep for free if you so desire. If you are willing and able to teach we can organise a small or large workshop for the Dutch Lindy enthusiasts. We have done this before with Rob van Haaren, Jonathan Bixby and Sylvia Sykes.

We hope to meet all of you somewhere, sometime, somehow and are looking forward to your reply on our initiatives.

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World Lindy Hop Championship



The winning style of David Dalmo and Anna Sandesjo, first place winners in the First World Lindy Hop Championships held August 12 in Oslo, Norway (photo by Timo Arstiila)

They came from all over the world - Germany, America, Sweden, Norway, Finland, Holland, Switzerland, Austria, Denmark, United Kingdom, Estonia. They attended two days of workshops taught by some of the best Lindy Hop teachers in the world. Then they competed - in zoot suits, colourful costumes, and swirly skirts.

The seven judges came from Sweden, Norway, the USA, and

the UK. And when it was all over, the results were clear. The best Lindy Hop dancers there, taking first prize, were David Dalmo and Anna Sandesjo from Sweden. Second place went to Frank Theede and Isabel Wolff of Germany, third to Kenneth and Helena Norbelie from Sweden. Congratulations all.

Time didn't permit full coverage of the Championship - look for more details in the next issue.

THE 2ND WORLD LINDY HOP CHAMPIONSHIP NEEDS A VENUE

The newly-forming World Lindy Hop Federation (WLHF) is accepting proposals from Lindy Hop organisations interested in hosting the second World Lindy Hop Championship.

You'll need a venue with capacity for 200-300 people, and practice rooms which can accommodate 30-50 couples.

Proposals must be received by 1 November 1995, and should be sent to Freddie Haugan, Competitions Committee Leader, Bårdar Danseinstitutt, K.r. Augustusgt. 15, Oslo, Norway, phone +47 22 20 90 10; fax +47 22 11 22 21.

Proposals will be reviewed by

a committee comprising Freddie Haugan, Frank Manning, Steve Mitchell, Deborah Huisken, and Helena Norbelie, and a notification of acceptance given by 15 November.

COMPETITIONS

To follow is a new addition to Hoppin' - the Lindy competitions of which we are currently aware.

California's First Lindy Hop Competition

Ventura, CA. 13 October. Contact Melinda Comeau, Ventura County Swing Dance Club, phone +1 805 643-3114

American Swing Dance Championships

April '96. Has a Lindy Hop Division. Contact American Swing Dance Association, phone +1 212 260 2033.

2nd World Lindy Hop Championship

1996 - Watch this space for details!

ASDC

The winners in the Lindy Hop Division of the American Swing Dance Championship held in April in New York were: 1st Paul & Carol Grecki, USA, 2nd Ivan & Elizabet Berggren, Sweden, 3rd Tyrone Cooper & Carolene Hinds, UK. Congratulations!

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Hoppin's First Photo and Illustration Contest



The first Hoppin' Photo and Illustration Contest winners were chosen at the annual Herräng Dance Camp in Sweden.

Camp attendees (including teachers and organisers) were asked to vote (once only!) for their three favourite photos/illustrations by marking the numbers attached to the photos/illustrations on forms which were provided. All photos and illustrations submitted to eligible issues of Hoppin' (Volume 1 Issue 4 and Volume 2 Issues 1, 2 and 3) were entered into the contest. Prizes were awarded to the creator of the photo/illustration that received the most votes. 243 people choose from 45 photos or illustrations.

So here are the winning photos, the names of their creators and their prizes. Perhaps next year it will be one of yours! Details of the next competition will be published in the next Hoppin'. In the meantime, congratulations to the winners, thanks for supporting Hoppin', and keep those photos and illustrations coming!

First Prize: A free week of classes and accommodation at the annual Herräng Dance Camp in Sweden, to George Ligon for his photo of Mickey Davidson (left). An interesting note - this was a publicity photo taken by a friend of Mickey's, a full-time school teacher who is also a photographer. Perhaps we'll have a new convert to Lindy Hop after he takes his week in Herräng!

Fourth Prize: To Sarah Ainslee for her photo of Zoots and Spangles (below), a year's subscription to Hoppin' newsletter.

Opinion (cont. from page 2)

We decided to put some structure around what we were talking about so we could walk away feeling like we'd accomplished something tangible, so the energy and momentum of those meetings wouldn't fade. So the last two days we spent discussing, changing, and voting on some draft guidelines. And even tho we had agreed that 2/3 majority vote was enough to pass, all the votes we took ended up passing with 100% consensus. This group was really working together.

But again, a worldwide organisation is a lot of work, both set-

ting up and maintaining it. It will need everyone to contribute their time, talents, and energy. This is no fait accompli - it is very much in process, and subject to change. So get involved, and have an impact now, so you won't have to complain later if things don't go the way you want them to!

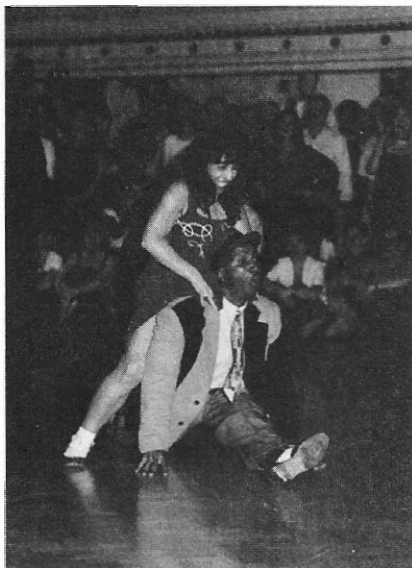
On another note, Hoppin' has been asked to be the official newsletter of the Federation, and having discussed it on the staff, we decided we'd like to hear what you, our readers, think.

It wouldn't happen until after the 1st Worldwide General Meeting next year, when there

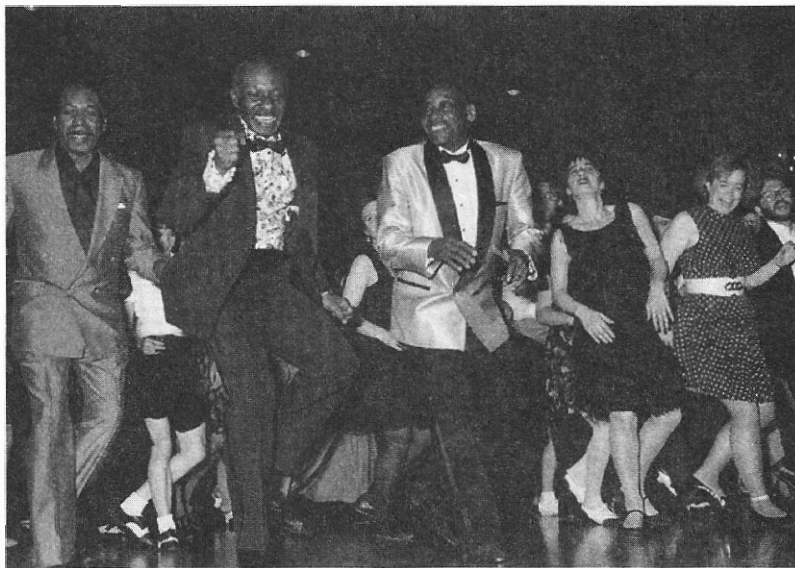
will hopefully be a Federation to be the official newsletter for. As for what it will mean, well that's up to anyone and everyone who gets involved in the Federation, specifically in the Central Communications/PR committee. Hoppin' is a communication vehicle for Lindy Hoppers worldwide. That's what the Federation is intended to be. I think we have a lot in common - what do you think?



- The Winners!




Second Prize: A Christian Batchelor teeshirt to Roland Stalder for his photo of Steve Mitchell with Erin Stevens at CAN'T TOP THE LINDY HOP in New York, May 1994.




Third Prize: A Porl Smith teeshirt to Tim Flack, for his photo of Frankie and New York friends doing the Shim Sham on his 80th birthday at CAN'T TOP THE LINDY HOP in New York, May 1994.

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Swansea Swings!

Yes, there is a Lindy Hop scene here in Swansea in South Wales! **Richard Hume** proves Lindy Hop is alive in South Wales!

LINDY HOP CLUB

The Club, which I founded while studying at the Swansea Institute, was one of THE most popular and successful students' union societies at the college. The Club was open to all, and our membership comprised 50% students and 50% Swansea residents.

We used a bit of 'subterfuge' regarding the name of the club, initially advertising it as the 'Jive Club'. It is a (sad) fact of life that the words 'Lindy Hop' mean little to most people, so we used the word 'Jive' which worked re. getting new members!

(Free) Dance Classes were held weekly, plus every month we travelled to Cardiff in the student union bus to attend dances featuring top live bands where we basically danced the night away!

We also put on mini "Dance Shows" during some College discos or Live Band nights, when our kind of dance music was played and we 'strutted our stuff' for the college community!

CATCH 'EM YOUNG!

How old do you think you have to be to learn how to Lindy Hop? Based on my experience at Swansea, the answer is very young!

As a student teacher in Swansea I taught my class of 9-10 year olds how to Jitterbug.

Every week they took a dance lesson, the culmination of their work being a Dance Show in front of the whole school, including parents. In addition to the dance classes we rehearsed once a week for six weeks prior to the actual show. It was a great success, receiving coverage in the local papers and the American magazine Jitterbug.

The script showed how the American GI's brought the dance to the UK during the Second World War. Given the celebrations marking 50 year anniversaries of events of the War, the story of the Jitterbug provoked a lot of interest locally.

Here is an extract:

"The greatest dose of overseas culture [to Britain during World War Two] was administered by some 1.5 million US servicemen who passed through Britain in 1942-5.... They introduced new catchphrases, new fashions in looks, new styles in music and dancing..."

It might seem that dancing was hardly a proper occupation at such a time, but it was only a brief

relaxation. The girls in the hall might easily have come straight from a 12 hour shift in a munitions factory, some of the servicemen had just seen their friends killed, and others would shortly be themselves. Outside, the sirens still wailed in the dark streets and houses still crumbled and spilt across the pavement. This hour of forgetful gaiety apart, the dancers were in deadly earnest about the

war - and not just for a simple victory over the Axis, but for a different, a better, a fairer world when that victory was accomplished."

The dancing and music of this period, the social and historical context in which it is set, IS exciting and the children enjoyed learning about it. Above all, they enjoyed dancing - so much that they asked for an extra class during lunch-time!

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"The band's strong tie-in with swing dance (see them live to fully appreciate what I mean) is no mere gimmick; it correctly serves to emphasize the essential connection between dancing and music in the development of swing, blues and rock and roll."

Martin Gonzales, Southland Blues 3/94

"... Flattop Tom and His Jump Cats also emphasized showmanship. Their swinging uptempo blues were tightly played, but the big treat was watching leader Tom Hall and a dance partner do a flashy jitterbug."

Review of the eighth annual Harmonica Blowdown, Mike Boehm, Los Angeles Times, 3/21/94

"Hall knows what swing dancers like because he's one of 'em. A professional dancer who has appeared in films and commercials, Hall has been known to hit the dance floor and shake a leg along with the paying customers when his band gets into an instrumental groove."

Bill Lacey, Los Angeles Times, 2/2/95

"I try to get stuff that's high energy and swings pretty hard," Flattop Tom was quoted as saying to journalist Steven Libowitz. "A lot of songs I do are ones I would want to dance to... I like dancing fast."

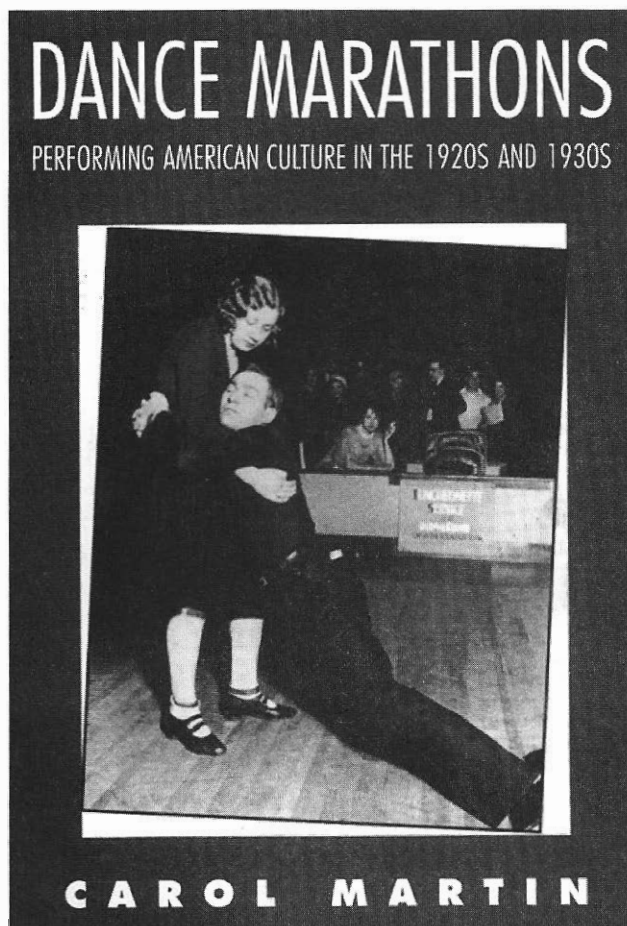
Steven Libowitz, Santa Barbara News Press, 11/11/94



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Dance Marathons - A Review



Judy Martin reviews Dance Marathons. Performing American Culture in the 1920s and 1930s by Carol Martin (no relation!). Published by University Press of Mississippi 1995.

Carol Martin's account of the extraordinary dance marathons of the twenties and thirties (so vividly depicted in the film *THEY SHOOT HORSES DON'T THEY?*) makes riveting reading.

The craze started when Alma Cummings set the first US dance marathon record by dancing non-stop for twenty-seven hours, wearing out six partners and several pairs of shoes. As this new

form of entertainment gained in popularity, the marathons, or "jitterathons", "speed derbies", or "walkathons" as they were variously known, would last for weeks and even months at a time. The problem for promoters was keeping the audiences interested. This led to the introduction of celebrity dancers going on for short spots, couples getting married on the floor, intense rivalries (often expertly faked) and occasionally, bizarre behaviour and hallucinations brought on from lack of sleep. One woman was accused of dancing her partner into "aberration" - after forty-two

hours of non-stop dancing the hapless man climbed a ladder on the bandstand and refused to budge until he was prodded down and placed under a doctor's care.

Dancers were allowed tantalisingly brief rest periods and fed before resuming their antics. Nurses were on hand to minister to the injured - all part of the spectacle. While the audiences enjoyed listening to the excellent live bands and jazz records played for the contestants, there were also voices raised in opposition to the events: "There is nothing inspiring in seeing an extremely tired pretty girl in a worn bathrobe, dingy white stockings in rolls about scuffling slippers, her eyes half shut, her arms hung over her partner's shoulders, drag aching feet that seemed glued to the floor in one short agonizing step after another", was one contemporary comment.

Speciality acts were brought on to keep things lively and the spectators could identify the expert dancers on the floor. They would instigate on-the-spot competitions by offering five and ten dollar

bills for the best acts. In 1928 "Shorty" George Snowden, doing a marathon at the Manhattan Casino "decided to do a break-away, that is, to fling his partner out and do a few steps of his own", to the audible delight of the spectators. He was later asked what dance he had been doing and (as our readers will have guessed), said "the lindy" - some say coining the name of our favourite pastime.

Dance Marathons is a marvelous book which brings an era vividly to life and is packed with gripping incidents and unforgettable detail. Professor Martin writes lucidly and intelligently and her research into her subject is impeccable. She chronicles the rise of popular dancing in the period convincingly and logically.

This is far from being a dry archiving of events - there are copious photographs throughout and I found it hard to put down. Dance Books in Cecil Court, London have copies in stock and any good bookshop should be able to order it. Highly recommended.

- Judy Martin (c) 1995

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NEXT ISSUE

Simon Bell reviews the recently published CD *Jiving Jamboree*, especially compiled by Maddy's Dance School, by dancers for dancers.

Also, "Dancing on the Internet",

a review of Augusta Heritage Society's (music and dance) Swing week, the scene in Durham, North Carolina, and a Swing tune from Singapore!

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Une Petite Histoire Français (A French Fantasy)



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Bernard Marin steps out. (photo courtesy of Franck Balbin)

Franck Balbin of the French Swing Dance Society sent in the following about "The man who introduced the swing in France - Bernard Marin, alias Bernard Swing".

At the age of 5 years old he fell down a well of swing water. There he met his idol, Cab Calloway, and a new boy was born: Bernard Swing.

From this unforgettable day, he needed each day to hear swing music and practice some Charleston steps.

Today, in Lemontcel, a little village lost in the mountains near Aix Les Bains, 100 kilometres from Lyon, lives the crazy French swing man: Bernard Marin.

One night he heard Cab Calloway's ghost say "Bernard, go to London, and learn the Lindy Hop, the dance of the swing music".

The next day he took his horse and rode to the top of the mountain. From there he shouted the message to all the country. I heard it and accepted the challenge, and the French Swing Dance Society was born. If some day you decide to visit France don't miss the Savoy area, and if you hear swing music or see the hills in a swing out or a lindy turn, don't be surprised, "Bernard Swing is not far from here...."

Bernard Marin, LeMontcel 73100, France. To find him, from Lyon take Autoroute Chambéry, leave at Aix Les Bains north. Take direction Le Revard, at Lemontcel, direction La Marinelle La Chapelle, and you have arrived. Ask at the Bakery if you have problems...

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Lindy Listings

Complete Lindy Listings are published in total in the first issue of each year, and updates as we receive them during the year. If you have Listings, please send them in.

AFRICA

Zimbabwe

CONTACT:

Gaye Adams, 35 Chapman Way, Hatherley Mews, Cheltenham, Glos. GL51 SNE, UK, phone +44 1242 574554 (as a native, she has connections!)

AUSTRALIA

Sydney

CONTACTS:

Rob Bloom (teaches, organises workshops), NEW ADDRESS: Apt. 1, 16 Bardwell Road, Mosman, NSW 2088, phone +61 2 960 5819.

Nicky Haslam (teaches organise workshops), 2 Farnell Street, Curl Curl NSW 2096, phone +61 2 905 2468, mobile 41 441 2249.

VENUE

Wednesdays - Classes, (7.30 pm), the Police Boys Club, Woolloomoolloo. Contact Rob Bloom or Nicky Haslam (see above).

CANADA

Ontario

CONTACT:

Lisa Jacobs, 15 Woodlee Road, Toronto M4E 2P9. phone +1 416 693 2661; fax & messages +1 416 693 0125.

EUROPE

Denmark

ORGANISATION:

The Living Bop Cat, Contact Per 'Rock' Mogensen, Ernst Bojesensvej 3B ST-TV 2840 Holte, phone +45 42 52 00 60.

Finland

ORGANISATION:

Rock'n'Roll Dance Club Comets, Contact Timo Arstila, Porvoonkatu 55A7, 00520 Helsinki, phone +358 (0) 148 4408. e-mail: tarstila@cc.helsinki.fi

France

ORGANISATION:

French Swing Dance Society, Franck Balbin NEW ADDRESS: 138 rue Dugueselin, Lyon 69006. phone +33 72 74 38 27.

Germany

VENUE:

Dance, 20.00 Sundays, 5 Nov. & 3 Dec. Don Quijote, Lippstadt, Germany. Contact Pink Panthers, (Godehard) +49 2941 77837 or +49 2941 78340 (Christiane & Frank).

CONTACT:

Marcus Koch email: 100272.1661@compuserve.com

Lindy Farr, Kettelerstr. 68, D-55126 Mainz. phone & fax: +49 6131 473923. (teaches).

The Netherlands

ORGANISATION

Dutch Swing Dance Society, Jonnie Verwoert & Edwin Boom, Brielsemeer 27, 1447 JE Purmerend, phone +31 2990 48022.

Sweden

ORGANISATION:

Swedish Swing Society, NEW CONTACT: Kenneth/Helena Norbelie, Ritarvägen 30 16146 Bromma, phone +46 8 807004.

Switzerland

ORGANISATION:

Swiss Swing Society, Lorenz Ilg, NEW ADDRESS: Post Box 464, 8024 Zurich, phone +41 1 251 51 52.

UK

ORGANISATION:

London Swing Dance Society and The Lindy Hop Shop, Simon Selmon NEW ADDRESS: Euston House, House Street, London NW1 2ET, phone +44 171 3871011. Fax 387 7324.

CONTACT:

Richard Hume, 56 North Hill Road, Swansea, SA1 6XS, phone +44 1792 456648.

USA

California

VENUE:

Classes, Saturdays 11:00-14:00, Ventura Avenue Center, 550 N. Ventura Ave. Ventura County Swing Dance Club. Contact Melinda Comeau, +1 805 643-3114 or 648-3035.

CONTACT:

Rob van Haaren email: Upbeat4U@aol.com

Massachusetts

CONTACT:

Hop to the Beat, Tony & Aurelie Tye, NEW ADDRESS 17 North Street, Hopkinton, 01748, phone +1 508 435 2363.

Minnesota

ORGANISATION:

Land o' Loons Lindy Hoppers, Sue Brown, 5615 Newton Avenue S., Minneapolis 55419-1530, phone +1 612 920 9403.

New York

ORGANISATION

Ithaca Swing Dance Network, Bill Borgida, 340 S. Geneva Street, Ithaca, NY 14850, phone +607 273 0126. e-mail: wb10@cornell.edu. (teaches, organises workshops).

North Carolina

CONTACT:

Richard Badu, 908 Onslow Street Durham, 27705. phone +1 919 286 7740 (teaches, organises workshops).

Oregon

CONTACT:

Denise Steele, 550 East 31st Street, Eugene 97405, phone +1 503 343 7826 (organises workshops).

Rhode Island

CONTACT:

Peter Pirillo, Box 5059, Newport, 02841, phone +1 401 294 4816.

Washington

ORGANISATION

HideHo, Contact Keith Hughes, 305 N.E. 50th Street, Seattle 98105. phone +1 206 382 5676. e-mail: lindyhop@halcyon.com. Savoy Swing Club, Contact Christine Nelson, 1103 N.E. 55th St. Seattle 98110, phone +1 206 525 8850.

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Lindy Hop Swings into Sydney

Advertisement



Rob Bloom and Nicky Haslam show off their Sydney Lindy style. (photo courtesy of Nicky Haslam).

Rob Bloom writes:

Lindy Hop is on the start here in Australia, with Jim and Rhonda Pollock in Melbourne creating initial interest there, and Rose and Ed Leigh in Canberra desperate for international contact.

The interest in Sydney is huge - with so many rock 'n' roll dancers here the basic step is well known, and there's a good live band scene, good music and some good venues.

Nicky Haslam writes:

I will soon start teaching (beginners at first) regular Lindy Hop classes in Sydney. We have already generated a large amount of enthusiasm for this relatively new style of dance in Australia through our existing Modern Jive

market (450 people per week in Sydney) and the rock 'n' roll dance market in Sydney.

To explain who we are, myself and my Australian business partner Mark Harding, have been teaching Modern Jive classes in Sydney since July 1991. I originally learnt Ceroc in London, where I also attended Ryan Francois' Lindy classes. We also have close dance contacts in Brisbane, Melbourne and New Zealand.

Mark and I run the business full time and are totally committed to the development of Lindy Hop in Sydney. We feel it is time we gave some of our "expert" Modern Jivers a challenge! We have also had plenty of interest

from rock 'n' rollers looking for something different.

Assisted by Rob Bloom from London, we will start teaching regular Beginners Lindy Hop classes on Wednesdays. Rob and I, who together have over three years Lindy experience in London, started the classes off with a Beginners Workshop on

Sunday 13 August 1995.

Even bigger news is that Jonathon Bixby and Sylvia Sykes are planning a weekend workshop in Sydney for late February 1996. Plans are still being put in place. Exciting, eh?

We will keep you posted.

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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 11g 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.

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. The publication date for the next issue is 15 December 1995.

Many thanks to all who have sent in listings. If you want more information on these events, contact numbers for organisers are included.

Steve Mitchell in Berkley.

Berkley, CA. 11-17 October '95. Contact Bob (Red) Donnaly.

London Lindy Hop Festival

London, UK. 20-22 October '95. Contact Eileen Feeney, Jiving Lindy Hoppers phone +44 181 992 8128; fax +44 181 752 0683.

Jumpin' at the Woodside

28 October '95. Contact Rock Dance Company, phone +44 1452 770063 (see ad page 9)

Abborrhallen Swing Weekend

Gothenburg, Sweden. 27-29 October '95. Contact Johan Burell, phone +46 31 20 76 89.

Swedish Swing Society Autumn Camp

Stockholm, Sweden. 30 October to 5 November '95. Contact Swedish Swing Society, Kenneth & Helena Norbelie, +46 8 807004.

Hoppin's First Birthday!

London, UK. 11 November '95. Contact Hoppin' +44 171 289 0278. (see ad page 13)

Lindy Hop/Boogie Woogie Seminar

Mainz, Germany. 11 November

'95. Contact Lindy Farr, +49 6131 473923.

Jonathan & Sylvia in Sydney

Sydney, Australia. February '96 Contact Nicky Haslam, phone +61 2 905 2468

LadyHop Day, Stockholm

Stockholm, Sweden. February '96 (NOTE NEW DATE). Contact Ewa Staremo, +46 8 37 70 25 or (work) 297777.

International Swing Dance Festival

Santa Barbara, CA, USA March '96. Contact Rob van Haaren, Upbeat Swing Club, phone +1 805 687 6407.

Boogie Bären Pfingst Seminar

Landsberg, Germany. 25-27 May '96. Contact Boogie Bears, phone +49 89 2717299.

Swing Camp Catalina

California, USA. Summer '96 (tentative). Contact Erin Stevens, Pasadena Swing Dance Association, phone +1 818 799 5689.

Augusta Heritage Arts Workshop Swing Week

W. Virginia, USA. Summer '96. Contact Augusta Heritage Center, phone +1 304636 1903.

Herräng Dance Camp

Herräng, Sweden July/August '96. Contact Lennart Westerlund, the Rhythm Hot Shots, phone +46 86 43 4058.

Jitterbug's Swing Masters Jam

London, UK August Bank Holiday Weekend, '96. Contact Fred and Beckie, phone +44 181 866 9093.

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