

Hoppin'

©

For dancers, by dancers
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The Hoppin' Birthday Party



Nick Hodder and Christine Shaw at the Arts Depot in London. Does it get any better than this?
(Photo by Elaine Mayson)

Christine Shaw, a local London dancer, went to a birthday party...

At last, Saturday, November 11th has arrived!

After successfully squeezing myself into an original 1940's bias cut number, and having limbered up for a night of serious dancing, I made my way with great trepidation to the

Arts Depot, St. Pancras Road, London, for Hoppin' newsletter's birthday bash.

Now, I'm not saying that the venue was difficult to find. However my minicab finally screeched to a halt at about 9.30 pm. after initially hurtling past at high speed, then crawling up and down the road for what seemed like an age. The moral of the story... always pay the extra for a black cab!

But once there, what a fabulous venue: wooden floor, high ceiling, gallery, life-size model of Elvis the Pelvis. Not to mention three of the best swing DJs around - Tim's Jumpin' Jive, Vernon's Swingmatism and, of course, Ronnie Slide. What more could a girl want?

Before long the night was jumping. The dance floor was a blur of frenzied arms and legs, as uninhibited couple after uninhibited couple swung out to the non-stop sounds. Highlight of the evening was an impromptu jam session by jazz dancer Alex George and the inimitable Cookie, aka Angela Andrews. I had no idea there could be so much 'Lindy' in 'Latin'! We were still rompin' at midnight. My poor feet didn't know what had hit them.

The climax of the evening came with the raffle, that I unfortunately did not win, and the ceremonial cutting of the Hoppin' birthday cake, baked by Cookie's mother.

One consolation for all those of you that missed out on all this fun is that, as I write this, there are only 347 days until the next one!

Ed note: Our thanks to all who worked so hard to make this event happen - the Hoppin' staff (and Cookie's mom!) - and to our out-of-town attendees, who read about it in Hoppin'!

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Hoppin'

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Special thanks to Madelaine Emberton, for typing on this issue.

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Advertising

Rates available on request - deadline for space reservations for Volume 3 Issue 2 is 23 May 1996

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Hoppin' was conceived and implemented by Deborah Huisken, with inspiration from Rob van Haaren and Floyd Striegel.

Letter from the Editor

Dear Readers,

Welcome to a bumper New Year issue of *Hoppin'*! Our apologies for late publication of this edition, caused by technical difficulties with our computer.

We are reorganising editorially, as my personal commitments for the foreseeable future unfortunately will not leave me adequate time to continue producing *Hoppin'*. I have therefore decided to step down as editor. The good news, though, is that the remaining staff in London are as keen as ever to keep the newsletter running and will be taking over the reins starting with the next issue, which will appear in June. It is planned as another extended (likely 24-page) edition.

Although there will only be three issues published in 1996, we think the expanded January

and June issues will more than compensate (same number of pages!). You can also look forward to some exciting changes in our newsletter.*

I would like once again to thank all the volunteer distributors, contributors and staff without whose hard work *Hoppin'* could not have been published.

On behalf of Lindy Hoppers everywhere - Thank you.



**If for any reason you are not happy with these changes you can, of course, always get a refund on remaining issues by simply writing Hoppin' and asking for it.*

Letters to the Editor

Dear Hoppin'

Tayo Ajibade's article in the June issue of *Hoppin'* quoted the view of the panelists at a New York meeting as being that "education is the key to the survival of Lindy Hop. It is important to introduce all the various dance forms to school children".

If there are any school teachers out there who either do, or would like to, teach the Lindy Hop at their schools, perhaps it would be a good idea for us to link up more, share our ideas and learn from each other. If you think it's a good idea, contact me and let me know!

Richard Hume
Swansea, UK

Richard - You should contact the Teaching Committee of the World Lindy Hop Federation (See Hoppin' - Vol 2 Issue 4) with your ideas and energy Editor

The following letter from Erin Stevens came to us in August, 1995

Dear Hoppin'

Did you know I'm now 3 1/2 months pregnant? Which is why I won't be teaching this year in Germany or Herrang, but I'm feeling great and still dancing up a storm here and hoping to continue to until the 9th month!

Steve [Mitchell] and I Lindy Hopped in a television special in January. It hasn't aired yet - I'm guessing it will be out in another month. It was for an American Television Station called "American Movie Classics", the show is titled "Gotta Dance" and it is all about American Social Dancing. It was shot in New York so Frankie and many members of the Big Apple Lindy Hoppers are dancing in it, along with Margaret Batiuchok, and Jonathan Bixby & Sylvia Sykes (from Santa Barbara). Steve and I were flown in to dance a Lindy Hop solo - it was big fun!

Hope all is going well for you and the magazine!

Erin Stevens
California, USA.

Since we received this, Erin's had a baby boy who she named Jimmy - a new leader for the social Lindy scene! Mother and baby are fine. Editor

Dear Hoppin'

My name is Victoria Hogarth and I am 15 years old. I am writing this letter to ask you a great favour, which I would be very grateful for.

Could you please send me some information on Lindy Hopping, as I am studying it for my G.C.S.E. coursework, and would like to include your reply in my essay.

Victoria Hogarth
S. Devon, UK

Dear Hoppin'

I found your address through the e-mail on my Father's computer. I am writing to see if it would be possible to collect some information on the Lindy Hop.

I go to Comberton Village College in Cambridge and I am doing dance G.C.S.E., which means I have to write a large project on a certain topic. I have chosen the Lindy Hop. I had previously done some work on the era and I enjoyed it, so I want to find out more about the costumes, music and lots more.

I understand you do a newsletter "Hoppin'" or a magazine. Would it be at all possible if you could send me a copy? Any literature, especially with pictures would be of great help. If you have any details of performances in Great Britain that I could go to or any local

(continued on page 3)

An Axe to Grind

Simon Bell has a few words to say about matching the style to the music.

Most of the dances I go to play a range of music from the early '30s to the late '50s. This is fine for dancing Lindy Hop as it is such a flexible and expressive dance. However, I wish people would vary their dance style to match the music that is being played.

You do not have to use all your moves all of the time and not all of the moves are appropriate to different styles of music. For instance, I'm not convinced that Charleston moves (any more than Tango or Foxtrot) are an appropriate dance expression for a lot of Rhythm and Blues music. Heavily syncopated, elaborate dance steps don't work to four-square, on-the-beat tunes, unless you are an extraordinarily skillful dancer.

As always, watch the best dancers and see how they adapt their style to the music. Above all, they are not afraid to keep things simple. I'm sure that most of them would tell you that their dance comes out of the music. In other words, the more you listen, the better your response.

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POSTCARDS FROM THE EDGE (OF THE DANCE FLOOR)

The following postcard was received from Annie Du Plessis - a dancer from Bristol who used Hoppin's Lindy Listings to good advantage...Comments in square brackets are editorial.

Am having lots of fun - danced with Rob van Haaren & Denis (of Denis & Denise) - met Nancy [Sandburg] and am going on Friday to a big dance in Santa Barbara. My friend Joan loves it and wants to learn!

Am probably going to stay in Ventura with Tammy and Terri [see page 6] - very friendly and that's only half of it. My flight is 29th but I have been invited to a party so I will probably try to fly on 30th.

Katrine Llundgren of the Rhythm Hot Shots in Sweden sent this card:

Sing took good care of me in Singapore - thanks to her I really enjoyed my stay there. In Sydney I stayed at Rob Bloom's place and we had a great time. He brought me to dance places and going horse riding, which was really fun.

I'm now on my way to Coober Pedy, it's a place in the middle of nowhere.

Take care and hope to see you in Herräng!

LETTERS TO THE EDITOR

(continued from page 2)

groups in East Anglia that perform the Lindy Hop, I would appreciate the information.

Ellen Tolhurst
Caldecote, UK

Ed. note: Please see "Virtual Dancin' on the Internet" in this issue.

Dear Hoppin'

It's nice to see people talking about Lindy Hop on an international scale. The layout looks great, and because of reading your last issue, we have decided to do a Ladies Day in Maryland.

Suzi Nonn, *Steppin' Out*
Maryland, USA

Dear Hoppin'

Just a quick note to say how much we

RESOURCES

- London has a new free independent dance listing which features places to dance Lindy Hop (as well as other types of swing dance). Called **Swing Time**, it comes out monthly and is a list of events with date, town, venue, band/dj, time and price, compiled by Andrew Winton. Contact SandASound Publications, 97 Ravenshaw Street, London NW6 1NP, UK. phone +44 171 435 2146/0973; e-mail 100556.300@compuserve.com.

- "*Steppin' Out* is a nonprofit newsletter dedicated primarily to serve the swing dancers of the Washington DC area and secondly, swing dancers everywhere else. The volunteer staff of *Steppin' Out* is committed to inform, enlighten, amuse, and educate its readers in the enjoyment of swing dancing and swing music. The newsletter focuses on the Swing dances, including Lindy, Jitterbug (East Coast Swing) and West Coast Swing. If you would like to subscribe to *Steppin' Out*, please call or write to Suzi Nonn, 14317 Bonnett Lane, Laurel, MD 20707 USA; phone +1 301 498 1813." They currently have 170 subscribers.

- The Swedish Swing Society has sent us a copy of issue Nr. 14 of their SwingTime newsletter - in Swedish, of course! We unfortunately couldn't read it, but it's 24 pages with some nice photos and drawings and, we're told, a story about the SSS' new "dancehome", which they built themselves. For more information, write Eva Rydkvist, Swedish Swing Society, Igeldammgatan 22C uppg.2, 112 49 Stockholm, or phone +46 8 652 10 21. The Swedish Swing Society Automatiska Telefonsvarare is +46 8 651 84 25.

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 country distributor (see p 2) or at 171 Victoria Road, Alexandra Park, London N22 4XH, England

enjoyed the Jitterbugs Swing Master's Jam '95 and of course, their special star, Frankie!

Sing Lim
Jitterbugs, Singapore

Dear Hoppin'

Thank you for *Hoppin'* - I very much appreciate keeping up on worldwide Lindy news.

Gail Mathewson
New York, USA

George Leroy Lloyd - Profile of an Original



George Lloyd and his partner, Margaret Batiuchok, dancing at Northern Lights in New York City. (photograph by Dena Schutzer, reprinted courtesy of Footnotes)

Written by **Bob Crease**, this story was originally published in *Footnotes* (the quarterly newsletter of the New York Swing Dance Society) in Volume 1 No. 3, July/September '86.

Two styles of Lindy Hop grew out of the '30s and '40s, one oriented to performance, one oriented to social dancing. George Lloyd is one of the finest dancers of the social Lindy, who has an especially keen sense of rhythm and balance.

George was born in Miami in 1921, where he learned to dance at the two local dance halls for blacks, the Rockland Palace and the Harlem Square Club. He visited New York in 1940 - "just travellin' around," he says before entering the service in 1942. The last two years of the War he danced in USO clubs in France and Germany, and won a dance contest at a Paris USO party.

Upon his return to New York in 1946, he began to hang out at the Savoy, on 141st St.

and Lenox in Harlem. The heyday of the Lindy, when Whitey's Lindy Hoppers performed in shows and movies, was over, and avantgarde jazz musicians were turning from Swing to Bebop. Nevertheless, the Lindy continued to be the dance at the Savoy, and George joined a group of social dancers there.

"They were called the 400 Club," says George, "and they were the best dancers around, really. They'd form a circle in front of the bandstand, and one couple at a time would enter. You had to be really good to get in that circle."

Soon George became regular partners with Barbara Bates, another 400 Club member. In the summer of 1957 Barbara asked George to enter the Harvest Moon Ball with her. George refused at first, but finally consented. Unfortunately, they thought they were too late to register as Savoy dancers, and listed themselves as from the Apollo. (As it turned out, Savoy dancers didn't have to register ahead of time.)

This put them at a disadvantage, because the Savoy dominated the Ball (Savoy dancers won 14 out of the first 16 contests). Despite doing 13 aerials in 3 minutes, they lost - that year and the following year.

"I was just very discouraged," George says. He didn't enter the contest again for 25 years, although he continued to dance wherever he could, even after Barbara died in the '60s. One day in the spring of 1983 he was approached by Margaret Batiuchok. The two became regular partners. That summer Margaret tried to get George to rehearse and enter the Harvest Moon Ball with her. (The 1983 Ball would be the last that included a Lindy contest.) Once again George demurred - but relented a week before the semifinals. They placed in the finals, and won the Ball itself.

"We didn't practice at all," says Margaret, "we just went out and danced. Oh we did practice one move - a simple aerial - where I would jump up and sit on his knee. George said it would make a great ending, but then he didn't do it. Good thing too, because we would have been disqualified - they didn't allow aials anymore!"

"What's special about the way George dances," says Margaret, "is his fluidity and timing. Instead of picking his feet up, he keeps the sole of his foot very close to the floor. He also has very good balance, and the result is that he looks like he's sliding on glass."

Although Georger never appeared in a show or a movie, has never taught formally and has no desire to, he is on of the most creative dancers around. "I'm strictly a Swing man," says George, "and I swing as well as anyone."

Anyone who has seen him dance will agree.

George Lloyd died in 1991 at the age of seventy. Bob Crease wrote a tribute to him (Footnotes, Volume 6 No. 1) from which the following is excerpted

George Lloyd first met the early members of the NYSDS in 1983. He was already a unique figure for us. Not only was he by far the best dancer around, but he was the only dancer from the 1940s era we knew at the time. In all that has happened since, George continued to occupy a special place in our hearts. It was not just that he was a great dancer - fluid in his movements, quick without being agitated, easygoing without being lax or losing control, radiating a glow without being exhibitionistic. It was rather that, without preaching or proselytizing, without uttering a word, his mere presence quietly reminded us that there was a better way to dance. With George around, we knew that there could be much more to our movements; he set an example of how dancing might be. From a dance perspective, George was the conscience of the New York Swing Dance Society.

UK Lindy Hop Championships

Jitterbugs Swing Master's Jam '95



Open Competition Winners. (from left) James Hamilton & Bridget Tibbs (UK, 3rd), Frank Manning, Erika Schriber, Stephen Joller (Switzerland, Winners) Maria Louisa & Mario DiJorio (Switzerland, 2nd), (photographs top and bottom submitted by Fred Hunt and Beckie Menckhoff).



Jack and Jill Competition Winners – Simon Bell & Tricia Darnell (UK 2nd), Frank Manning standing between Keith Hughes(USA) & Malvina Dunne (UK, Winners), Michael Clark & Gilly Love (UK, 3rd).

WLHF's SECOND WORLD LINDY HOP CHAMPIONSHIP

The World Lindy Hop Federation's Second World Lindy Hop Championship will be hosted this year by Germany's Boogie Bären. *Eva-Maria Schmid* sent us the following details:

The Boogie Bären are a well known Boogie Woogie Lindy Hop Club in Munich, Germany. This year we will hold the 1996 Lindy Hop World Championship on Friday 24 May 1996. The Billy Gorlt Big Band will play for the public between the rounds of the competition.

The Competition will be run in conjunction with our annual Whitsun dance camp. We'll also be celebrating the 10th anniversary of the Boogie-Bären Whitsun Camp, to be held from 25 to 27 May. Frank Manning, Steve Mitchell, Erin Stevens, Rob van Haaren, and Jann Olsen from the USA; The Rhythm Hot Shots from Sweden; and Bärbl Kaufer and Marcus Koch from Germany will be trainers. And on 25 May the 5th Boogie Woogie and Swing-Ball will take place with the Pasadena Roof Orchestra, the Bobcats and other surprises.

As the site of these events is in the heart of Bavaria, which is very beautiful, this is a good opportunity for every Boogie and Lindy Hop freak to combine their passion with wonderful holidays in Europe. We hope to see you there!

Feather Awards



Ivan and Elisabet Berggren, Lindy Hoppers from Sweden, won the Feather Award as the Most Outstanding Global Swing Dancers 1995. Dancers Choice. The Feather Awards are given annually by FanFair Publications (publishers of Jitterbug Magazine) in California, USA. (photo graph submitted by Ivan Berggren)

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Hello, you
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For the information booklet please contact immediately: Phone ++49/89/1491203, Fax ++49/89/5502179 and you will get the brochure as soon as it comes out (important for the registration deadline!).

5th Boogie Woogie- und Swing-Ball

on 25th of May, with The Pasadena Roof Orchestra and The Bobcats.

LA Swings Out - The New Swing Capital?



Terri Moore, Lee Moore and Tammy Finocchiaro of Lee Terri and Tammy's Flyin' Lindy Hoppers. (photograph submitted by Tammy Finocchiaro)

LA is fast becoming a hot city for swing and Lindy Hop dancing. It has the music, the clubs, and the dancers. While the underpinnings of this trend started back in the '80s with rockabilly swing, today the mood, the dancing, the music and the clubs are switching to the newest trend - jump swing. Jump swing is the term coined for the new music being played in the clubs today and the various forms of swing dancing done to this music. This scene is beginning to expand rapidly.

It has begun with the music. With LA's con-

nection to Hollywood and all that it entails, LA gets more than its fair share of bands hoping to strike it rich - Hollywood style. The popular bands today are the ones responding to the overall retro feeling by playing modern versions of '30s and '40s songs, dressing in a retro fashion, playing real instruments and reintroducing brass sections to bands. This music has the marketability and profitability for the local clubs because, literally, it appeals to crowds of every age. The bands range from club size to big band.

The first club band to make its mark and develop a strong following of swing dancers is Royal Crown Revue. This band was featured in the motion picture *Mask* and has recently signed a record deal with Warner Bros. The band consists of seven members noted for their incredible horn section. They were the first band to support a weekly Wednesday swing night at LA's first swing club, the Derby. If you don't know who they are now, you will.

The next club band to follow in the footsteps of RCR is Big Bad Voodoo Daddy. As RCR has moved up Big Bad Voodoo Daddy has stepped in to fill their spot. This band has already been commissioned to do two movies and it won't be long till they have their own record deal. Look out for this band, which will be touring the US and Europe. Also keep an eye out for the following bands as they are all

worth seeing - Flat Top Tom and his Jump Cats, Big Town Seven, Rob Rio, The Swing Kings, Big Sandy and his Fly Rite Boys, and Russell Scott and the Red Hots to name a few (see *Swing Time* magazine out of San Francisco for a complete listing of bands).

In addition to the club bands, LA is also full of big bands making a comeback. Due to the number of musicians in big bands, it is costly to have them perform at weekly events. But amazingly, this is actually happening. Some of the big bands to look for are the Eddie Reed Swing Orchestra, the Bill Elliott Swing Orchestra, the Eric Estrand Ensemble and, on special occasions, the Bryan Setzer Swing Orchestra.

Along with the bands, swing clubs and swing nights are popping up everywhere. The first club to support and profit from swing music and dancing seven nights a week was the Derby in Hollywood. The club used to feature Royal Crown Revue every Wednesday with an average turnout of 300 people. Now Royal Crown Revue has moved to Friday nights and Big Bad Voodoo Daddy holds the Wednesday night spot. The club is number one for energy, mood and the best dancers in town. All this for the incredibly reasonable price of \$5. The only drawback is the tiny dance floor that can not accommodate all the wonderful dancers the club attracts. (continued on page 7)

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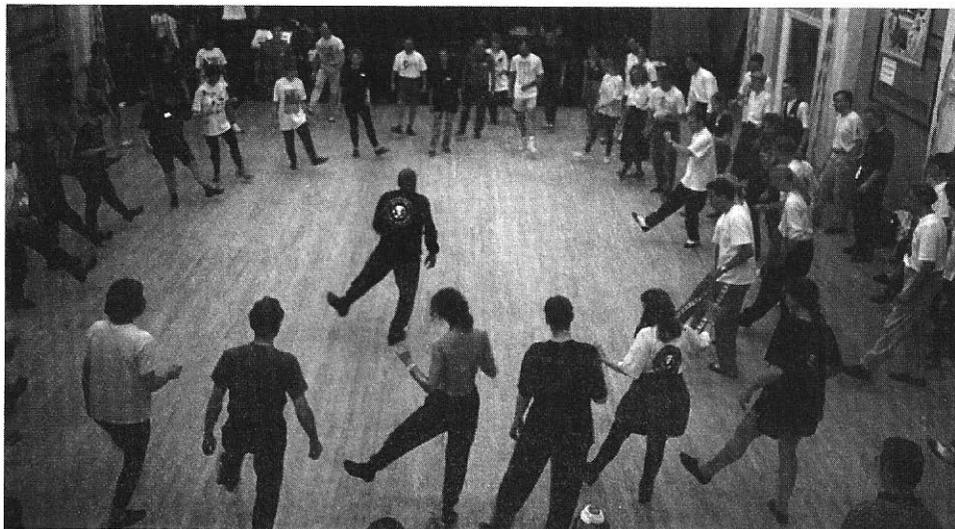
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Ready Now!

The London Lindy Hop Festival '95



Chazz Young and his tap stars. (photo by Porl Smith)

The Jiving Lindy Hoppers (JLH) and co-hosts the Chestnut Grove Lindy Hoppers and London Swing Dance Society attracted both new and experienced Lindy Hoppers from all over Europe and America to an energetic weekend of Lindy Hop, Balboa and Jazz Tap classes in October.

Participants were still arriving late into the Friday evening welcoming dance. Veterans acknowledged familiar faces and newcomers were in awe of the splendid

efforts of the large crew of volunteers, who had decorated the main hall to reflect the glory of Lindy Hop and the JLH.

With the chance to attend four workshops on Saturday and three on Sunday, it was tough to choose from the variety of teachers: Frankie Manning, Caroline Hinds, Jonathan Bixby, Chazz Young, Warren Heyes, Maxine Green, Simon Selmon, Louise Thwaite, Catrine Ljunggren, Russell Sargent, Teresa Jackson.

Frankie Manning, with well over sixty years of Lindy Hop in his soul, was as popular as ever, but the prize for the most inspiring teacher must go to Chazz Young, a dancer with the Norma Miller Jazz Dancers. I witnessed a group of seventy non-tappers transformed into a unified troupe executing a typically rhythmic tap

routine. Chazz has the skill to persuade any pair of feet, regardless of experience, to sound groovy within hours.

There was a taste of Charleston, a question and answer session with Frankie and Chazz, dance history according to Terry Monaghan and a swimming session to soothe those tired limbs.

Teachers and hosts started in two evening cabarets, supported by Hang on I'm Gonna Dance and The Big Buzzard Boogie Band, along with the Sugarfoot Stompers and the Dutch Swing Dance Society.

There was some interesting dance variety as well: Margery Howe led English folk dances, a local Dominican group performed Caribbean style quadrilles and Louis Hardcastle demonstrated tap from the school of Vaudeville.

At the stroke of 10 on Sunday evening, almost 200 fulfilled Lindy Hoppers dispersed into the cold night air of suburban London, as another successful Lindy Hop weekend came to a close.

by Porl Smith '95

Advertisement

LA SWINGS

(continued from page 6)

Other venues with specific swing nights are; Blue Cafe in Long Beach (Sundays), The Atlas in LA proper (Thursdays), and Abiquiu, Santa Monica (Fridays) to name only a few. Many other clubs also feature the bands listed above. Check out local listings.

Last but not least, LA's newest swing night premiered in October - SWING OUT LA at the El Rey Theater. The club is in a renovated old theater which features a big stage, a large dance floor, seating areas, high ceilings and a marquee entrance. The grand opening was a huge success with over 700 people in attendance. Opening night featured Royal Crown Revue, Big Bad Voodoo Daddy, and Flat Top Tom and his Jump Cats. Drawbacks were a \$14 cover and the cement dance floor,

No swing scene is complete without the dancers. Swing kids of all kinds can be found dancing all over town. There are club kids, Lindy Hoppers, and Rockabilly kids all vying for floor space. And dance competitions are becoming more frequent. Before June of 1995 there were relatively few competitions for Lindy Hop and east coast dancing, now there is almost one a week sponsored by a club or dance groups.

Swing has definitely hit town. If LA can continue to support this many clubs, bands and competitions, watch out New York, London and Stockholm. LA could be the new swing capital! by Tammy Finocchiaro

Ed. note: The author is part of the new teaching trio, Lee, Terri and Tammy's Flyin' Lindy Hoppers. Together with Lee and Terri Moore, she teaches Lindy on Tuesdays at Nicholby's in Ventura, an hour from LA.

EXCLUSIVE LIMITED EDITION

THE 1996 LINDY HOP DANCE CALENDAR

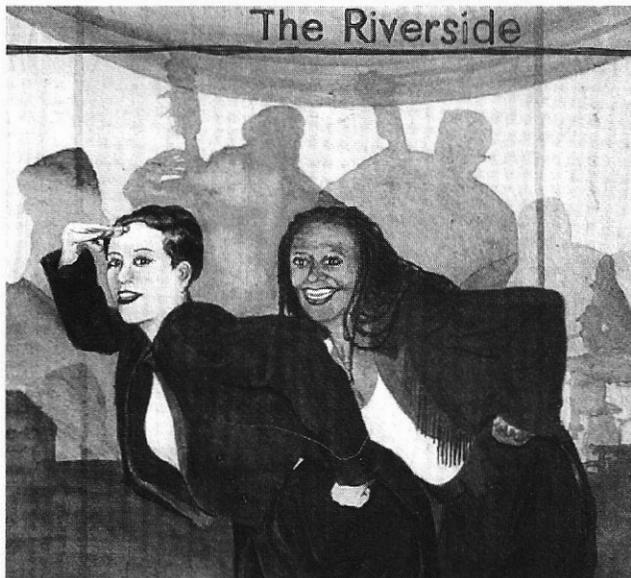


Photographs from across the entire London Lindy Hop dance circuit. Produced and photographed by Elaine Mayson

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Hijinks at Henley



Artist's rendition of Judy Martin and Anesta Logan in white tie and tails at Henley (by Porl Smith)

Judy Martin describes what happens when a Harlem street dance penetrates the depths of traditional upper class British Society.

We were off to deepest Berkshire UK for four nights of performances at the Henley Festival of Arts and Music held during Henley Regatta week, to give its privileged and formally dressed patrons a taste of something a little less genteel: Lindy Hop to the strains of the Trinity College Swing Band, led by Bobby Lam. We arrived at this most picturesque venue at supper time after a blazing summer day. We were met by an extraordinary sight – folk in full evening dress seated beside the open boots of their cars, bumper to bumper in the car park, quaffing champagne and fancy-looking food from folding tables groaning with candelabra, elaborate flower arrangements and accompanying fancy napery.

Michael Beckford, Richard Dixon, Anesta Logan, Porl Smith and I, of the Jiving Lindy Hoppers, Sugarfoot Stompers, and the Jitterbugs Jammers respectively, had been invited to be part of Elaine Iljohn's team of Lindy Hoppers. We were booked in to entertain the upper crusty crowds at Henley with dance displays on

the grass in an idyllic riverside setting. The idea was that as people moved from one marquee to another to listen to potted opera, look at art exhibitions and eat and drink to their hearts' content, they would pass the bandstand and open air stage where we would be struttin' our stuff.

The only snag was that although we were booked in for precise times these turned out to be quite unpredictable. The organisers would tell the band at the last minute that they only had ten minutes to play because some other show had overrun, and we were forced to condense half an hour's worth of routines into a lot less. The resulting performances were quite riotous, as we had no idea which number the band was going to play next and all preconceived plans about the order of things had to be abandoned. Special mention here for Michael, who proved a wonderful "caller" and led us into a very lively impromptu Big Apple, which the audience watched, forgetting they were on their way to something a lot more sedate.

It was while we were having a refreshment break in our car (which we were fortunate to have parked in a peaceful meadow, free from the cacophony of clanking champagne glasses and scraping of smoked salmon platters), that

we heard floating from a distant marquee the unmistakable sounds of a good swing band. With a spectacular laser show and fireworks display flaring in the starry skies above us, we were drawn inexorably to the source of those familiar downbeats. Across the beautiful lawns, past the lavish marquees beside the Thames (which was crammed full of exquisitely old-fashioned small boats from the twenties and thirties moored stern-to-prow and crewed by louche sailing types sporting the proper sort of Panama hats), we stopped in front of the biggest marquee of all.

This was a very smart, tented version of the famous Riverside restaurant, cheffed by one of the famous Roux brothers. It was filled with elegant diners perched on gilded chairs at tables piled with flowers enjoying their no doubt very expensive meals against a backdrop of a specially-commissioned mural painted on the canvas walls. Our eyes, though, were immediately drawn to the spacious dance floor and the raised dais where the Red Hot and Blue Orchestra were playing perfect Lindy Hopping music. Not knowing whether we would be allowed to dance as non-dinner guests, Porl and I did what any

self-respecting Lindy Hoppers with itchy feet would do. We catapulted ourselves in time to the beat straight through the entrance onto the dance floor, to swing out and Suzi Q a swathe through the ballroom dancers. They were only too happy to clear a space and watch what turned out to be a demonstration number egged on by the delighted band.

The ice was broken and the way paved for the whole group to turn up after our show on the last night and dance the night away. No one minded at all, and the band, who were well-acquainted with Lindy Hop, dedicated several numbers to our group and thanked us all afterwards for livening things up.

A lot of money changes hands at Henley, where corporate sponsorship plays an important role. Without the good auspices of Elaine, I doubt that any of us would have had the opportunity to sample the pleasures on offer. It is a pity, though, that the organisers couldn't have provided a large outdoor dance floor on the lawns. Then everyone there would have been able to swing under the stars to live jazz, rather than having to make do with the impromptu space that evolved. Corporate sponsors take note please!

Judy Martin, ©1995

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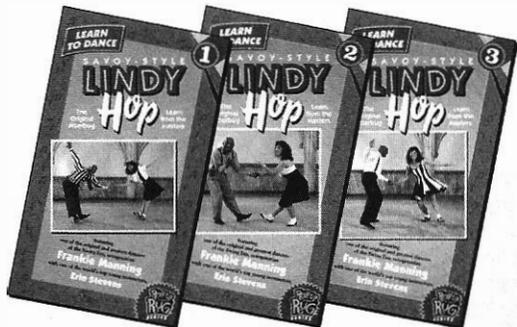
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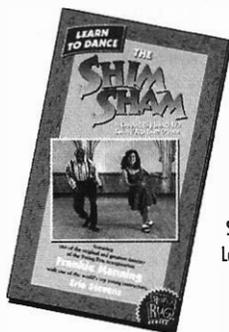


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Erin Stevens and Frankie from Lindy Hop 1

In the past decade Frankie has once again been recognized for his significant contribution to Jazz dance. He received a Toni Award for his choreography in the Broadway musical, *Blauk and Blue*, and was featured as a guest artist at the annual *Smithsonian Jazz Festival*. Frankie was also a dance consultant for the Spike Lee film, *Malcolm X*, and has appeared on numerous national TV and radio specials. He keeps a busy schedule teaching and performing internationally.

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Virtual Dancing on the Internet

H Leon Raper (e-mail: hlr@primenet.com), provides a primer on how to become a dance Internaut.

Yes, it is time to go dancin' on the Internet (or just net). We can all jump on our information superhighway surfboards and start surfing. It is a real mind blower to find out how much dance information is available on the net and how many people there are worldwide who share our interests. In this article we will look into how you can do what is called a "Net Search" for anything you want to find, how to contact others by e-mail, how you can get on the net and types of net access provider services, getting the Swing Dance Clubs involved, and how to get further information.

Try a Net Search on the words "swing dance." You will end up with the Info Search Result which lists Swing Dance Styles including the Lindy Hop, and many others.

Then, select the "US Swing Dance Server." You will get a choice of the following items from which to select: Events, Steps, Terms, Music, Videos, Competition, and many others. If you select "Clubs", you access a listing that contains contact information for most of the swing dance clubs and associations throughout the world. This listing is maintained by Ellen C. Bauer (e-mail: ecb@world.std.com). If you select "Technique", you can see a discussion on the subject of Lead & Follow. A very interesting and very large category is "Style", which contains information on all kinds of dance.

To contact someone, all you need is their e-mail address. Sending e-mail is just like sending a letter to someone, but they receive it in seconds - anywhere in the world with no postage stamps, no express mail charges and no additional long distance telephone charges. Your access provider service will supply you with your e-mail address. If you are already on Prodigy, Online America, or CompuServe, you may already have an e-mail address and not be aware of it. For instance, if your address on prodigy is xyz44a, then your e-mail address would be xyz44a@prodigy.com. Anyone can correspond with you by addressing e-mail to: xyz44a@prodigy.com. You can also send others e-mail using the same approach with their address. However, since net access is relatively new to some of these access provider services, you may have to call your service to ask them

to send you some upgraded software and for guidance.

How do you gain access to the net? There are basically two different ways. You can get your own access line, hardware and software, but that is cost-prohibitive for most. Or, you can subscribe to a net access provider service. There are two different types of access provider services. The first are multi-service producers like America Online, Prodigy, CompuServe, etc. These are highly advertised multi-service providers in the US which charge a relatively low monthly fee plus an hourly charge for access time on the service. Some also provide a few hours of free access time per month. The second provide direct access to the net only. They charge a higher monthly service charge, but give many hours of free access time. Some give over 200 hours per month free access time. The service I use is Primenet, which charges about \$22 per month, for which you get 150 hours of free access time.

If you plan on spending much time on the net then multi-service providers could cost from 10 to 40 times what it would with a service like Primenet. You can find out about these services at your local computer stores or at a major computer warehouse type of store like Comp USA, Computer Warehouse, etc. To get information on net access provider services, go to the store and talk to their net expert, ask what access provider services give the most for the least amount of money.

Surfing the net is fun and you can spend many more hours than you thought you would. At first you may want to test the waters with one of the access provider services that charge a lower monthly rate, but you will probably graduate very quickly to another service that gives you more free hours. Also, don't go to the computer store and buy one of those interesting net starter software kits - save your money. First find out which net access provider service you want to use - that service provider may also provide you with free software to get you started.

Now to getting the "dance clubs" and "dance publications" involved! If all the dance clubs would include an article in their newsletters requesting that their computer junkie members inform them of their e-mail addresses, they could post their event dates on the net in addition to submitting them to dance publications. That would be a great way to let people know of dance happenings throughout the

world, and help prevent scheduling conflicts between major events. If the dance publications would start including e-mail addresses with event listings and club contact listings, this would allow the Internauts to obtain more information free on the net rather than making expensive long distance phone calls.

For further information on becoming a dancing Internaut you can contact any of the access provider services previously mentioned, locate others, or contact me by phone at (502) 525 9091 or by e-mail (above) or on my new web site, raper.com. Writers out there that could provide articles for publication and share some of their experiences on the net. Also, they could suggest other ways for the Internauts to help bring the dancing global village closer together.

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Augusta Heritage Society's Swing Week

A rather unique dance week, reviewed by **Brian McGill** as interviewed by **Deborah Huisken**, with additional research by **Tayo Ajibade**.

If you are a swing musician AND a dancer, Swing and Blues Week is the camp for you. The setting is the Davis and Elkins College, a University Campus in the heart of the Alleghany Mountains in West Virginia. The accommodation is dormitory style with cafeteria food. There is also an outdoor dance pavillion.

The Swing and Blues Camp is typically held the third week in July, during the Augusta Heritage Cultural Festival. This is a music and dance camp, which offers an interesting variation on the norm. Music surrounds you all the time, as most of the instructors are musicians who play live music for the dance classes (fiddle, harmonica, guitar, drums, sax, you name it).

The programme includes two courses in the morning and two in the afternoon. These are followed by a round-up theory meeting, where dancers and musicians can discuss various aspects of the music.

The camp offers both basic and advanced Lindy instruction, plus choreography, courtesy of Leslie Coombs. A choice of one hour mini-courses is also offered in the late afternoon. These include a gospel class by Ethel Caffie-Austin held in a circular chapel with fabulous acoustics.

With the instructors playing live, the dancers lindy to some of the hottest improvised swing music you will find at any camp. There is also a band to dance to every night. At the end of the week, there are showcases for all the musicians, as well as one of the choreography classes. This is a chance for people to show off, on stage, what they have learned.

The evening entertainment includes two nights of sit-down Blues concerts and a big Swing concert night with cabaret-style performances from the instructors. The music for the nightly dances is primarily Swing and Jump Blues.

When you're all danced out Rusty Mason, horn and piano player extraordinaire (Augusta's musical equivalent of Frankie Manning), is on hand to talk about the old days.

Don't come here if you want to sleep - there's lots happening right around the clock.

Ed. note: Leslie Coombs, who organises the teachers for the camp, has told Hoppin' that Steve Mitchell will be teaching the Lindy classes at Augusta in 1996.

JIVING JAMBOREE



Simon Bell reviews Jiving Jamboree, a new compilation on ACE Records.

Many of us have experienced the frustration of hearing great music at dances that we just can't get hold of in the shops. Tell me, when was the last time you saw a Mr Sadhead or Piney Brown compilation or reissue at Tower Records? There are hundreds of swing and rock n'roll reissues and compilations on the market. Whether it's Lionel Hampton or Little Richard you're after, you're spoilt for choice.

With that in mind, I don't understand why it's so difficult to find upbeat R&B (especially from small combos) from the mid-'40s to the late '50s. To me this is highly accessible music, far more than Country Blues which seems to be on such a roll at the moment. This

is urban blues at its most charged. It's witty and it's exciting. But there's precious little on the market that is readily accessible except to the determined collector with deep pockets.

There are a few good R&B compilations around. There is the Atlantic R&B series, which admittedly has some gems, but you have to wade through a lot of Soul and novelty doo-wop to get to what you really want: maybe a 25% strike rate on most discs. Charley records have done some terrific reissues of artists like Earl Bostic, Wynonie Harris and Roy Brown. A few Big Joe Turner compilations are also available. Slightly harder to find is the wonderful series of London-published R&B compilations called Stompin' (nos. 8, 11, 12 and 16 are most recommended).

Now, however, we have a superb new collection of upbeat jive hits bought to you by ACE records, selected by dancers with dancing in mind. The selectors are Robin and Collete who run Maddy's Jive School throughout the South East of England. It's probably the biggest school of its kind and has been running for a number of years. They don't teach Lindy Hop; they do teach authentic jive as danced in the late '40s and through the '50s. As such, the music on this compilation covers R&B, Jump and Pop jive over a 10-year period. The music has been selected after the most rigorous of testing grounds: what gets the dancers onto the floor. Robin has been listening to the music for 16 years and stresses that this is the choice of dancers and not his own desert island discs*.

What I love about this is that a dance school

has teamed up with a commercial record publisher and produced a wonderful product to everybody's advantage. I've no doubt that ACE are selling a lot of copies to non-dancers and of course they have a captive audience in the dancers. ACE say that this has been one of their best-selling titles in years.

There are some familiar tunes here, notably Louis Jordan's 'Saturday Night Fish Fry' and Wynona Carr's 'Ding Dong Daddy'. The bulk of the material, is however, either out of print or pretty difficult to get hold of. Highlights of the 25 tracks include Chuck Higgins' 'Wet Back Hop', the Mills Brother's version of 'Opus One' and Jimmy Liggins' 'Night Life Boogie'. Most of the tracks are vocals with 6-8 piece backing combos. Inevitably, honking horns feature on most. A variety of speeds are represented from the leisurely to the frantic.

It's not swing, but like a lot of music of the period, it swings, and it's first-rate dance music that suits the Lindy style as well as a lot of songs from the '30s and early '40s. It's not ideal Charleston music, but perfect for energetic, core moves and improvising. Certainly, a lot of the stuff is on the playlists of London Swing DJs. This is good-time, accessible music which deserves a wider audience.

ACE are keen to bring out more in the same vein. Volume 2 will appear early in 1996.

Copies of Jiving Jamboree are available from your record shop or by post from Robin Weathersbee, Maddy's, PO Box 21499XF, London W13

*A popular London radio show.

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Jumping at the Woodside '95



Some of the participants at Woodside '95. (photo submitted by James Hamilton)

This inspiring Lindy Hop event was organised by the Rock Dance Company of Gloucester, in the west of England.

James Hamilton and Bridget Tibbs packed one day with enough swing dance workshops to wear out even the keenest Lindy Hoppers, with classes which were led by some of the best Lindy Hop instructors from all round the

world. Lennart Westerlund, Ewa Staremo, James Hamilton, Bridget Tibbs, Richard Holland, Julie Oram, Ron Leslie, Chris Barton and Roughshod (experts in Appalachian Jitterbug and clog, inspired by Ivor Bernstein who introduced this authentic American folk dance to Britain some ten years ago).

Lindy Hop was taught at all levels, as was

American Rhythm Tap and Jazzjive (an invigorating amalgam of French jive and jazz dance steps which James has pioneered himself). In tandem with these, you could delve into Appalachian Clog, Balboa, Charleston, Hip-Hop, the Jitterbug Stroll and music theory and film.

The event took place at the Guildhall in the centre of Gloucester with easy access to food and drink between classes. Surprisingly, there was enough time to relax and collar anyone to show you a step "just one more time", before an evening of dance, warming up with the "mother of all classes", a blend of the day's steps, shaken not stirred from James' head.

Cats and the Fiddle provided live music supplemented by a great selection of record ranging from William Basie known (formally as 'Count'), to the artist formally known as Prince.

The brilliant cabaret included wild and wonderful Lindy Hop from The Rhythm Hot Shots, Appalachian Jitterbug and clog from Roughshod, and fine rhythm tap from Richard and James in the guise of country hicks.

Jumping at the Woodside '96 is already planned for 3-7 May at the same venue. If you missed this one, I recommend you book early for the next.

by *Porl Smith*

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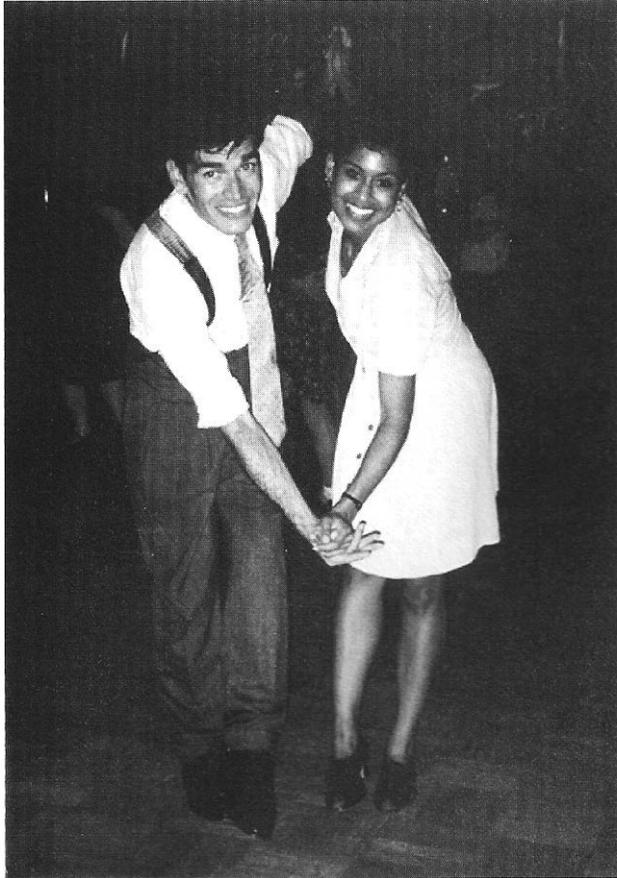
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Swinging for Charity



Dave Frutos and Diane Thomas, first place winners in the Street Swing Dance Competition held at Nicholby's, September 14th, 1995 in Ventura, California. (photograph submitted by Tammy Finocchiaro)

The first Swing Dance contest in Ventura was held on 14 September 1995, at Nicholby's. The event was sponsored by a local radio station, KBBY and local newspaper, The Reporter. It raised funds for the Turning Point Foundation, an organisation that helps the homeless to get back on their feet.

The event was a success with over 500 people attending. The crowd was able to enjoy the music of Big Bad Voodoo Daddy and the performances of the 15 competing couples. As for the atmosphere, it was electrifying - the music was great - the dancing was phenomenal! It's hard to see how it could have been better. Best of all the event raised \$4,000 for the Turning Point Foundation.

First place in the competition went to Dave Frutos and Diane Thomas from Ventura. Second place went to Paul Majica and Martina Migenes from Los

Angeles and the third placed couple were Jeff Bloom and Christina Shaw from San Luis Obispo. Runners up were Bernard Serrano partnered by Vanessa Kaylor and the team of Tom Hall and Pinky Marsolek, who were all from Los Angeles. Lee Moore and Tammy Finocchiaro entertained everyone with a Lindy Hop display.

The winners, Ventura's newest swing dance couple, gave an outstanding performance. They wowed the crowd with their captivating smiles and their entertaining style. Tammy says: "Europe, look out for these two, they may be heading your way soon".

Due to the success of the event Tammy expects it to be repeated next year. She promises to keep us posted.

Article idea and information from Tammy Finocchiaro. Text reworked by Tayo Ajibade

NEWS FLASH

THE SECOND HOPPIN' PHOTO AND ILLUSTRATION CONTEST

The Rhythm Hot Shots have again agreed to donate the First Prize of a FREE WEEK IN HERRÄNG (1997) for this year's Hoppin' Photo and Illustration contest!

Get those photos and illustrations of Lindy and Lindy-related events, people and activities in by 14 May 1996 to qualify. As last year, the best

will be included in the newsletter, and voting for the winners done by the dancers attending the Herräng dance camp in Sweden. This year, photographs will be judged separately from illustrations.

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A Swedish Song List II

Song Title	Artist	Date	Song Title	Artist	Date
Basement Blues	Sidney Bechet	1938	New Moten Stomp (Ei Hela)	Bennie Moten	1954
Blue Monday on SugarHill	Sidney Bechet	1952	Nice Work if You Can Get It	Teddy Wilson	1941
Bouncin' Around	Benny Moten	1943	O boy I'm in the Groove	Louis Jordan	1952
Clarinet Marmalade	Fletcher Henderson	1960	Okey-Dokey	Sidney Bechet	1943
Dallas Doings	Duke Ellington	1947	One-Two-Three O'Leary	Count Basie	1945
Digging for Dex	Count Basie	1952	Ramblers Rhythm	Benny Carter	1952
Easy on Down	Luis Russel	1962	Red Wagon	Jimmie Lunceford	1940
Feather Merchant	Count Basie	1945	Rhythm Crazy	Coleman Hawkins	1951
Fiddle Diddle	Lionel Hampton	1936	Sam Jones Done Snagged His Britches		
Flat Face	Louis Jordan	1940		Louis Jordan	1940
Four or Five Times	Jimmie Noone	1944	Save it Pretty Mama	Coleman Hawkins	1942
Get Acquainted With Yourself	Willie Smith	1947	Singin' the Blues	Fletcher Henderson	1937
Harlem Speaks	Duke Ellington	1962	Smiles	Coleman Hawkins	1947
Honey in the Bee Ball	Louis Jordan	1942	St Vitus Dance	Louis Jordan	1945
How Come You Do Me Like You Do?			Stompy Jones	Duke Ellington	1951
	Benny Carter	1943	Streamline Gal	Willie Smith	1951
I Wish I Were Twins	Coleman Hawkins	1950	Suey	Sidney Bechet	1946
I Owe You	Henry Red Allen	1936	Sultan Serenade	Horace Henderson	1952
I Wonder Who Made Rhythm	Sidney Bechet	1942	That Rhythm Man	Jimmie Noone	1938
I'm All Out of Breath	Willie Smith	1943	The Only Girl I Ever Loved	Benny Moten	1941
If it's Good Then I Want It	Lionel Hampton	1947	The Swampland is Calling Me	Willie Smith	1941
It's the Same Old South	Count Basie	1940	Tuesday at Ten	Count Basie	1945
Jack I'm Mellow	Sidney Bechet	1948	Uncle Joe	Sidney Bechet	1954
Keep a Knockin'	Louis Jordan	1939	Whatcha Know Joe	Jimmie Lunceford	1942
Levee Low Down.	The Mills Blue Rhythm Band	1943	Wildman Blues	Johnny Dodds	1944
Melancholy	Johnny Dodds	1950	You Gotta Go When the Wagon Comes		
Merry-go-round	Duke Ellington	1957		Louis Jordan	1947

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Let's do it.... from Swingapore



The Jitterbugs/Singapore contingent, zootin' it up with Frankie Manning at the Swing Masters' in August. (photo courtesy of Sing Lim)

(To The Tune of "Let's Do It, Let's Fall in Love", With apologies to Cole Porter)

(In Europe) the Swedes do it, Norweege do it,

Marcus in Munich said he'd do it, Let's do it, let's Lindy Hop!

The Swiss miss in chalets can't stop it,

The French wench in cafes hop it, Let's bop it, let's Lindy Hop!

(Chorus)

In London town the Jiggerbugs do it, You should see them cut a rug. And now the Chinese with ease do it, Seems they've caught a Ladybug!

The Jammers and Julie-oolie cooly do it, The Swing Kids and Malcolm X unruly did it, Let's do it, let's Lindy Hop!

Rob turned windmills and found Jann to do it, Frankie Manning's Jamming and STILL DOING IT! Let's do it, let's swing it, right now, let's Lindy Hop!

- submitted by Sing Lim, as performed at the Jitterbug Jam in August

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No More Waltzing in Wanniasa

Rosalie and Eddie Fuderer
write from Wanniasa, Australia.

It was great to find out that there is a dance scene in the rest of the world, and the existence of an informative World dance scene magazine.

You see my wife and I have been dancing for almost 5 years. We started with "Rockabilly" until we saw the Bill Haley movies and suddenly realised that unlike ours, their dance style was original to the 1950s. It was then that we became curious about dance styles. We searched for ages for someone able to teach the style, however to our dismay there was no one, and it seemed that all was lost to history. We then set about learning from the videos. Believe us, it is extremely difficult to near impossible. Other dancers then saw the change in our style and dubbed us "Ballroom Jivers."

About the beginning of 1992 we were fortunate to have some friends forward video clips they had acquired from TV and competitions. It was then that we were introduced to the existence of dance in the rest of the world, Warren Hayes in a National Geographic documentary, doing the Lindy Hop, Simon and Louise in a dance '84 competition in England. Through that video we also made the acquaintance of a wonderful couple who were as eager as us to learn the original style of Lindy Hop. They were more fortunate than us and were able to travel to Europe and the States in 1994.

We struggled on until the end of 1993 when we met a couple who had moved to Australia from Germany. They introduced and taught us the Acrobatic style danced in Europe. However, this was not really what we had searched for, and being in our 40's I think a bit too old for that style. In 1994 we managed to acquire a Boogie Woogie dance video from Germany. We were ecstatic to see that there was in existence in the world people actually dancing the original '50s styles. We set about obtaining information and contacts and were lucky enough to learn about

and contact such people as Anya, Gregor, Marcus, Barbel, Melanie, Greto and many more.

At the end of 1994 we were fortunate to acquire the address and phone number of a dance studio in the USA, namely the A.R.B.S.P. in Santa Barbara run by Sylvia SYKES and Jonathan BIXBY. To these two people we are indebted. You see, until now the Lindy Hop was foreign to all dance studios in Australia. Thanks to these two people they have opened the world of Lindy Hop to us, not only with instructional information, but also with information about people such as Frankie Manning, Sing Lim, Erin, Stevens, Steven Mitchell, Lennart Westerlund and many more too numerous to mention. They also advised us on the existence of your magazine.

After seeing 'Can't Top The Lindy Hop' and a number of other videos, we realised that we, and other dancers in Australia have been kept in the dark for too long. We were in awe of all the dancers and even more determined than ever to learn the dance styles of the 1930s, '40s and '50s.

It has been a long road and taken us four years to learn of the existence and contacts of the world dance scene. In that search we have made the acquaintance of some wonderful people and friends. If only we had known earlier.

We have only just managed to acquire a copy of Hoppin' recently, the June issue 1995. We read it with great interest. It was a pleasure to be able to have contact numbers of fellow dancers, and venues around the world. It is through your magazine that we were able to contact Sing Lim in Singapore, and finally plan an affordable trip in October this year to finally get some lessons.

In the event that any of your readers visit Canberra, Australia, we would be more than delighted to meet them and show them the sights. Should they be staying for only a few days we would be more than happy to have them stay with us. It was great to meet James Phillips from London, we had a great time.

I also thought your article on

"THE MUSIC" was a pleasing and appropriate inclusion into the magazine. Up until recently we only collected late '40s and early '50s music. Now that we are into Lindy we need to know the appropriate music.

Letter #2 then followed:

As you may be aware my wife and I managed to organise a Lindy Workshop to coincide with Jonathan Bixby's visit to Australia on the 23rd, 24th and 25th February 1996. As Lindy is not well known in Australia, and since there are only a few people who either know how to, or portions of how to, the response has been rather poor. We had hoped that if we were able to get numbers to attend, we would be able to organise for Sylvia Sykes to accompany Jonathan and have the complete partnership for the workshop. Since the response has been rather slow at this stage, it may not be possible to have Sylvia visit as well, but the workshop will go ahead with Jonathan on his own.

This was to be a test case to see if the interest and support was there to be able to bring Frankie to Australia for some workshops. However, at this stage and without the support of some of the Dance Clubs, Rock n Roll Clubs and Dance Studios, it does not look to promising. The apathy and politics amongst dancers here is such that it will cause stagnation for another decade.

Since most people are not able to afford the high costs involved to travel the world to learn to Lindy Hop, our aim was to bring a bit of the world to Australia for fellow dancers. It was also our aim to run this workshop on a "no profit - the cost of workshop basis only", and as a result it has cost us a considerable sum in phone calls and other organisational expenses.

It has been a learning experience, one we will not forget in a hurry. But no matter what we are looking forward to the workshop with Jonathan, and no doubt we will ultimately learn a lot to improve our dancing.

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A Great Lindy Hopper Has Been in Stockholm - Again

submitted by Ewa Norberg

Like Santa Lucia in December - Steven Mitchell comes in the darkest of months in Stockholm, November, and brightens up a Lindy dancer's life! He gives us joy and harmony with warm but firm hand, gives us an injection of the Lindy and jazz feeling!

The autumn camp in Stockholm has become a tradition with Steven in a prominent position. This was the third year in a row and the programme this time extended to both Boogie Woogie and Tap-dance. Boogie Woogie teachers were Sara Kreienbuhl and Marco Loutian from Switzerland and The Rhythm Hot Shots taught Lindy Hop and Tap.

Organised by The Swedish Swing Society, SSS, our excellent Lindy Hop couple Helena and Kenneth Norbelie were heads of administration.

I joined the Lindy Hop advanced class. This time was different from the other two years. It may be because I have improved and wandered further into the world of Lindy Hop and jazz, and therefore had another frame to work from and dared to

choose the advanced level, but I believe that this year Steven showed us a more lower key and philosophical side, somewhat different from the cheery, pushing and stimulating mood I have seen him practise before.

Of course, as always he started with a complicated jazz routine to warm up, but in the Lindy he

focused on the "in-betweens", as he said, "Those steps you can put in-between where you usually do tricky steps", i.e. "five and six and" when dancing an eight beat figure. Usually we use 7, 8, 1, 2 and all the "ands", to "shine", but this time it was for "5, and 6 and"!

Steven has many different ingredients when teaching - the

feeling for music and rhythm, the tricky details and his wonderful way of making you dance in a way you didn't think you could do!

Steven is definitely one of my favourite Lindy Hop teachers! We will welcome him back next year and welcome all of you who would like to join a class.

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Martin Gonzales, Southland Blues 3/94

"... Flat Top 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."

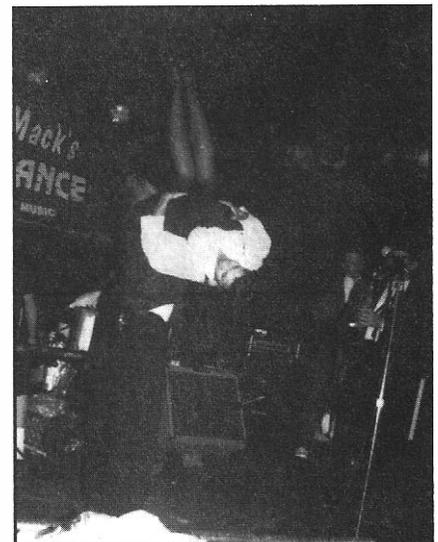
Review of the eighth annual Harmonica Blowdown, Mike Boehm, Los Angeles Times, 3/21/94

"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 Locey, Los Angeles Times, 2/2/95

"I try to get stuff that's high energy and swings pretty hard," Flat Top 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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Durham, North Carolina



Richard Badu and Kathie Hendrick. (photograph submitted by Richard Badu)

Deborah Huisken caught up with the globe-trottin', guitar-playin', dancin' Richard Badu on a swing through the 1995 Herrang dance camp. He had this to say about the scene in Durham, North Carolina.

Durham is one third of what is known as the triangle area of North Carolina in the Southeast part of the USA. The other two parts are Chapel Hill and Raleigh. Each city has a major University; respectively, Duke University, the University of NC, and NC State. These Universities give us good theater, designer coffee, and the means to have a thriving dance scene.

I've been teaching here for the last 8 years, and about 5 years ago the Triangle Swing Dance Society formed as a result of my classes. The group grew out of a phone list of students who wanted to keep dancing throughout

the summers when I took off on my travels. Now it is a non-profit organization with several hundred members. We put out a monthly newsletter and calendar and put on dances with live bands on the first and third Saturdays of every month at Captured Live Studios in Durham.

It's a great space with 5000 square feet and we are fortunate to have a variety of good groups that play everything from big band to R.&B. We get between 150 to 200 people at a dance, and besides the hard core swingers, we also draw from the contra dance group, as well as country and ballroom dancers.

The majority of people here do East Coast Swing, but both Lindy and West Coast Swing are growing in popularity. I program the break music to complement whatever band is playing, so people have the possibility to do all three types of dances on a given evening; ie, if

a big band is playing, we have East and West Coast music during the breaks.

Recently, I got to do the choreography for a local movie called *Chesterfield* and about twenty students danced in a bar scene in the film. We all had alot of fun.

I teach Lindy Hop, East and West Coast Swing, and Cajun, as well as Shim Sham, the Jitterbug Stroll etc. in classes, workshops, school programs and at dance weekends. Summers are too hot to teach here, so I travel to study and dance with Frankie Manning, Stephen Mitchell, Dawn Hampton, the Rhythm Hot Shots, all the English and German teachers - and that is only the Lindy part!

If any dancers are coming to town, they can feel free to call me at (919) 286-7740 or e-mail me at RBadu@aol.com . Ciao!

SEATTLE, WASHINGTON

Keith Hughes writes from the Northwest Coast...

Jennifer Toll and I have an organisation called Hi De Ho, which is dedicated (of course) to the spread of Lindy Hop.

We put on monthly dances geared specifically for Lindy Hop and also bring in instructors from out-of-town. Teachers had always remarked how enthusiastic the Seattle crowd was and we thought it needed more regular instruction from outside of the area and needed a regular venue specifically for Lindy Hop.

Our first workshop was in June and had Steven Mitchell and Ulrika Ericsson. It was a big success. We also have future plans for things like scholarships to Herrang, but we need to start breaking even on our current tasks first. Seattle also has an organisation called the Savoy Swing Club, which teaches classes in Lindy Hop and has a performance troupe. Lindy Hop is really happening here in Seattle.

If you have World Wide Web access, you should look at the Hi De Ho page at: <http://www.halcyon.com/lindyhop/index.html>. In it we list events in Seattle and around the world for Lindy Hop, as well as supplying sources for videos, and a catalogue of music and books for Lindy Hop, in addition to a directory of teachers and dance organisation.

I really like what you are doing with your newsletter. I always look forward to getting the new copy and I read it from cover to cover. Keep up the good work!

The 100 Club: An American Perspective

Steve Mascioli from Minnesota went dancing at the 100 Club on a recent visit to London. This is what he found.

My job with a medical device company requires frequent travel around the U.S. On occasion, I'm lucky enough to get a swing dance 'fix' in another city, meeting new dancers, hearing different music and seeing various swing dance styles. Last month I hopped the Atlantic on a dance ... I mean business trip. I started off in Jerusalem. They have nice rhythm in the prayers and chants but it's not a hot spot for swing dancing. Luckily, I eventually landed in London where I had the special treat of dancing at the 100 Club at 100 Oxford Street.

The 100 Club is a London shrine of jazz music. In existence for decades, the list of musicians who have performed there reads like a Who's Who of jazz history. Each Monday night the London Swing Dance Society sponsors a dance with live music.

The evening started with a Jitterbug lesson by Simon Selmon. Warm-ups consisted of three different footwork variations followed by a basic sequence of four moves. One hundred students, equally balanced between men and women, took the 45-minute class, and at least 100 more dancers arrived later. A few came to just sit and listen.

Dancing included Lindy Hop, Jitterbug, and East Coast Swing. Some moves were unfamiliar, but any differences in style were no more a handicap than my American accent. They added to the fun of dancing in a new place.

The dancers encompassed a wide range of talent and experience. There were exuberant beginners, some doing aerials with reckless abandon on the crowded dance floor, giving no apparent warning to either nearby dancers or

their partners! The group was friendly, predominantly single, with both men and women asking others to dance – there was no shortage of partners.

On this night, the band was T.J. and the Jive Giants, which comprised five musicians playing drums, keyboard, string bass, tenor sax, and guitar. Their music was termed Jump Jive and Rhythm and consisted of tunes from big band swing, rhythm and blues, and oldies rock 'n roll. Their sound was similar to Mitch Woods and the Senders. Almost all tunes were swing-danceable, with only a few ballads.

The lengthy band breaks gave dancers an opportunity to join various group dances including the Shim Sham Shimmy, Madison, and Jitterbug Stroll (created by Ryan Francois).

The floor had two surfaces – the central portion was wood and had a few obstacles (two pillars and some divots), and the two ends were vinyl. Dancing was somewhat hazardous at times, but otherwise it was smooth and fast. The 100 Club is not well-ventilated, which allows the heat and smoke to build up. Interestingly, there was a noticeable number of smoking dancers, something I rarely find in the U.S.

There was a lot of heat generated by the excellent Lindy Hoppers, the highlight of my visit. They showed all the energy and joy that swing dance can offer, and it was fun to watch these skilled experts.

Overall, there were more similarities with American swing dance venues than differences, including the Elvis look-alike fellow. An American can feel right at home Lindy Hopping in London. Maybe on my next trip I can be there on Sunday or Wednesday, other nights for Lindy Hop dancing!

Ed. note: See Lindy Listings for UK Lindy Hop contacts

'hopping the Atlantic' and more money needs to be raised. This is a unique Lindy Hop dance event which needs everyone's support to help secure the young future of Lindy Hop.

If you feel you can help in any way, donations, publicising the trip, performance opportunities to raise money, donations from your club/class, making costumes etc. etc. The Swing Stars would love to hear from you. They can be contacted through: Carol Clarke, Kent County Council, Springfield, Maidstone, Kent ME14 2LJ +44 1622 671411 x6033 or Julie Oram tel/fax +44 181 809 5507.

WRITE TO US!

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

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LINDY HOP YOUTH EXCHANGE

The Swing Stars, (formerly known as the Kent Youth Lindy Hop Group), were the stars of a fund-raising party at Jitterbugs in London in November. They were highlighting their impending Lindy Hop dance exchange project to Singapore this year. As usual, Jitterbugs people were generous and supportive with their donations towards the project.

In May '96, a group of 12 Singapore girls between the ages of 12 and 17 (named 'The Babybugs' by coach Sing Lim) will be visiting The Swing Stars in the name of Lindy Hop, to share the workshops, performances, culture and friendship around Kent and London.

The return trip to Singapore by Swing Stars will take place in July '96. They have been busy performing and organising events to raise funds for their trip, but Singapore is further than

Lindy Listings

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

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!)

ASIA

Shanghai

VENUES:

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

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

Singapore

CONTACT:

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

AUSTRALIA

Sydney

CONTACTS:

Rob Bloom (teaches, organises workshops), 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, Woollloomoolloo. 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.

ORGANISATION:

Toronto Lindy Hoppers. Margaret Tan, 394 Bloor Street West, Toronto, Ontario, M5S 1X4. phone +1 416 968 8888. (teaching and practice 15.00-18.00 weekly on Sundays.)

EUROPE

Austria

ORGANISATION:

Cool and Crazy Jitterbug Club, Mautner Markhofgasse 17-21/12/5, 1110 Vienna. Kurt Bieller or Regina Förster phone +43 222 74 94 581, or Benjamino Cantonati, phone +43 222 596 56 75.

Denmark

ORGANISATION:

The Jiving Bop Cat. Contact Per 'Rock' Mogensen, Ernst Bojesensvej 3B S TTV 2840 Holte, phone +45 42 52 00 60.

Estonia

DANCE TROUPE

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

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

CONTACT:

Jerome Paillet, 28 rue Castagnary, 75015 Paris. phone +33 1 45 33 15 05.
Valerie Sylvere (dances). phone +33 42 63 32 29. "Welcome in Paris".

ORGANISATION:

French Swing Dance Society, Franck Balbin, 138 rue Dugueselin, Lyon 69006. phone +33 72 74 38 27; +33 78 24 78 23 (wk)

VENUE:

1st Thursday of each month, BC (Buck Clayton) Blues Club, 25 place Carnot, Lyon. Franck Balbin, +33 72 74 38 27

Germany

CONTACTS:

Dance Studio Braunmuller, Leonhardsberg 3 86150, Augsburg. phone +49 821 152 318.

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

Pink Panthers, Lippstadt. Contact Godehard +49 2941 77837 or Christiane & Frank +49 2941 78340.

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

ORGANISATIONS:

Boogie Bären, Munich. Marcus Koch, Florastrasse 62, D-81827, phone +49 89 430 41 30; fax +49 89 430 41 40; email 100272.1661@compuserve.com or Bärbl Kaufer, Georgenstr. 49/II, 80799 München, +49 89 271 7299 (Marcus & Bärbl compete, perform, teach). Dance club. Boogie Club, Berlin. Volkart Meier, President, Drewitzerstr. 59, 13467 Berlin, phone +49 30 4044 580. or Andreas Seebach, Hagenstr. 2, E. Berlin 1130, +49 30 553 3484. Private dance club.

VENUES:

Tuesdays (2nd ea. month, 20:00 to 23:00) Max-Emanuel-Brauerei 33 Adalbertstr, 8000 Munich 40. Boogie Bären (see above). Dance.

Holland

ORGANISATIONS:

The Boogie Busters, Edwin Boom, (teach, perform), Spaarne 163, 2011 CG, Haarlem (nr Amsterdam). phone + 023 355 597.
Dutch Swing Dance Society, Jonnie Verwoert & Edwin Boom, Brielsemeer 27, 1447 JE Purmerend, phone +31 2990 48022.

Hungary

CONTACTS:

Gabor Janicsek, Budapest. phone +361 202 0289

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

Norway

ORGANISATION:

Bårdar Dance Institute, Kristian August Gate 15, N-0170 Oslo. Freddie Haugan. phone +47 22 20 90 10, fax +47 211 22 21.

Sweden

CONTACT:

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

DANCE COMPANY:

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

ORGANISATIONS:

Swedish Swing Society, Kenneth & Helena Norbelie, Ritarvägen 30 16146 Bromma, phone +46 8 807004.
West Coast Jitterbugs, Eklandagatan 60B, S-41261, Gothenburg. Lindy Hop club on the West Coast of Sweden. Susan Schultz, Johan Burell, phone +46 312 076 89.

VENUE:

Wednesdays (19:30-23:00) Jesse's Jazz Club, Pryssgränd 14, Stockholm. Class 18:30, dance. Rhythm Hot Shots (see above).

Switzerland

CONTACTS:

Manuella Foresti (workshops), Basel. phone +41 61 631 0683.
Stephan Joller & Erika Schriber, M. Berri Str. 12 4142 Münchenstein nr. Basel. phone +41 61 411 9576.

ORGANISATION:

Swiss Swing Society. Lorenz Ilg, Post Box 464, 8024 Zurich, phone +41 1 251 51 52; Joe Namesnik, Amerbachstrasse 56, 4057 Basel, phone +41 61 691 46 72.

Lindy Listings (cont.)

VENUES:

Fridays, *ATZ*, Keller konradstr. 58, 8005 Zurich. Dance w/ DJ. Swiss Swing Society. (see above).
Fridays (last ea. month) *Cotton Club*, Metzzertr. 24, 4056 Basel. Dance. Swiss SS (see above).
Saturdays (1st ea. month) *Cotton Club*. SSS (see above).

UK

CONTACT:

Ellen Miller, London. (teaches) phone +44 171 820 0503.

DANCE COMPANIES:

Bullies Ballerinas, (teach, perform). Jeanefer Jean-Charles, 67 Bravington Road, London W9 3AA, phone +44 181 964 5512.
Chestnut Grove Lindy Hoppers (perform). John Brooks, Chestnut Grove School, Chestnut Grove, Balham SW12 8JZ. phone +44 181 690 2364

Jitterbugs Jammers, (perform). Jitterbugs (see below)

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

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

Sugarfoot Stompers (perform). London Swing Dance Society (see below).

Temujin & Co. (perform) Temujin Gill, 25 Copperfield Mews, Dickens Lane, Edmonton, London N18 1PE. phone +44 181 884 0313.

Zoots & Spangles (Choreograph, teach, perform). Contact Jitterbugs (see below).

ORGANISATIONS:

Hoppin' Newsletter, P.O. Box 6008, London W2 5ZY. phone +44 171 289 0278.

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

Live2Jive (teach). 23 The Chase, Eastcote, Pinner, Middlesex HA5 1SJ. Fred Hunt/Beckie Menckhoff, phone +44 181 866 9093.

London Swing Dance Society (teach, perform) and *The Lindy Hop Shop*. Euston House, House

Street. London NW1 2ET, Simon Selmon. phone +44 171 3871011, Fax 387 7324.

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

RocJive in Bristol, phone +44 117 9 666443.

VENUES:

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

Tuesdays (19:00 - 21:50), *Urdang Academy*, 20 Shelton Street, London. Classes. London Swing Dance Society (see above)

Wednesdays (21:15-23:30), *Jitterbugs*, Notre Dame Hall, 5 Leicester Place, Leicester Sq. London WC2. Class 19:30 & 20:30 then dance to DJs, bands. £5 - £6 depending on band. Jitterbugs (see above).

Saturdays (1 per month, 20:00-23:30), *Hellzapoppin'*, Cecil Sharp House, 2 Regents Park Rd. Camden Town, London NW1. Dance to DJs, cost £4. Caroline Cole +44 181 444 9623.

Saturdays (1/month, 20:00-24:00), *Jiving Jamboree*. Ealing Town Hall, Uxbridge Road, W5. Colette, +44 181 566 5226.

Saturdays (Dance twice/month, 20.30-23.30), *Beechen Grove Church Hall*, Clarendon Road, Watford, phone +44 181 866 9093. *Live2Jive* (see above) Also classes Mon - Staines; Tues. - High Wycombe; Thurs. - Watford.

USA

California

CONTACTS:

Tina Bevan, Orange County: +1 714 638-3086
Jeff Bloom, San Luis Obispo +1 805 543 1910 (teaches)

Bob (Red) Donnelly, San Jose. (produces dances, workshops).

Chester Whitmore, LA. phone +1 310 676 2965. (teaches, choreographs, performs).

DANCE COMPANIES:

Mo Dancin' (perform) contact Ventura County Swing Dance Club (see below)

Steppin' Out Dancers (perform), Contact Pasadena Ballroom Dance (see below).

Swing Set Performance Troupe, Santa Barbara. Contact *****
The Upbeats, Santa Barbara. (perform). Contact Upbeat Swing Club (see below).

ORGANISATIONS:

Cuddle Productions, Santa Barbara: +1 805 964-9201 (sponsor dances and travel trips.)

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

Lee, Terri & Tammy's Flyin' Lindy Hoppers. Lee & Terri Moore or Tammy Finocchiaro, 140 Poli Street, Ventura, 93001. phone/fax +1 805 643 3166.

(teach, perform)
Northern California Lindy Society, P.O. Box 16147, Oakland 94610. George Woolley/Belinda Rickloffs (teach), phone +1 510 893 1519.

Pasadena Ballroom Dance Association. (teach, perform, choreograph) P.O. Box 91131, Pasadena 91109-1131. Erin Stevens; phone +1 818 799 5689.

Santa Barbara Swing Dance Club, P.O. Box 21225, Santa Barbara, 93121. Sylvia Sykes/Jonathan Bixby (teach, perform). phone +1 805 569 1952; hotline +1 805 569 2535.

Ventura County Swing Dance Club, P.O. Box 2124, Ventura, CA 930022124 Melinda Comeau (teaches). phone +1 805 643 3114.

Upbeat Swing Club, Santa Barbara. Rob van Haaren, P.O. Box 20081, Santa Barbara, 93102, phone +1 805 687 6407; email: Upbeat4U@aol.com

VENUES:

Tuesdays, Classes, Saturdays (1st, 3rd & 4th, 20:00-23:30), Dance. *Fellowship Hall*, 997 E. Walnut, Street. Pasadena Ballroom DA (see above)

Tuesdays, *Galleon Room.*, Santa Barbara. DJ Dennis Holcombe (see above).

Wednesdays, *The Derby*, Los Feliz & Hilhurst, Hollywood,

CA. Club w/ bands.

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

Thursdays, *Claremont Hotel*, Oakland. Bands with swing & jump music.

Thursdays, *23 West Key Terrace*, Santa Barbara. Classes. Upbeat SDC(see above).

Fridays (1st & 3rd, 20.30-24.00), *Carillo Recreation Centre*, 100 East Carrillo Ave, Santa Barbara. Santa Barbara SDC, (see above). Dance. Also Classes Tues, Wed, Thurs.

Fridays (2nd of each month, 20:30-24:00). *Poinsettia Pavilion*, 345 Foothill Road, Ventura. Class 20:00, then dance. Ventura County SDC (see above).

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

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

Saturdays, *Swing Shift*, Martin Parkes Dance Studio, Dance 2nd Saturday each month. Tina Bevan (see above)

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

Saturdays, *Disneyland Hotel*, Anaheim. (Big Band).

Also:
Creekside Inn (call 1st), *Soho, Toes Tavern*, Santa Barbara clubs with live Swing music.

Bimbos, Cafe Nord, DNA Lounge, Mr. Rick's Martini Club, San Francisco

Knotts Berry Farm, Anaheim
Nicholbys, Club with dance bands. Ventura County SDC (see above).

The Palace Club, Sunnyvale.

Illinois

ORGANISATION:

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

Lindy Listings (cont.)

Maine

CONTACT:

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

Maryland

CONTACT:

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

VENUE:

Saturdays (21:00 - 24:00) *Swing Baltimore*, Townsend Armory, 307 Washington Ave, Townsend. Class Dance. phone +1 410 377 7410.

Massachusetts

CONTACTS:

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

ORGANISATION:

Hop to the Beat. Tony & Aurelie Tye, 17 North Street, Hopkinton, 01748, phone +1 508 435 2363. (teach, perform, workshops).

Minnesota

CONTACT:

Steve Mascioli, 4204 Alden Drive, Edina 55416-5010. phone +1 612 920 7648.

ORGANISATION:

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

New York

DANCE COMPANIES:

Big Apple Lindy Hoppers. (teach, perform). Contact Cynthia Millman via New York Swing Dance Society. phone +1 212 696 9737.

Mama Lou Parks Dancers.

Richard Harris +1 201 440 1268 or Debra Youngblood +1 212 862 8009.

ORGANISATION:

Boogie Dance Productions, phone +1 212 691 3443. (dances & events).

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

VENUES:

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

Mondays (18:30-19:30) *Sandra Cameron Dance Center*, 439 Lafayette Street, Classes. phone +1 212 674 0505.

Mondays (21:00-23:30), *Well's Restaurant*, 132 Street & 7th Ave. Dance to live big band music.

Mondays, *The Red Blazer*. 46th St betw 8th & 9th Aves. Dance - to live swing music. Contact Felix Endico, +1 212 861 3633.

Tuesdays (20:00 - 24:00) *Metropolis Club*, 15th and Union Square. Dance to live Big Band Orchestra.

North Carolina

ORGANISATION

Triangle Swing Dance Society, 908 Onslow Street, Durham, 27705. Richard Badu, phone +1 919 286 7740 (classes, workshops), email: RBADU@aol.com

VENUE:

Saturdays (1st & 3rd), *Captured Live Studios*, 212 Rigsbee Street, Durham. Live bands/taped break music. Triangle SDS (see above).

Oregon

CONTACT:

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

Rhode Island

CONTACT:

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

Washington DC

CONTACT:

Brian McGill, 1353 Taylor St. NW, 20011. phone +1 202 882 4487.

Washington

CONTACTS:

Living Traditions, 2442 NW Market St. #168, Seattle, 98107. Classes, events. Walter Dill phone +1 206 781 1238

ORGANISATIONS:

HideHo, Keith Hughes, 305 N.E. 50th Street, Seattle 98105. phone +1 206 382 5676. e-mail: lindyhop@halcyon.com.

Savoy Swing Club, Christine Nelson, 1103 N.E. 55th St. Seattle 98105, phone +1 206 525 8850, email: pcns@u.washington.edu. Classes; Dance alternate Tuesdays (classes, perform, workshops).

Virginia

CONTACT:

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

VENUE:

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

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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 Ilg 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

Lindy and Swing Workshop

23-25 February '96, Sydney, Australia.
Contact Rosalie/Eddie Fuderer, phone +11 616 231 9322.

Swing, Jive, Rock & Roll Weekend

1-4 March '96, Great Yarmouth, UK.
Contact Pollytone Weekenders, phone: +44 1895 638584

Frankie Manning Swing Dance Workshops

13-17 March '96, Oregon, USA. Contact Denise Steele, phone +1 503 343 7826.

Lindy in Paris

23-24 March, '96. Paris, France. Contact Valerie Sylvere, +33 42 63 32 29.

International Swing Dance Festival

March '96 (tentative), California, USA.
Contact Rob van Haaren, Upbeat Swing Club, phone +1 805 687 6407.

4th Annual American Swing Dance Championships

New York, USA. 12-14 April '96. Contact ASDC, phone: +1 212 8070802

Harlem meets the South!

26-28 April '96, Minnesota, USA. American Cultural Arts Society. Contact Lance Benishek, phone +1 612 633 3173.

Jumpin' at the Woodside

3-7 May, Gloucester, UK, contact Rock Dance Co., +44 181 969 5155.

WLHF's 2nd World Lindy Hop Championship

24 May '96, Landsberg, Germany. Contact Boogie Bears, phone +49 89 2717299

Boogie Bären Pfingst Seminar

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

Lyon Lindy Hop Festival

1-2 June, '96. Lyon, France. Contact Franck

Balbin FSDS +33 72 74 28 37

Swing Camp Catalina

6-9 June '96, California, USA. Contact Erin Stevens, Pasadena Ballroom Dance Association, phone +1 818 799 5689.

Augusta Heritage Arts Workshop Swing Week

14-20 July '96. W. Virginia, USA. Contact Augusta Heritage Society, info line +1 304 637 1245.

Herräng Dance Camp

6 July - 3 August '96, Herräng, Sweden. The Rhythm Hot Shots, phone +46 86 43 4058.

Oslo Jazz Festival Workshops with Frankie Manning & Ryan Francois

28-30 June, '96. Oslo, Norway. Contact Freddie Haugan, phone +47 22 209010.

Jitterbugs Swing Masters' Jam

23-26 August '96, London, UK. Contact Fred Hunt and Beckie Menckhoff, phone +44 181866 9093.

Lindy Hop News Worldwide

Hoppin'

Dancing Star Productions
Post Office Box 6008
London W2 5ZY UK



First Worldwide General Meeting

28 May 1996

Landsberg, Germany

DRAFT Meeting Agenda*

**Planned
Discussion**

Start Time **Topic**

10:00 Welcome to Attendees

10:15 Organisation and Structure of the Day; Logistics

Discuss and vote on the following items:

10:30 --Purpose as proposed in the draft WLHF General Guidelines

10:45 --We want *Hoppin'* to be the WLHF official newsletter

10:55 --That the following WLHF committees should be formally established

Teaching

Competitions

Central Communications and Public Relations

Archives

Newcomers Resource

WLHF Organisation and Structure

Finance

11:15 Break

* Please note - this is an open meeting - all members of the Lindy Hop Community are invited and welcome to attend. Also, please note that this is a draft agenda, subject to change. Comments and suggestions for the agenda are welcome. Please send to **WLHF Central Communications and Public Relations**, Post Office Box 6008, London W2 5ZY, UK.

- 11:30 --Election of leaders for these committees¹ :
- Teaching -
 - Competitions -
 - Central Communications and Public Relations -
 - Archives -
 - Newcomers Resource -
 - WLHF Organisation and Structure -
 - Finance -
- 12:00 --The Second Worldwide General Meeting will be held in conjunction with the 3rd World Lindy Hop Championship
- 12:10 --The date and location of the 3rd World Lindy Hop Championship will be determined by a review of proposals submitted to a five-person committee comprising:
- Frankie Manning
 - Steve Mitchell
 - Freddie Haugan
- and two non-affiliated members of the Lindy Hop community:
- 12:30 --Chairperson for the Second Worldwide General Meeting will be:
- 1:00 --Statement submitted by the Teaching committee
- 1:30 Lunch
- 2:00 --Statement submitted by the Competitions committee
- 2:30 --Statement submitted by the Central Communications and Public Relations committee
- 3:00 --Statement submitted by the Archives committee
- 3:30 --Statement submitted by the Newcomers Resource committee
- 4:00 Break
- 4:30 --Statement submitted by the WLHF Organisation and Structure committee
- 5:00 --Statement submitted by the Finance committee
- 5:15 --Objectives as proposed in the draft WLHF General Guidelines
- 5:30 --Time Goals as proposed in the draft WLHF General Guidelines
- 5:45 --Any Other Business

For more details about the location and timing of the meeting, please contact Marcus Koch, Boogie Bären, Florastrasse 62 D-81827 Munich, GERMANY, phone +49 89 430 41 30; fax +49 89 430 41 40; email: 100272.1661@compuserve.com

¹ Current acting leaders are: Gerlinde Farr, Freddie Haugan, Deborah Huisken/Timo Arstila, Keith Hughes, Christine Nelson, Steve Mascioli/Sue Brown, Brian McGill, respectively.