

Strutters Quarterly™

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Paulette Brockington: A Powerhouse Of Swing

by Cindy Geiger

I met Paulette Brockington last summer in Sweden at Herrang Dance Camp, and found myself talking to a powerhouse of motivation and enthusiasm for Lindy Hop. She teaches, performs, produces events, and is now spearheading the American Lindy Hop Championships as the United States official Lindy Hop competition. Here are some excerpts from our conversation.

C: How did dance come into your life? What are all the influences that you've had from very early on to the present?

P: Well, as a child I took ballet lessons, or kinda took ballet lessons. My sister took ballet lessons and I was too young for the class, but my mother didn't want to pay for a babysitter so I sat in the classroom to watch. But, actually I picked it up better than she did even though I was younger than she was, so I

got to do recitals with her class. I was three or four years old at the time. And then she dropped out of it and I kept dancing. But then I got sick. I had a triple whammy: rheumatic fever, scarlett fever, and rhubella all at the same time. So I ended up in the hospital for a few months and after that they thought that my heart would fail so I didn't walk for awhile. For, like, over a year.

C: How old were you then?

P: Eight. I was carried around and had a wheelchair. They thought that walking would be too much of a strain on my heart, so I had a tutor at home. I didn't even go to school. I remember going into the hospital in January and when I woke up it was spring. I was actually in a coma for three months.

The next year I wasn't in school at all. That was my third year actually, because that day I won the school spelling bee and I was supposed to go on to the regional competition. I woke up saying, "I gotta go to the spelling bee," and my mother said, "I'm sorry. You missed it." And I was really upset. By the time I got back to school again I think I was ten. But I had had a tutor the whole time. So maybe it's just that my mother would have had a coronary if I had gone back to being a dancer again. If she saw me even try to run she'd go into a fit. "You're trying to kill yourself."

I had a lot of illnesses after that, that kept creeping up. Until I was about 16 or 17, I was in and out of hospitals. So I really didn't start to dance until after that was over with. I was even allergic to outside.

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Adoring From Afar

by Peg Wistrill

The "Granddaddy of Swing," 84 year-old Frankie Manning, comes to town for one of the largest, three-day Lindy Hop workshops in the Midwest, and I'm committed to a weekend college course that forces me to become a Friday night-only spectator of this grand affair.

BUT WHAT A SPECTACLE IT WAS!

Some 200 swing dancers crowded the huge dance floor at Medina to refine their swing-outs, soak up some style, and pay homage to their "king." When Frankie spoke, his "subjects" knelt quietly in reverence, or perhaps to allow the back rows to see the footwork. Either way, his commanding presence extracted the sincerest adoration from Lindy Hoppers, some too young to remember Count Basie, or even Duran Duran.

Frankie, who reined at Harlem's legendary Savoy Ballroom, is credited with throwing the first aerial sometime in the early '30s. His playful Lindy Hop style comes from what he calls "feeling the music." He and his partner, Mickey Davidson, simplified basic steps, demonstrated them slowly and guided the Hoppers through a series of combinations that even transformed the

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The Wedding of Mr. & Mrs. Swing

July 24, 1999

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Swing In The 1940's

by Hal Bennett Williamson



see Frankie Manning at the Savoy.

In 1942 I entered tenth grade at South High School in Minneapolis. We had Sunlite HOPS after school. Swing was IN, only we didn't call it Swing. We called it Lindy or Jitterbug. I don't recall doing the 8-count Lindy Hop at that time. We did the 6-count.

At the University of Minnesota there was plenty of Swing. Al Wichlund taught group lessons. There were dances the Coffman Union Ballroom. The Artie Shaw Big Band played for the 1949 homecoming dance.

In the summer of 1949, I worked in New York City. The George Shearing quintet played at Birdland. The Savoy Ballroom in Harlem was thrilling. Dance area 50 ft by 200 ft. That's 10,000 square feet! By comparison, the Medina Ballroom (the largest in our area) is 6,300 square feet. In 1949 the Savoy had two bandstands side by side. One band played an hour and took a break. The second band was on their bandstand joining in the last chorus of the first band's number and just continued on. It was continuous music from 8 pm to closing. I often went to the Savoy with friends from work. We were ecstatic! The scene, the bands, the other dancers, the incredible music were all just beyond belief! At that time, I did not

In Minnesota all the big bands came to the Prom Ballroom on 1166 University Avenue in Saint Paul. The Prom had a wooden floor that measured over 11,000 square feet. They could accommodate 3,000 people.

The Dance scene in 1949 was more sedate. I could dance all night wearing a suit coat and tie – never break a sweat. Now if I would wear a suit, the coat comes off in 20 minutes and the tie soon after. So now it's short sleeve shirt at the outset.

The current dance scene is faster than the '40s. It's very exhilarating and I love it.

One night in 1952, I was on a double date driving to the Prom Ballroom along University Avenue. A fabulous big band swing tune came on the radio. I yelled, "I gotta dance!" I stopped the car, left the radio blaring, and we all hopped out and danced in the street. It was really great but wouldn't you know it – the cops pulled up! They said nothing but looked disapprovingly. We got out of there in a hurry.

In the early '50s, on the night of New Years Day there was free beer at the Prom. But really now, how much beer can you



drink and still swing?

In 1958, the Savoy was torn down to make way for public housing. In 1987, the Prom was torn down for a Hyundai dealership and Bally's Health Club. The Marigold Ballroom on 13th and Nicollet bit the dust to make way for the Hyatt Regency Hotel. Recently the Bel Rae Ballroom was converted to a youth center. The Majestic Ballroom just closed.

The Medina just has to hold on!

SQ's Quarterly Quiz

IT'S GREAT!

Great prizes!! We give away cool swing stuff with *every issue* of SQ. Diligently read your SQ, then answer the truly swing-sational quiz question.

Here's all you do:

- Carefully read the incredibly entertaining SQ from cover to cover, and find the quiz answer.
- Send us a FUN postcard with your name, address, zip code (write neatly!) AND the correct answer to this quarter's quiz. **Entries must be received at SQ headquarters by: August 1.**
- We'll draw one winner from among all the correct entries.

Congratulations to Pollie Evans, last issue's prize winner of a TC Swing polo shirt! By the way, it was Steve Clarke, sax player for the *Hot Heads*, who wanted a lesson from Lester Young. Congratulations are in order for Steve, who was recently voted Horn Player of the Year by the Minnesota Music Academy.

The Quiz Is: What was rated the best swing club in America, and where is it located? Answer correctly for a chance to win! This issue's **fabulous prize** is the 1942 flick *Private Buckaroo*, on video, featuring Harry James and the Andrews Sisters.

Now get busy, read the rag, and send us a *really cool* postcard with the correct answer to the quiz. We're not biased or anything, but what can I say? We like cool mail!

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FROM THE EDITOR'S DESK

Why Compete? Isn't This Supposed to be FUN???

Along with the current resurgence in popularity of Swing Dance, competitions are springing up all over. And the commentary, pro and con, is rampant!

I've always been opposed to competitions on two grounds. First of all, I just plain didn't like the ballroom dancers' Swing style. Secondly, I've felt that through dance each of us should express ourselves in our own way. I can reach a personal best, but that cannot be judged against another's personal best.

Current trends are eliminating my first argument! As we create and judge our own competitions, we are now in a position to highlight those aspects of the dance which *we* value, not those thrust upon us by a system to which we do not ascribe.

My second argument digs deeper into the base-line philosophy of the issue. I was surprised by the opinions of some of today's top pros regarding the subject. During a recent Lindy Hop workshop, a Q&A/storytelling forum featured Frankie Manning, Chazz Young, Mickey Davidson and Debbie Williams. The guests were asked, "How do you feel about dance contests? What are they for?" Frankie quickly replied that he loved them, and went on to say that that's how he got his start, and if it weren't for contests, he wouldn't be sitting there talking with us today. The others were also highly in favor of competitions, mainly because it brings out our competitive nature, thus challenging individuals to improve themselves and raising the overall artistic level of the art form.

Since I began teaching 20 years ago, I have staunchly stood by what I refer to as "Jazz" styling of Swing Dance. Since the very first hints of a resurgence over ten years ago, I've been caught up in my own emotional whirlwind. I found validation, then actual acclaim for teaching what I had always felt in my heart, my body and my feet. And it was competitiveness that sent me off to New York for *Can't Top the Lindy Hop* to celebrate Frankie's 80th birthday in 1994. My wheels were turning: *I'd been heralding this style all along! I can do it, too! I want to be part of this phenomenon that's happening all over the world! I want to be influential locally, helping our community to learn and grow! Yep, that's competitive.*

So how do I feel about competitions now? They're valid! They're not for everybody, and they don't have to be. But, they are a win-win proposition for a healthy, growing community that wants to see this current "trend" become a way of life!

See You On The Dance Floor! .

Swing Kids Takeover

by Michael A. Harvey

Editor's Note: This article printed with the consent of West Coast SwingAmerica Magazine. Subscriptions are \$25 per year. Check out Westcoastswingamerica.com for further info.

In San Francisco 250 "Swing Kids" now rule at the Metronome, pushing West Coast Swing dancers into the smaller Block Party room. On Sunday night in Atlanta 800 "20-Somethings" are packed into Masquerades, known for its alternative bands, mosh pits, tattoos, and body piercings. The Park Service in Washington, D.C. has imposed and enforced "capacity limits" of 1200 at the Glen Echo Ballroom. It's happening all over the nation in Phoenix, Cleveland, Vancouver, Jacksonville, and Austin. In Dallas Swing Kids dance four nights per week at The Cavern Club, Sons of Herman Hall, The Jet Lounge, The Red Jacket, The Sand castle, and at The Velvet Hammer. Apparently in reaction to the Grunge movement, Swing Kids are cleaning up, dressing up, coloring up, and DANCING!

Guys dressed in white shirts, ties, and suspenders feel their masculinity as they are in control of the ride. Girls decked out in low cut, colorful dresses and fishnet stockings enjoy the physical attachment. Sweat is very much a part of it all. The guys are not working hard enough unless shirttails are danced right out of their pants. There is a certain romanticism involved in the whole process, a romanticism very much lacking in the "slam-bam-thank-you-ma'am" culture these kids were raised in.

The first thing to know about the Swing Kids is that technique is never an issue. And actually dancing to the beat is only a minor issue. Teaching each other, taboo in West Coast Swing circles, is also a very big part of the whole craze. These kids do not want to stand in silence and obediently listen to a lecture. Sharing what they think they know, even if it's probably wrong, is perfectly OK. Everyone is unbelievably comfortable within a framework of complete mayhem. And what a blast they are having!

It's eerie that Swing Kids find refuge in a World War culture, a culture most of us have no knowledge of, embracing 30's and 40's music. But the music may be the fad's Achilles Heel. Can the Big Band sound, so great, innovative, and essential to all the improvisational styles of music around today, truly sustain itself anew? Unlike West Coast Swing which finds accents, breaks, and texture to express in many contemporary sounds (r & b, soul, jazz, funk, etc.), the fast paced music Swing Kids rely on simply provides a rhythmic road to drive upon.

With chests pumped, full of testosterone, the guys are in charge. The girls don't care where or how they are thrown about, they are just thrilled that a guy is dancing them and adore the effort no matter how inept. Crashing into each other is par for the course, reminding us Floorcrafters of something akin to slam dancing with partners. Critical is the act of "being connected at the hands" as it opposes the Freelance dancing of their parents and the solitary Hip-Hop dancing of their peers. But the "feel of connection," the pivot point of

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Swing & Dance Competitions

A Short History Lesson

by Cindy Geiger

Most of today's dancers are out there just to have a good time (very appropriately!), and aren't too cognizant of the competitive world of dance. Here's some background.

For years, the ballroom dance world has produced competitions. And the social dance community that has grown to be today's Swing dancers has wholeheartedly rejected participation in those competitions, based primarily on the styling required for winning a ballroom "Swing" competition. In order to make Swing fit into the "Rhythm" category along with Cha-Cha and Rhumba, the ballroom folks created a swing "style" that (1) stands up straight and (2) uses "Latin" hips. Yikes!

Along with the current trend, Swing dancers are starting to compete locally, nationally and internationally. In Europe, Lindy Hoppers have competed for years, separating their contests from the ballroom forms and taking styling issues into their own hands. Now the same is happening in the United States.

Last October 1998, Paulette Brockington quite successfully produced the first American Lindy Hop Championships, recognizing the talent and growth in our communities across the United States. She created the *Champs* because of her disappointment with traditional ballroom and "swing" (read West Coast Swing or Shag – never Lindy Hop!) competitions that included Lindy Hop only in some kind obscure, step-sister kind of category. Not only that, they were judged by people who didn't dance Lindy Hop and therefore didn't know what they were looking at!

This fall's second annual "Champs" is already heating up to the point that there are a number of regional competitions in place, serving as elimination rounds prior to the nationals this coming October.

The closest to us here in the Midwest will be held in Chicago, and is being organized by Joe Gerrits, who just produced the *Swing Midwest* contests featuring California-based *Lavay Smith and Her Red Hot Skillet Lickers* on tour in Chicago, St. Louis and Minneapolis.

Ballroom dancers are finally nodding to the huge contingency of Swing Dancers. Already, here in the Twin Cities, special divisions have been added to the *Star of the North DanceSport Competition* (held in March 1999 at the US Bank's Great Hall) and the upcoming *World Dance* competition, with finals to be held at the Target Center on July 10.

If you're interested in competing, take note of the *World Dance* event. The swing contests are sponsored by KLBB radio, and all proceeds are going to Fraser Community Services, a non-profit organization in Richfield that helps children with handicaps and disabilities. This contest series is a great "first time out" for those of you who want to try competing. First of all, there are a total of ten opportunities to qualify (see corner box), and secondly, they're FREE! It's quite common to charge contestants to compete. The *Star of the North* cost \$20 per person (\$40 per couple) to participate in up to three dance categories, and the *Champs* cost \$50 to compete in most categories (Jack'n'Jill was \$10!).

The cost to enter the contests helps keep numbers under control, so those entering are the ones who really want to compete, and there's not a lot of social dance time used up on judging people who really aren't that interested in competing. It also helps to offset additional costs to the producers of these events, who typically have to fork out bucks to fund the dance competition itself.

This does not mean, however, that Swing dancers are ready to leave their own backyard in attempts to change the ballroom

community. This won't happen. They do what's right for them. And it works for them. Now, *finally*, we (Swing dancers) are doing what's right for us. Watch this one take off!

Let me expand on the Champs a little bit. Last year's divisions included Classic (choreographed lindy routines – no aerials), American Showcase (choreographed lindy routines – and up to 40% aerials/flash moves), Strictly Lindy (freestyle social dancing – no choreographies or costumes), Pro/Am (only the amateur is judged), plus a few others like Juniors, Masters (read Seniors), Jack'n'Jill, Team, and more.

Locally, Miss Kitty has produced a handful of fun, low-key contests at Lee's and a few other venues are joining in, whether it be costume contests like at the hangar dances or more legitimate dance contests like the *Blast From the Past* that blew through town not too long ago.

What does the future hold? From the looks of things, we have on our hands a growing community of swing dancers with a healthy competitive spirit and an increasing number of opportunities to stretch their legs (so to speak) on the competitive dance floor. □



World Dance Competition

Qualifying Rounds

June 1	Fine Line Music Café
June 2	U-Swing
June 7	Lee's Liquor Lounge
June 15	Fine Line Music Café
June 17	Wabasha Street Caves
June 21	Lee's Liquor Lounge
June 22	Fine Line Music Cafe

FINAL:

July 10	Target Center, Minneapolis
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Royal Series of Swing

Qualifying Rounds

Sept 4	Mill City Fest, Minneapolis
Sept 5	MN State Fair, St. Paul
Sept 24	DeGidio's, St. Paul
Oct 16	DeGidio's, St. Paul
Nov 3	DeGidio's, St. Paul
Dec 3	DeGidio's, St. Paul
Jan 8	DeGidio's, St. Paul

FINAL: Cat's Corner Competition

Jan 29	St. Paul Armory, St. Paul
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Swing Midwest Spring Fever

by Jeff Foster

On May 7, Minnesota was fortunate enough to host *Lavay Smith and her Red Hot Skillet Lickers* at the Medina Ballroom. Lavay and her band are from San Francisco and are widely considered to be one of the top jump blues bands around. Opening for her were the *Senders* (also considered one of the best jump blues bands around). As part of the tour, there was a dance contest put on by Hepcat Swing Chicago. The contest had 2 rounds. The preliminary rounds were held in Chicago, St. Louis, and Minneapolis on Wednesday, Thursday, and Friday of that week. The finals were in Chicago on May 8.

In Minneapolis, the contest drew 15 participants with a wide range of styles. Dancers competed in groups of 5 and each group danced to the same song from Lavay's CD *One Hour Mama*, "Oo Poppa Do". When the scores were finally added up, Mike Faltesek and Amy Johnson had won, and there were six

couples from Minneapolis heading to Chicago for the final round.

The Minneapolis contingent in Chicago had probably the most hectic schedule of any group there, since they were all at the Lavay show at the Medina until midnight the night before. However, there were still 12 people who got up the next morning and drove to Chicago for the finals that night.

The show in Chicago on Saturday night was held in the Aragon ballroom. This is an old dance palace on the north side of Chicago (just a few blocks from Wrigley Field). It is very ornate with a nice large dance floor, a very large balcony area that overlooks and surrounds the dance floor, and a ceiling with little lights the turn on and off to simulate twinkling stars. As one contestant put it, "This is where I always dreamed of dancing when I started swing." The ballroom is rarely used for swing events anymore. However, during the swing era, most of

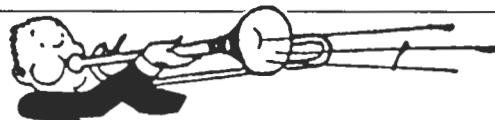
the touring big bands played there.

The contest in Chicago had 13 couples participating from Minneapolis, St. Louis and Chicago. It was run in the same way as the one in Minneapolis. Riley Wimes and his partner Margot McGraw, of Chicago, won the grand prize of \$1000. Second place went to Allen and Diana Hall of Minneapolis. Mike and Amy were the only other couple from Minneapolis to place (5th).

After the show, and before driving home, we retired to the Green Mill bar around the corner for a drink with the Hepcat Chicago crowd. They were all quite impressed with the overall quality of the dancers out of Minneapolis in the contest. Those that made the trip to the Medina the night before also commented that they felt the level of skill on the social dance floor displayed by the Minneapolis swing scene was quite good, and compared favorably to other places they had been in the Midwest. □



Royal Series of Swing



Most of the local swing dance competitions to date have been light-hearted and playful, or sponsored by the ballroom community, or both. Now *St. Paul Swings* is introducing a competition that takes itself seriously – produced by swing dancers, for swing dancers! Closely following the criteria for the American Lindy Hop Championships (which closely follows the criteria adopted by the Savoy Ballroom the first time around!), the *Royal Series of Swing* competition is the most formalized contest to hit our area. And, as the largest swing dance contest in the region, it's seeking the best dancers the region has to offer, competing for an unprecedented \$4,000 in cash prizes.

Contests at the Minnesota State Fair ("Meet Me At the Swingway") on September 1 and the Mill City Fest ("Club Swing") on September 4 or 5 will kick-off the event, followed by five more qualifying contests held between September 1999 and January 2000 at DeGidio's on West 7th St. in St. Paul. Popular local swing bands (they're talking to the *Senders*, *Jaztronuats*, *Hot Heads*, *Vibrochamps*, and others) will

play at each of the qualifying rounds, several of which are all ages events.

The top three participants from each qualifying round will go on to compete in the *Cat's Corner Competition*, the final round to be held during the Winter Carnival at the St. Paul Armory on January 29, 2000. While some of the details are still sketchy, they have confirmed Frankie Manning as a special guest at the competition, and are working on including some workshops with Frankie during that day.

In addition to achieving "win, place or show" and the right to go on to the *Cat's Corner Competition*, competitors are vying for prize packages at the elimination rounds. *St. Paul Swings* is working on things like airline tickets, restaurant and lodging certificates – on the whole, really good stuff worth a lot more than the cost to compete! The *Cat's Corner Competition* boasts a \$4,000 prize cache, to be divided as follows: \$2,000 for first place, \$1,000 for second place, nominal cash prizes for 3rd through 7th places. In addition to the package prizes

awarded to winning contestants, numerous gifts and certificates from Twin Cities businesses will be given away to audience members at each of the contests.

Who is *St. Paul Swings*? St. Paul residents and swing dancers Anne and Tony Hagen founded this organization to increase awareness and participation in the local swing scene through progressive dance contests. They are working in association with St. Paul's *West End Business and Professional Association*, which promotes West 7th St. area revitalization for businesses and residents, and includes two scholarship funds. To help raise public awareness of the *Royal Series of Swing* competitions and the growing swing dance community, *St. Paul Swings* will participate in the Multiple Sclerosis S.U.N. 75 on August 7 & 8, a 75-mile rollerblade tour from Hinkley to Duluth. Anyone wishing to donate to MS on behalf of St. Paul Swings can contact Annie or Tony at spswings@aol.com. And keep watching the TC Swing website (www.tcswing.com) for further updates and full contest details. □

Swingin' With Colin James: Part II

by Cindy Geiger

Last issue we published the first part of an interview with Colin James, a Canadian musician who's quite popular in his native country. In addition to a whole lot of blues, he's produced a terrific swing CD, and is continuing to develop his work in this genre. The good news? He started this work several years ago – driven by his love for the music, NOT an appetite for a healthy market opportunity! Here's the rest of our conversation.

SQ Why do you think swing has become so popular again all the sudden?

C I wish there was an easy answer. I think people do something till they pound it to death, whether it's '70s resurgence of wide-leg pants, or whether it's Celtic foot dancing, or whether it's the need to find something. The alternative in the early '90s, which pounded and pounded is a very aggressive approach to music that I think was great and was fresh for awhile. Then

“...I think people are probably looking for music to be fun again. You don't have to buy into anything. It's music for music's sake and it's nice to hear...”

of course, as usual, a billion bands come out doing the same thing and people get lost and can't figure out what they're listening to anymore. I think people are probably looking for music to be fun again. You don't have to buy into anything. It's music for music's sake and it's nice to hear. And it's a break from reality I suppose.

SQ Is there any one musician, historically, who you consider your greatest inspiration for swing?

C For swing, I think that's a hard question, because all of them had something particular that they brought. Louis Jordan brought the fact that he not only popularized it to a lot of people, he put out great material. I don't listen to much to Louis Jordan anymore because I just heard so much. I don't need to hear “Ain't Nobody Here But Us Chickens”

anymore. I like it, but... Wynonie Harris was a guy who sang it great. Roy Brown did a lot of wonderful recordings. I think Roy Brown is kind of... Jackie Wilson acknowledged Roy Brown as being an

“...There's so much great talent in the genre. I think Louis Prima was probably one of its best pop writers of the genre. Cab Calloway was huge...”

influence on him as a voice. Some of them brought their vocals to the table. Rosco Gordan brought his whole demeanor. Johnny Cetera Watson brought his whole demeanor. He was a guitar player/singer. And it's not just in swing. Cause a lot of these guys, when they had young careers, were playing swing, but it really was just early rock and roll. But it was also swing. Otis Rush, for those reasons. I think that Otis Rush was always a brilliant singer. There's so much great talent in the genre. I think Louis Prima was probably one of its best pop writers of the genre. Cab Calloway was, you know, huge. Ray Charles, his early stuff, his horn arrangements were brilliant. You know so there's just so much great stuff out there.



SQ So it sounds like there was no one influence, but a number of them really impacted you.

C Yeah. As far as people who influenced me totally, Stevie Ray Vaughn's been a huge influence 'cause I was a big fan. I still am. But swing, everyone had one particular thing they did great. I think probably Rosco Gordan, if I had to nail it down to somebody.

SQ Where's your home base now; Vancouver? **C** Yep.

SQ How much time do you spend touring?

C We took it out on the road this past summer and played a lot of shows and



really had a good time. (I've put out more contemporary blues albums and stuff like that too. I always forget how fun it is to play the music when I do these records.) I had a ball playing all summer and I got to pull out B.B. King stuff and play with a nice pad of horns behind me. It's just a really nice feeling. When you do a slow blues that would normally be good, but just another slow blues, you bring the horns in and all of a sudden, you can harken yourself back to the time and close your eyes and be there for awhile. I really enjoy that, cause I'm a fan of the music and I pick players who can play it really well. When you're standing on the sidelines you can be into their playing as well. The guy who played on the record, Piccolo, who plays all the lead one solos is my favorite soloist. I just love the way he plays.

This month's been okay cause we've really crises-crossed the country up there quite a lot and now we're just kind gearing up for the release down there, so

“...I feel like I'm being true to the music 'cause I really do love the music. And I pick players who can play it...”

the work leads gonna come up again. I think it's fortunate. I have a new baby boy, so I've had some time to be with my kid a little bit, you know. But I'm often out and back quite a lot, and I'm looking forward to doing more. I've toured for years and I've always enjoyed it. For me now, I really wanna get down there and play some places that I haven't been to. So that's what I'd love to do.

SQ Can you give me some examples of some of the cities where the Little Big Band played?

C The Little Big Band, in America, didn't play a whole... Back in '93 there wasn't the demand. I had a record out within about two days of Setzer's record back in '93. I think people kinda went, “Wow, what are we going to do with that?” We went down and played San

continued on next page

"With our Aladdin Hopalong Cassidy Vacuum Bottle and Lunch Kit, we can hold out for days!"

Aladdin
VACUUM BOTTLES
and LUNCH KITS

Colin James continued from previous page
 Francisco, we played Denver and we played on the Conan O'Brien show. But we didn't play a lot more than that. I wish we could have played more, but back then there was no swing movement. There was really nothing going on. Although people would grab the record and go, "Hey, that's kind of a funky idea." People got it, theoretically and stylistically, but it had not become a commercial thing.

SQ But now you're up for more touring?
C I really hope we can do that. It's always a problem with the big band because you got a lot of overhead - it's

"...That's something I've always strived to do live, is get that moment where you do the best song that you can and raise the energy of the room..."

expensive to tour. But if we could introduce ourselves down there and get this record moving...I'm pretty proud of it - I think it's a good record. I just really hope people like it so we can get down there and play.

SQ How much of your own music do you write?
C It depends on the record. In the past, like when I'm working on a more contemporary thing, I'll try to write as

much as I can. Although even on my records that I've done more contemporary material, I've often done some old blues as well. When I'm doing this stuff it never really occurred to me to write it.

"...And I guess that's what you can take away from it. You know, people approach the music in the most honest type of way and have a ball..."

When I first did these records it really was supposed to be just a little sideline project. I find it hard to get in the head space. I love the music, but it doesn't mean I'm going to go buy myself a '56 Chevy. I'm not going to live in it so hard.

So if I do another record like this, which I think I'm going to, I'm probably going to write more, because the ones I did write on this record I enjoyed. Generally I've had specific songs in mind that I really like before I've spent time writing original material. I'm usually writing more contemporary. Not contemporary pop, but blues rock, what I was known for from the start of my career.

The thing I like about these records is that I can put them out. I feel like I'm being true to the music 'cause I really do love the music. And I pick players who can play it. And I can look back five years from now and hear the record come



on and really like that. You know, when you're doing your own stuff it's always a little more volatile as far as where radio and stuff is at the time, but I love that, too, and I get a real rush from writing a song that works, or a hit song with a great chorus. So that's something I'll always work on.

SQ What do you want to be great at?
C I want to be a great performer. That's something I've always strived to do live, is get that moment where you do the best song that you can and raise the energy of the room. That's great. I want to be better at writing songs. That's why I try to write whenever I can, whether I write country or rock or a swing song. It doesn't really matter to me. That's one thing I really will always strive to be better at. It's not something that came the most naturally to me.

SQ Is there a quality or a characteristic about either you personally or you band that people say, "Oh, that's Colin James. That's the Little Big Band." Something that really makes you distinctive?
C I think it's the energy in the music. I think people who know what I do, it's always been that guitar oriented live show. A lot of times on the swing stuff, it's not a real venue for eight passes of guitar solos. It's not called for. These are three and a half minute pop songs. I don't see the need to beat it over the head with a guitar solo.

I just don't think it's the right forum. I think you come in, say what you're going to say, and split. I leave that other stuff for more of the contemporary blues and wind-outs. They've all got their place. But it's still live, it's an energetic show. And I guess that's what you can take away from it. You know, people approach the music in the most honest type of way and have a ball.

SQ You said that you're really excited about introducing this new disc to the States, getting more out there. Going forward from here, what do you want for your future and the future of the Little Big Band?

C Well, for me I just want to get to more places in the States. That is partly the goal. We've got a release in Japan this time. And in New Zealand. Get to some places I've never been before. Hopefully we can get over and play Montreal or something like that. I would love that if we could do that. But careerwise, just get better. I've put out seven records now up here. That's what I'm looking forward to. Getting some new place.

SQ Is there anything else you'd like to tell us about?
C No. I think that pretty much covers it. I hope that we'll just get through there and play real quick, 'cause I've always wanted to play Minneapolis and some places down there that I've never had a chance to yet.

You can find Colin on the web at www.colinjames.com.

VARICOSE VEINS
 Dr. Scholl's Corrective Hosiery is the ideal method of supporting weakened walls of veins. Seamless, fully-fashioned, invisible. All Chemists and Dr. Scholl's Depots. Price from 15/- pair

DANCING 101

East Coast Swing & Lindy Hop

Swing Dance Ongoing Classes

Cindy Geiger &
Terry Gardner, instructors 612/722-9976

TUESDAYS Woodbury Elementary, \$7
Class Times 6:30 - 9:30 pm
1251 School Drive, Woodbury 651/458-6600

WEDNESDAYS Eisenhower School, \$7
Class Times 6:30-9:30 pm
1001 Hwy 7, Hopkins 612/939-8203

THURSDAYS Tapestry Folkdance Cntr, \$7/\$6
Class Times 7:00 - 10:00 pm
310 East 38th St, Mpls 612/825-3668

It's hip! It's hep! It's happening! Start with East Coast & Lindy Hop basics the first week of each month. The rest of the month, East Coast and Lindy Hop sequences are tiered in 45-minute sessions so you can choose your own pace. "Come when you can" classes are taught on a drop-in basis, with a single nightly cover charge. Students: \$5 (up to age 24).

FIRST WEEK OF EACH MONTH

- Session 1 East Coast partnering basics
- Session 2 East Coast foundation moves
- Session 3 Charleston footwork & kicks
- Session 4 Lindy Hop basic steps & figures

ALL OTHER WEEKS IN THE MONTH

- Session 1 East Coast: Easy sequences
- Session 2 East Coast: Complex sequences
- Session 3 Lindy Hop: Easy sequences
- Session 4 Lindy Hop: Complex sequences

Open Swing Dance - Thru June

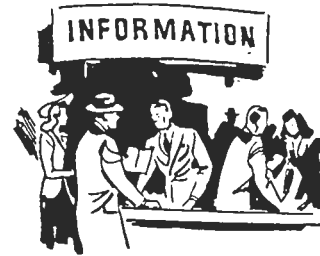
THURSDAYS 7:30 - 9:30 pm, \$3/\$2
Tapestry, 310 E 38th St, Mpls 612/825-3668

Open to all, you can come anytime to practice your moves. (Free if you paid at Cindy's class next door!) All swing styles welcome.

Mario's

SWING DANCE SUNDAYS

Cindy Geiger & Terry Gardner, instructors
SUNDAYS ongoing, \$2, 9 pm - 1 am
Mario's, 2300 Univ Av NE, Mpls 781-3860
Swing lessons for hipsters & hepcats! East Coast at 9 pm, Lindy Hop at 11 pm, all mixed up with swing tunes, spun by DJ Dave Wolfe.



Swing Dance Basics

Foundation-Building Classes

Cindy Geiger, instructor 612/722-9976

MONDAYS 6 weeks, starts in Oct, \$25
Southwest Community School
3414 W 47th St, Mpls 612/627-2463

Note: These classes will not be held this summer, but will be continued in the fall.

East Coast Swing 6:30 - 8 pm

Jitterbug, Swing, Lindy... By any name, this playful partner dance is fun with many kinds of music, and you can use your new moves after only one class! Learn the basics, then add fun moves like the cuddle, pretzel and starburst.

Lindy Hop 8 - 9:30 pm

Build a strong foundation! Lindy Hop basics are harder, but well worth learning to boost your dancing skills. Focus on *building a solid lead & follow understanding* of Lindy Hop's steps, styling and variations.

Lindy Hop

Esther Granbois, instructor 612/728-3792

MONDAYS Calvary Baptist Church
Call for dates and times
26th & Blaisdell, Minneapolis 612/728-3792

Beginning/intermediate level class emphasizes leading & following, technique & styling. Esther has studied under Lindy Hop master Frankie Manning as well as internationally known choreographer/dance historian Lance Benishek, and has taught Lindy Hop for 9 years.

Beginning Swing

Rebecca Trost, instructor

TUESDAYS ongoing 8 pm, Four Seasons
1637 Hennepin Ave., Mpls 612/342-0902

Intermediate Swing

Rebecca Trost, instructor

WEDNESDAYS ongoing 8 pm, Four Seasons
1637 Hennepin Ave., Mpls 612/342-0902

Beginning East Coast Swing

Michelle Shaw, instructor 612/543-0271

TUESDAYS 10 wks, \$8/class
Zenon Dance Company & School
528 Hennepin, #400, Mpls 612/338-1101

You know the basics and you're ready to play. Let's have some fun as we learn sequences and add some rhythm variations to your swing.

East Coast Swing Dance

Norm & Carol Fritch 651/429-4785
Various days, times & locations, call for info.

Lindy Hop Fundamentals

Jean Ruona &
Roland Trenary, instructors 612/729-0414

SUNDAYS 6 weeks, starts June 13, \$40
6:30-7:45 pm; practice time 7:45-8:15pm
The Playwright's Center
2301 Franklin Ave E, Mpls

Solid grounding in Lindy Hop basics, to get started or strengthen basics or styling. Stress is on the basic steps and having fun dancing! Often recommended to be taken twice. Class size is limited, pre-register by mail to ensure a spot. No partner necessary. *Air-Conditioned!*

Lindy Hop Intermediate

Roland Trenary &
Amy Kirkpatrick, instructors 612/729-0414

SUNDAYS 6 weeks, starts June 13, \$40
8:15-9:30 pm; practice 7:45-8:15 pm
The Playwright's Center
2301 Franklin Ave E, Mpls

Ready for more work on styling, rhythm, and expanding the fundamentals? Class is designed to be taken repeatedly during a whole year without repeating material. Class size is limited, pre-register by mail to ensure a spot. No partner necessary. *Air-conditioned!*

Beginning East Coast Swing Beginning Lindy Hop

Debby Filler &
Rod Barsness, instructors 651/642-9636

MONDAYS 6 weeks, starts June 21, \$36
Central High School (Community Ed)
275 Lexington Ave, St Paul 651/293-8708

Start with the basic 6- & 8-count steps and add the FUN! Easy lead & follow taught to great swing music. No partner required.

6:30 - 7:45 pm Beginning East Coast
8:00 - 9:15 pm Beginning Lindy Hop

East Coast Swing II Lindy Hop II

Debby Filler &
Rod Barsness, instructors 651/642-9636

WEDNESDAYS 6 weeks, starts June 23, \$36
Central High School (Community Ed)
275 Lexington Ave, St Paul 651/293-8708

Start swingin' today! Tiered classes allow students to work at their own level. Fun lead & follow swing moves. No partner required.

6:30 - 7:45 pm East Coast 2
8:00 - 9:15 pm Lindy Hop 2

fine

Miss Kitty's Dance ClassKaty Olson & Raven Hockersmith, instructors**WEDNESDAYS** ongoing, FREE, 8 - 9 pm
Lee's Liquor Lounge
101 Glenwood Ave, Mpls 612/781-3860
Informal Swing Dance lesson, then country
swing band Trailer Trash plays all night long!**Intermediate Swing**Katy Olson, instructor**TUESDAYS** Center for Performing Arts
Call for full details.
3754 Pleasant Ave, Mpls Jan: 612/821-9202
Intermediate Swing builds on the
fundamentals taught in the introductory
course. A selection of challenging moves will
be taught with special emphasis on leading
and following. Rhythm variations for
footwork will be taught along with tips for
improvising your own sets of moves.
Improvising the musicality of your dancing is
also a major component of this class.**Introduction to Lindy Hop**Katy Olson, instructor**TUESDAYS** Center for Performing Arts
Call for full details.
3754 Pleasant Ave, Mpls Jan: 612/821-9202
This class is an introduction to the original
1930's version of 8-count Lindy Hop taught
in the traditional social style. Leading and
following will be emphasized; no routines
taught. Knowledge of 6-count swing helpful
but not necessary.**Beginning Swing**Milind Bhat, instructor 651/635-9378Call for full details.
St Marks, 1983 Dayton Av, St Paul 651/635-9378
Single, Triple, Open and Closed Swing.**1st SATURDAY
SWING DANCES***Note: 1st Saturday workshops will not be held
during the summer months. Look forward to
great Saturday afternoon sessions this fall!***JUNE 5****Love To Swing**

7pm Lesson • 8-11:30 Live Band

JULY 3**The Bellcats**

7pm Lesson • 8-11:30 Live Band

AUGUST 7**The Vibrochamps**

7pm Lesson • 8-11:30 Live Band

Tapestry Folkdance Center310 E 38th St • Minneapolis • 612.825.3668
Workshops • 1 - 5pm • \$20/\$18/\$12
Dance • 7 - 11:30pm • \$7/\$6/\$4**West Coast Swing****West Coast Swing / Beginning**Eric Remsen, instructor 612/724-3156**WEDNESDAYS** DanceSport, 7 - 8 pm, \$48
Knollwood Mall, St Louis Park 612/938-0048
An introductory course for those who have no
prior experience in West Coast, or who wish to
work on technique at the most basic level.**West Coast / Intermediate**Eric Remsen, instructor 612/724-3156**WEDNESDAYS** DanceSport, 8 - 9 pm, \$48
Knollwood Mall, St Louis Park 612/938-0048
For those with West Coast experience who wish
to polish their technique and add patterns &
variations to their repertoire.**West Coast / Advanced**Eric Remsen, instructor 724-3156**WEDNESDAYS** DanceSport, 9 - 10 pm, \$48
Knollwood Mall, St Louis Park 612/938-0048
A progressive course for those who wish to
polish their technique and add patterns &
variations at a higher level of proficiency.**Music Interpretation
& Syncopations**Eric Remsen, instructor 612/724-3156**SUNDAYS - Monthly** DanceSport
Knollwood Mall, St Louis Park 612/938-0048
Learn more about music, and how you can fit
your dance styling to the music. Call for dates.**MORE****Special Workshops!****Twin Cities Rebels
3rd Anniversary!
featuring****Mary Ann Nunez**Saturday, June 26 42nd Street Ballroom

Sunday, June 27 Medina Ballroom

FFI: Rebels Hotline 612/941-0906

Workshops: Footwork, Breaks, Hot Moves
and more, then party with a Hustle showcase
and "Jacks"-&-Jill contest with Mary Ann.**West Coast Swing
Dance Workshops**

DanceSport Eric Remsen, 612/724-3156

Knollwood Mall, St Louis Park 612/938-0048

Specialized workshops in West Coast Swing
and other popular dance styles, taught by
leading national instructors! Workshops are
held from 10:30am-4pm. Privates available.

Workshops: Saturday, July 31

Private Instruction: July 29 - August 1

**Robert Cordoba &
Deborah Szekely***Note: Call the Rebels hotline for start dates
of classes.***Basic I - Fundamentals**Rebels Swing Dance Club 612/941-0906**WEDNESDAYS**, 7-9pm
SUNDAYS, 4:30-6:30pm
Everett McClay VFW, \$50/\$36 members
3127 E 78th St, Bloomington 612/941-0906
The fastest way to improve your look on the
dance floor. Strong emphasis on technique.**Basic II - Fundamentals**Rebels Swing Dance Club 612/941-0906**WEDNESDAYS**, 7-9pm
SUNDAYS, 4:30-6:30pm
Everett McClay VFW, \$50/\$36 members
3127 E 78th St, Bloomington 612/941-0906
Embellishes Basic I with additional patterns.
Strong emphasis on technique. Prereq: Basic I.**Ladies Syncopations • In Sync**Judy Schaber, Jean Brandstrom, andSally Huberty, instructors 612/944-0872**SUNDAY**, 4:30-5:30pm
WEDNESDAYS, 7-8 pm
Everett McClay VFW, \$10
3127 E 78th St, Bloomington 612/941-0906
Syncopations, technique and styling for ladies
with a strong foundation in West Coast Basics.
Gentlemen welcome at no charge to assist.**MENZINC • Mens Syncopations**Loel Brandstrom& Jason Barnes, instructors 651/793-8285**SUNDAY**, 5:45-6:45 pm
WEDNESDAYS,
8:15-9:15 pm, Everett McClay VFW, \$10
3127 E 78th St, Bloomington 612/941-0906
Syncopations, technique and styling for gentle-
men with a strong foundation in West Coast
Basics. Ladies welcome at no charge to assist.**Rebels Specialty Classes**Everett McClay VFW, \$15/\$10 members3127 E 78th St, Bloomington 612/941-0906Make your social dance experience more fun!
Sundays: 4:30-6:30 pm; **Wednesdays**: 7-9pm
Wed, Jun 2 Int/Adv Latin
Wed, Jun 9 Int/Adv Hustle**West Coast Swing**Loren Greenberg &Dorothy Hoffman, instructors 651/731-9768**TUESDAYS** Hazel Park Community Center
Ongoing, 7 pm basics, 8:30 pm int/adv, \$4
862 White Bear Ave, St Paul 651/774-5516
Popular West Coast Swing Club classes. Drop
in anytime -- the fee covers both sessions!**GOING
STRONG**

Other Cool Classes

Combos Class

Steve Lee, instructor 612/729-5306

MONDAYS Ongoing, \$5, Intermediate
8:30 – 9:30 pm lesson; 9:30 – 10 pm practice
Lake Harriet Dance Center
6438 Lyndale Ave S, Richfield 612/729-5306

An on-going class for those that have passed the Beginning Battery Class with a score of 98%-100%, or have had some experience in "lead and follow" in social dance. The student taking the Combo's Class is responsible for terminology, technique and steps covered in the Beginners Basics Battery.

This class will take the variable units covered in the Beginners Battery and do them in different combinations and permutations for that one session only. By practicing the combinations with the techniques that help make them easier to execute we hope to exercise our "motor memory" in the different units of the tango. By using the units in new combinations from week to week we hope to avoid falling into learned routines.

We also exercise the social aspect of the tango by dancing with different partners. By rotating partners we have learned that our lead and follow skills improve faster than when we dance with just one partner. By dancing with different partners we experience and learn how to socialize so when the time comes to make a "newbie" feel welcomed in our circle we'll be up to the task.

Call for info, privates or activities: 729-5306 or tango-1@juno.com.

Ballroom Dance/Various

Sponsored by U of M Ballroom Dance Club
St Paul Student Center
U of M Campus, St Paul 651/649-4505
Ballroom basics in 10 weeks! Call for info.

Argentine Tango

Rebecca Trost, instructor
MONDAYS ongoing, 7 pm (basics 1st Mon)
Quest, 5th St @ 2nd Av N, Mpls 612/342-0902

Tango Practica

Rebecca Trost, instructor
TUESDAYS 2nd & 4th Tues, Four Seasons
1637 Hennepin Ave., Mpls 612/342-0902

Salsa I & II

Rebecca Trost, instructor
THURSDAYS ongoing, Four Seasons
1637 Hennepin Ave., Mpls 612/342-0902
7:00 pm Salsa Level 1
8:00 pm Salsa Level 2

Ballroom Dance Party

Rebecca Trost, instructor
FRIDAYS ongoing, 8 pm, Four Seasons
1637 Hennepin Ave., Mpls 612/342-0902
Fox trot, waltz & swing.

Ballroom Dance Parties

Esther Granbois, instructor 612/728-3792
SUNDAYS Calvary Baptist Church, \$5
Ongoing (except holidays), 3-6 pm
26th & Blaisdell, Minneapolis 612/728-3792
Swing lesson followed by time for practice.
No partner necessary.

Salsa & Merengue

Esther Granbois, instructor 612/728-3792
MONDAYS Calvary Baptist Church
Call for full info
26th & Blaisdell, Minneapolis 612/728-3792
These popular dances are sometimes referred to as the "Latin Jitterbug." Beginning and intermediate levels.

Beginning Ballroom

Milind Bhat, instructor 651/635-9378
SUNDAYS Saint Mark's School
Call for full info
1983 Dayton Ave, St. Paul 651/635-9378
Swing, Waltz, and Foxtrot.

Beginning Salsa & Latin

Milind Bhat, instructor 651/635-9378
TUESDAYS Saint Mark's School
Call for full info
1983 Dayton Ave, St. Paul 651/635-9378
May include Salsa, Merengue, Mambo, Tango, ChaCha, Rumba and Cumbia.

Beginning Salsa

Milind Bhat, instructor 651/635-9378
SUNDAYS Saint Mark's School
Call for full info
1983 Dayton Ave, St. Paul 651/635-9378
May include Salsa, Merengue, Mambo, Tango, ChaCha, Rumba and Cumbia.

Beginning Latin

Milind Bhat, instructor 651/635-9378
SUNDAYS Saint Mark's School
Call for full info
1983 Dayton Ave, St. Paul 651/635-9378
Tango, Cha Cha, and Rhumba.



Paulette continued from page 1

I would break out in hives. I had everything anybody could think of. Then once I turned 16 or 17, all the sudden I was healthy. I could do whatever I wanted. I was doing whatever I wanted and my mother didn't know it. If she saw me doing it she probably would have had a fit. But she was really over-protective.

C: So you turned the corner at that age.

P: Yes. That's when I started to dance again. And I've done ballet, I had jazz and gymnastics, and I was on a soccer team, a volleyball team. I don't play any of that stuff anymore of course. I was on a basketball team for a short period of time but they were perspiring too much and I didn't really believe in that. I was running up and down the gym going, "Oh, this is tiring. I can't do this." The volleyball team I liked 'cause that was fun. After that, I'd gone to ballet classes. Mostly ballet, and jazz classes and gymnastics. Once I got out of college, I was thinking that I would be an actress.

C: What did you major in?

P: I was an art major. I told my mother that I wanted to be a dance major, and it was not computing well with her. So the deal was that she would pay for me to go to college if I became an art major because she thought I had talent and she had a masters in fine arts. Painting and such. I said, "Okay, that was fine."

I actually did a five-year fine arts program and I took all the dance classes and theater classes I possibly could and I finished the five-year program in three years. I had gone to a boarding school for high school and my work ethic had been that you get up in the morning, you have breakfast, and then your job is school. And then at five o'clock you stop, you have dinner, and then you do your homework. And that was the same philosophy I took to college. There would be semesters where I had 21 credit hours, so I finished in three years.

When I got out, my sister (an opera singer) was auditioning for a production of "Showboat," and I said it would be nice if we did something together. We actually didn't really know each other because I had either been in the hospital or I'd been at boarding school, and my mother had been helping her cultivate her career, travelling with her everywhere so she

continued on page 15

SQ presents

DANCE-O-MATIC!!!



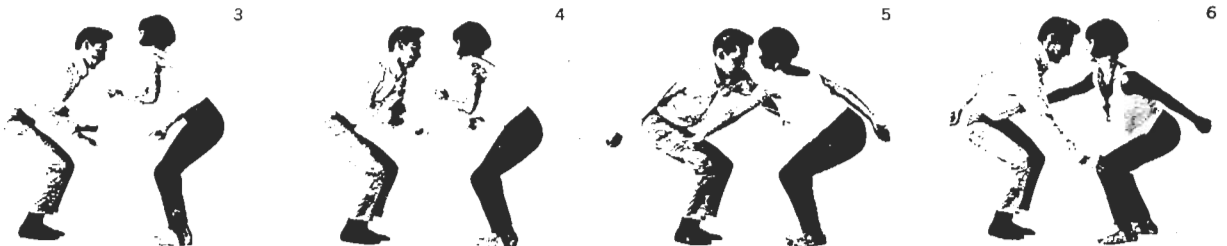
Climb the Vines, And Live Like the Natives...
It's the Newest Dance Around - And Everybody's Doing It!

The Monkey

With the Non-Stop Beat of **BOBBY JAY AND THE HAWKS**

SIDE ONE

- Monkey Time
- Monkey Talk
- Kick That Little Foot,
Sally Ann
- Monkey See Monkey Do
- Monkey-Tella
- Monkey Beach



SIDE TWO

- Monkey All The Time
- Loco-motion
- Peter Gunn
- What'd I Say
- Comin' Home
- Night Train

Like the Hully-Gully, like the Twist, like the Watusi, a new one's come along and moved the rest aside. The new one is THE MONKEY. Inside this jacket is a wild round thing that goes and goes and goes. It's by **BOBBY JAY AND THE HAWKS**, and it is music that never stops rumbling. Now then, for those of you who haven't yet Monkey'd, the picture story below will fill you in. For those of you who have already gone ape over this new bit of Terpsichorean Delight, the music is plenty tough enough.

THE BASIC MONKEY

Basically, to Monkey, you should start like the two normally intelligent young people in Picture 1 are starting: with your knees slightly bent, your feet together, and your arms reaching up in front of you, as if clasp- ing a jungle vine, Tarzan-style. Or Jane-style. Cheeta-style comes later.

THE MONKEY STEP

The Monkey begins with you facing your partner; you never touch your partner, you simply indicate to others in this way whom you're with. Assume the Basic Monkey Position. The Monkey Step is done most with the knees, pumping them, while your arms rotate hand-over-hand in front of you as if you were climbing your jungle vine. However, contrary to what you might think, you should climb downward instead of upward, bending your knees until you reach a desired crouch position, as in Picture 3. The Monkey is then done in this crouched position (that's very important, because you won't look like a monkey unless you are crouched, will you). Maintain the basic arm and knee actions (Picture 4).

THE MONKEY WALK

As some of you may remember, monkeys also walk, and this is a step that will spread that idea. Keeping in your crouched position and main- taining the basic arm and knee action all the time, the Monkey Walk is

done by you and your partner simultaneously extending your arms out to the sides, semaphore fashion, as in Picture 5. The motion of the knees and the changing arm position (Picture 6) lends you a bouncy, monkey walk look, which many find attractive.

THE MONKEY SCRATCH

Jungles are not the most sanitary of places, and neither are dance floors, so this next variation will be handy. Picture 7 illustrates the basic arm position: for the Monkey Scratch: your knees are still bent and you have pushed your "mid-section" into "hind-section" position. Your arms extend out to the side, with elbows bent and hands curled under. The Scratch is then executed (Picture 8) by continuing the Monkey motion while fac- ing your partner. It is considered non-sporting for one partner to scratch and the other to laugh.

CARAVAN POSITION

Jungle trails are narrow, and one monkey must follow another. This Caravan Position is achieved by the male turning his back to his partner (Picture 9), and assuming leadership by continuing the Monkey motion or the Scratch, while he and his partner together crouch into a lower position. At the same time, you extend one arm out while the other con- tinues the underarm hygiene (Picture 10). Change arms from side to side.

THE MONKEY CLIMB

At some point in your life, you may wish to bring the Monkey to an abrupt end. Here is how: from a crouched Monkey position, using the Monkey climbing motion with your arms, climb upwards, yes, back up that tree, friends. You slowly straighten up, with your arm motion con- tinuing over your head. If you go high enough, you will end up with hands over head and your body leaning slightly back. You are then back to approximately normal.

- STAN CORNYN

Many thanks to Lance Benishek for this contribution from his collection.



DANCE

ORGANIZATIONS

TC Swing & Cindy's Swingers

by Cindy Geiger

on the phone Hotline: 612/722-9976
on the net www.tcswing.com
on your coffee table Strutters Quarterly



Cindy & Terry are YOUR connection to swing dance in the Twin Cities! Since 1979, Cindy has taught hundreds of students (many of whom now also teach and perform!). Terry created the up-to-the-swingin'-minute webpage, *TC Swing*. Together, we offer all levels of instruction in East Coast, Lindy Hop and Aerials, publish this newsletter, and perform in Cindy's swing team, *Rhythm & Swing*.

On April 9-11 we were delighted to host Frankie Manning, Chazz Young, Mickey Davidson and Debbie Williams for a wildly successful weekend of Lindy Hop. Not only that, but we gave Frankie his FIRST 85th birthday cake – scooping the coasts on their celebrations! Look forward to more great workshops. This fall we're working on bringing in Kenneth & Helena of Sweden. We'll keep you posted!

Regular classes feature four sessions each night: Easy East Coast, Ambitious East Coast, Easy Lindy Hop and Ambitious Lindy Hop. Pace yourself -- you pay just once at the door, and stay as long as you want! Classes are held Tuesdays at Woodbury Elementary, Wednesdays at Eisenhower School (Hopkins) and Thursdays at Tapestry (Mpls). And don't miss Swing Dance Sundays at Mario's, with a lesson at 9 pm and tunes until 1am!

Most weekends, you'll find us scattered around the midwest teaching workshops, at any number of corporate gigs and private parties, or sometimes right in the middle of it all – maybe judging a swing dance contest! Just call to schedule a workshop in your town!

Finally, and most important of all, we're getting married on July 24!!! And *everyone* is invited to our wedding dance, at the Medina, with *two* swing bands: the *Hot Heads* & the *Senders*. See page 20 for details. And come dance at our wedding! □



Land o' Loons Lindy Hoppers

by Sue Brown Mascioli
FFI: 612/920-7648



This spring has been a busy time for the Land o' Loons instructors, as Lindy Hop and swing keep gaining in popularity. Roland and Amy taught weekend workshops in Fargo and Omaha; there's no stopping them, now that they've had a taste of the big time! [No offense to either of those two fine cities, we're just poking fun at ourselves!] Other Loons have taught at Carleton College, USwing, Macalaster College, Sokol Hall dances, Habitat for Humanity benefit, Cretin High, Sobriety High, and a benefit for the Irondale High School band (in the former Bel Rae Ballroom). It seems like everyone wants to learn how to swing dance!

Our regularly scheduled classes continue to grow on Sunday and Wednesday nights. This summer, classes will continue on Sundays, with 7-week Fundamentals of Lindy Hop and Intermediate Lindy Hop classes. Just for the summer, the classes will move to a different air-conditioned location. *Author's note: Personally, I'd rather dance without a/c, no matter how hot and humid and sweaty, but then people say I'm weird anyway.* See Dancing 101 for class details. If you are not on our mailing list and would like to receive a class registration form, please call Sue or Steve, 612-920-7648.

Lastly, we want to congratulate Terry Gardner and Cindy Geiger, both professionally and personally. Congratulations on the uniting of your swing dance interests into TC Swing. You provide an invaluable service to the Twin Cities' swing community with your classes, web page, *Rhythm and Swing* performance group, and especially *Strutters Quarterly*. As someone who took her first swing dance class from Cindy, I will always feel gratitude for all you've done for Swing dance here. And then a warm personal congratulations on your July wedding, with best wishes for many happy years together! □



Twin Cities Rebels

by Judy Schaber & Dori Alsop
FFI: 612/941-0906 Hotline

*Twin Cities
Rebels*

Swing Dance Club

Hello from the Twin Cities Rebels! May was our membership appreciation month. We started out the month on May 2 with a Student Appreciation Dance...this was an idea to help our newcomers to West Coast Swing to practice and dance with people at their level of dancing with mini-review lessons from our instructors included. May 16 we held a Brunch and Dance (our Spring Swing Fling) at the Lafayette Country Club on beautiful Lake Minnetonka. Finally, our Membership Appreciation Dance was held on May 23. All of these events were in addition to our regular club dances.

Our Anniversary Weekend is coming up June 25-27. We are very pleased to have Mary Ann Nunez join us for this event. She will be teaching 4 workshops as well as private lessons. Our weekend will conclude on Sunday evening with a dance at the Medina Ballroom.

On August 1 we will be having a Boat Cruise on the Mississippi with our own DJ spinning music for us to "dance on the river". Last year was our first time for this event, and we had a ball.....135 people attended!

We are very excited to announce that our annual Swing Dance Challenge and Masquerade Ball will be held at the Sheraton Metrodome in Minneapolis on Halloween weekend. We will have hotel rooms blocked for this event. Check our Website at info@tcrebels.com later for more info on this event as well as others.

Group dance classes are not taking place for the summer months but will resume in the fall. However, look for a free class before each regular dance this summer.

The following is the schedule of our upcoming regular club dances.....June 6 & 27, July 11 & 25, and August 15 & 29.

Be sure to check our website for scheduled events! □

USWING!

by Hilary Davis
FFI: 612/625-0544



U-Swing! is an informal, friendly environment to learn basic and advanced swing moves. This student club is free and open to all ages, with live music and lessons every meeting. Intro lesson: 7:15pm, advanced moves: 7:30pm, music 7:45-9:30pm. Meetings are held every other Wednesday during the school year. June 2 - The Jaztronauts
SUMMER U-SWING!
June 30 - Hektor and the Gas Giants
July 14 - 6th Sense
August 18 - combined latin/swing dance and lessons! □

American Cultural Arts Society

FFI: 651/633-3173

ACAS preserves popular American social dances of the 20th Century. □

MN West Coast Swing Dance Club

by Dorothy Hoffman
FFI: 612/731-9768



Our first Tuesday in June there will be no class. This is our annual Club election night and the meeting is held at the White Bear Avenue location, therefore no class. However, after the election we have snacks and dance until 10 pm. So everyone plus students are welcome to come and dance from about 8:30 to 10 pm for a \$1 donation.

In May we held our Annual Dinner dance at the Thunderbird Hotel in Bloomington. A delicious sit down dinner and dancing to the Swinging Rhythms of the *Kiko Rangel Band* were enjoyed by a multitude of club members and guests.

For info, call our Hotline: 612/624-6765. You may also call Dorothy: 651/731-9768, Loren: 651/774-5516, or Paul: 651/730-4468 □

From the Top of the River

By: Suzy and Jon "Hondo" Langhout, President and CEO, Top of the River Dance Association.

The 53rd annual Bemidji State University Funtastic Dance Follies are now behind us here! Directed by Suzy Langhout, this year's show ran for three evenings and one afternoon April 22-25, with all shows performed in the BSU gymnasium. Once again over 100 students worked together to transform the basketball gymnasium into a performance stage, and then proceeded to perform 22 numbers for crowds of over 500 per performance! As always the audiences were very lively, loud and supportive. The amateur performers and choreographers presented dances for the campus and the community including: dance line, spiritual, swing, tap, children's, all guys, novelty, charleston, stroll, hip-hop, aerobics, soft shoe, salsa, waltz, plus many others; and the entire cast ended the show with the shim-sham-shimmy. As always the show was a great success and the students are already talking about next year.

As for the Top of the River, now that the Dance Follies are behind us we are anxious to jump back into the community lessons. We plan to offer Social Dance and Swing Dance Tuesday evenings this summer at the Bemidji Elks Lodge 1052. And we plan to cap our lessons with a social dance for all our students and for the general public. The interest in partner dancing is continuing to grow in the Bemidji area and we are truly blessed to have people coming to us with their interest. We hope to include singles in the next series of lessons, which could be a challenge for our area is not used to the concept of rotating partners. But we will give it a shot.

A current schedule can be obtained by visiting their website at www.topoftheriver.com or calling Suzy and Jon at home 218-751-2181. □

From the Dakotas

by John Kersten, Aberdeen, SD
FFI: 605/225-1139

This is really cool, I have to remove tools and sheetrock dust as I try to get to our computer. We are remodeling the upstairs of our old house and this place is a mess.

It seems that the dance season is over for the most part. It was an incredible year. By far the best ever. I have written about parts of it before but now I can summarize it quickly. I am sharing this with you so you can see all the options that are available even in a little town.

In the last year or since fall we have taught seven classes for Parks and Recreation, put on two Saturday workshops and three Saturday night dances with a lesson series. Outside of this on our own we have demonstrated at half time of two high school basketball games, done two short stage performances, taught an evening class at two universities and have put on seven dances and lesson series at two different coffee shops. This has all been in addition to practicing in the studio once a week and going into the big city of Minneapolis for four workshops and evenings of dance. No wonder it is time for a break.

We would like to thank everyone in the Cities for sharing their time, information and effort with us. We have learned an awful lot. It has been very fun dancing with new people. I suppose next year we will be around again and hope to run into many of you. Finally, a big thank-you to Cindy and Terry and others for putting on the Frankie Manning workshop. It was the best! See you around. This summer we hope to practice our Lindy Hop social dancing if there is such a thing! □

Swing Rochester!!

by Emily Havlin

Rochester continues to swing, with healthy attendance at classes taught by Emily Havlin and Marc Tattar. Marc and Emily have moved the classes from the Y to the community education system, and regularly fill to capacity (60 people) in their evening classes. For more information call 507/281-0414 □



U of M Ballroom Dance Club

FFI: 612/649-4505 Hotline

Get "up to ballroom speed" fast! Take 4 classes a week for ten weeks for just \$60. The UMBDC welcomes all from the community to their events and dances. □

USABDA MN

FFI: 612/483-5467 Hotline

The United States Amateur Ballroom Dance association sponsors dances and publishes a newsletter of events. □

News From *Rhythm & Swing*

by Lisa Martinson

Rhythm & Swing has been keeping busy with performances all over the Twin Cities and beyond.

We gave two showcase performances at the Frankie Manning workshop on April 9 and 10. We have also performed at the Confederate Air Force Hangar Dance on May 15 to the sounds of the Roseville Big Band, the Hopkins Mainstreet Days on May 22, and various corporate events.

On Memorial Weekend, *Rhythm & Swing* headed over to Remus, MI, for the Wheatland Traditional Arts Festival. Members of *R & S* taught workshops in beginning and intermediate Lindy Hop, Charleston movement, and aerals. Sunday night was the highlight of the weekend, both for us and for Wheatland, as we presented an hour-long swing dance program on their brand-new stage!

If you're looking some outdoor entertainment, be sure to check out *Rhythm & Swing* performing at the summer concerts in Roseville's Central Park, with the Roseville Big Band. We will be there on June 13 at 7:30 pm, July 4 at 7 pm and July 27 at 7:30 pm. We will also be at the Minnesota State Fair at the Department of Natural Resources stage on September 5, for those of you who like to chow down on a corn dog while watching some fancy footwork.

Thanks to all the cats who came to spy us on the floor. See ya on the wood! □

FREE

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Original Rum and Maple Tobacco, Blend 53 - America's favorite 25¢ pipe mixture - distinguished by a delightful aroma - which charms even the ladies.
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FFI! Send penny post-card for generous sample packages of both blends! Let your own taste decide which one you prefer. Dep't. C.T. Rum and Maple Corp., 100 E. 16th St., New York 3, N. Y.



On Feet For Over 30 Years

Allen's Foot-Ease has been bringing relief and comfort to tired, burning feet for over 30 years. Sprinkle it on your feet and into your shoes, and enjoy the refreshing comfort it brings while you stand long hours at your work. Even stiff, heavy, new or tight-fitting shoes lose their terror when you use Allen's Foot-Ease. But good old Allen's does even more. It acts to absorb excessive perspiration and prevents offensive foot odors. Helps keep feet, socks and stockings dry and sweet. For real foot comfort, remember it's Allen's Foot-Ease you want. At your druggist.

TWIN CITIES SALSA SPOTLIGHT

Summer Will Be HOT!

by LatinLover of the Twin Cities

At long last, Minnesota winter has taken its final bow, and summer is on its way! Not only the temperature will reach the outer limits, though, 'cause summertime is prime time for outdoor festivals and celebrations of the Latin variety. Earlier this month Cinco de Mayo (May 5th) celebrations were held in both Minneapolis and St. Paul, and many local bands were showcased. Keep an eye on my website for further summer festivals.

On the nightclub scene, change continues. Thursday nights at First Ave continue sans live bands; DJ Angel Maldonado now rules the night. The last night of live bands was held simultaneously with the 50th birthday celebration of local dance instructor Manuel Rubio, a man who has done much to promote Latin and Salsa dance locally. Also on Thursdays are Free DJ latin nights at Club Ashe, located in Minneapolis next to the FineLine.

As always, check out the latest local latin nightclub info, special events, and dance lessons at my website LatinLover of the Twin Cities, at www.latin-lover.net or call me at (651)698-9325. □

Tango Society of Minnesota

by Lois Donnay



The Tango Society of Minnesota is a nonprofit organization whose mission is to expand and nurture Argentine Tango in Minnesota. We want to foster not only the dance, but the music, culture and history in which it originated and evolved. The Tango Society is five months old now, and thanks to the generous support of our members, we're quite a success!

Our monthly milongas (tango dances) are held on the second Saturday of the month at a ballroom on 42nd & Lyndale Ave. N. They have been very successful events, with at least 100 and as many as 150 people attending. Many who come to these events are new to tango. In March we were able to host a pair of visiting masters for workshops, and these too were well-received, with every workshop nearly sold out. We are making plans for another workshop weekend in July. Our membership list is approaching 100.

On the promotion front, we've had a front page article in the suburban Sun/Sailor and a feature story in the Variety section of the Minneapolis Star-Tribune. We did a very nice cross-promotion with the Uptown Theaters while they were showing the movie "Tango," where we gave away milonga tickets, free dance lessons and did a tango demonstration.

What's coming up? We're working on lots of things! Some of the things that are in the idea stage or in the works are:
*dances and performances at community festivals
*a moonlight outdoor tango dance
*bars and restaurants tango nights
*grant funding
*workshop weekend with tango masters
*Tango movie marathon, and many more.

The board of the Tango Society is really enthusiastic about the progress that we have made. You can now go out and dance tango at least twice a week, and a variety of lessons are being given on Sundays, Mondays, Wednesdays and Thursdays.

We are the envy of other tango clubs around the country. The momentum is growing! If you'd like to learn more, contact us at www.i-dance.com/tango, Hotline: 612.930.0929 □

Paulette continued from page 10

could do all these competitions. So it was her idea that I should go to this audition and I told her that I didn't know how to tap. I had taken ballet and jazz classes, but she figured that was close enough. And they were looking for tap dancers to do some numbers, so went and I said, "Well I'll go and I'll have fun if nothing else and I'll listen to you sing." (Actually the first time I heard her sing, it was really unbelievable -- it was mesmerizing.) So I went to this audition and I actually got cast as a tap dancer. So I went out and bought a pair of tap shoes. I didn't know I was going to have to tap on an audition. I really didn't know until after I got there and I looked at my sister and I said "Are you crazy? I don't know how to tap." But I had mimicked how they were moving their feet so well that they thought I was doing the steps and I ended up getting cast. I'm thinking I'm really taking this job away from somebody who auditioned who should have it. So after the show was over I decided I would invest the money they paid me into getting some tap lessons. So for the next year or so I took tap and jazz or whatever. I had been auditioning for stage shows or dramatic plays and getting cast in those, but when I got "Showboat" they realized that I had other abilities, and they started thinking of me as a dancer rather than as an actress. I did a number of shows with opera companies and I was in a couple of ballet companies, a couple modern companies and a jazz company for a short time.

So basically that's it. I got into swing because I was choreographing a piece for a dance company and I wanted to set it in the swing era, but I didn't really know how to do swing. I had done Bop growing up with my uncles when they'd have family parties. So I called someone I knew who had been in period dance. Actually, she has a renaissance and baroque dance company. And so she sent me to Richard Powers in Cincinnati, and he sent me to Leslie Coombs in Baltimore, and she gave me Bob Crease's number in New York and he says, "Well, you know, if you want to learn swing you need to go to the horse's mouth." So he gave me Frankie Manning's phone number and that's how I got introduced to him. I had this whole conversation with Frankie over the telephone and he was really thrilled that there was someone that was calling him. So, we made arrangements. I found a time when he was going to be in New York so that I would be able to come there and work with him. We decided that it would be August, because that was the only time when he hadn't planned on doing anything. So starting around mid-August of '93 through spring, just before "Can't Top That Lindy Hop" in '94, I took private lessons with him off and on for three times a week. And then I came home and in the last couple years I've focused mainly in swing dancing. I did Latin dancing too, but mostly I've concentrated on Lindy Hop. I have a dance group that does contemporary dance work and has a persona that's called the "Jazz Kings" that does Lindy and vernacular dance -- regional dances or social dances of the period.

C: What other training, in addition to that, have you had in the Lindy Hop? Have you just participated regularly in things like Herrang since then?

P: No. Actually this is the first time I've been to Herrang. Until, probably three years, Frankie was the only person I'd ever danced with in Lindy Hop, unless I was leading. Steven Mitchell he decided that he was coming back and started doing things in this area. He was up in Toronto doing a workshop,

and I said, "Gee, I should go and find out if I can dance with somebody else besides Frankie." So I went up to the workshop and Steven comes over to me and says, "Who are you and why are you here?" And I gave him the whole story about how I had taken lessons from Frankie and that I hadn't really danced with anybody in a year and a half. I came up to see if I could dance. He says, "Oh, I don't think you need to worry about that. I think you're doing just fine." I had kept in touch with Frankie and he was getting ready to do a workshop in Ithica and I said, "Well, why don't I just come to Ithica and see you because I haven't seen you in over a year." So I went to Ithica and saw him and ever since then I've been in it.

C: When you participate in something like the Toronto workshop or Herrang, how does it compare to the work that you did when you were learning from Frankie?

P: At that time, Frankie wasn't really counting. He would do the step and, just like when I worked with old hoofers, they would do the step and say, "This is the step, this is what it looks like." And you kind of get from it -- you get from it on a different level than you do in the workshops now. His teaching has changed in that he really didn't have me keep the weight necessarily forward all the time. And now, he teaches it forward because that's easier in his general consensus. The popular way to do it now is that the weight is kept forward on the balls of the feet. Whereas, then, I think the weight was a little more shared between the two couples. The patterns haven't really changed that much, it's just how he teaches them that's a little bit different.

C: There are two things that triggered for me when you said that. The first was that it was on a different level because there was no count. How do you mean on a different level? On what kind of level? Can you describe that more?

P: A lot of times, although he was working on the musical mini-phrase or what I call the musical sentence, or just counts one through eight, he didn't necessarily say that that was what it was. He would do a step and I would determine that it was one through eight. So a lot of it had to do with feeling. I think that maybe I may dance a little bit differently from some other people because I had to pay attention to the music and pay attention to him doing the step, too, rather than looking at the step and saying "this is the count for the step."

C: So you immediately related it to the music, rather than just learning to move your feet in rhythm, there was an immediate relationship to the music.

P: Yes.

C: I'd like to explore the other thing that you said. You talked about now the weight is forward and then the weight was more shared between the two couples. And I can certainly understand when two couples are connected and they're working together, there are things that they can do that they could not do if they were standing alone. How were they carrying their posture and their balance?

P: I don't know necessarily in the beginning if it was like this when I started taking lessons. It seemed that there was just a touch of leverage. And for them to have moved at the speeds that they moved at, there would have had to be a bit of leverage in there, otherwise they wouldn't have been able to move and do the kind of aerials or air steps that they did. And now people, even people that move quickly, still move slower

continued on page 28

Trends of the Thirties

Classic Lyrics from the Swing Era

Some of the country's most romantic lyrics were written in the '30s, during the depressions, when dance and music could deliver a beleaguered soul from their bleak day-to-day existence to a place of lighthearted flirtation and fantasy.

I Won't Dance

music by Jerome Kern, words by Dorothy Fields, Oscar Hammerstein II, Otto Harbach & Jimmy McHugh, 1935

He I won't dance! Don't ask me;
I won't dance! Don't ask me;
I won't dance, madame with you,
My heart won't let my feet do things they should do!

You know what? You're lovely.
She And so what? I'm lovely!
He But oh! What you do to me,
I'm like an ocean wave that's bumped on the shore;
I feel so absolutely stumped on the floor!

She When you dance you're charming
And you're gentle!
'Specially when you do the "Continental."

He But this feeling isn't purely mental;
For heaven rest us, I'm not asbestos.
And that's why I won't dance!
Why should I? I won't dance!
How could I? I won't dance!
Merci beaucoup!

I know that music leads the way to romance:
So if I hold you in my arms I won't dance.

Heart and Soul

music by Frank Loesser.
words by Hoagy Charmichael, 1939

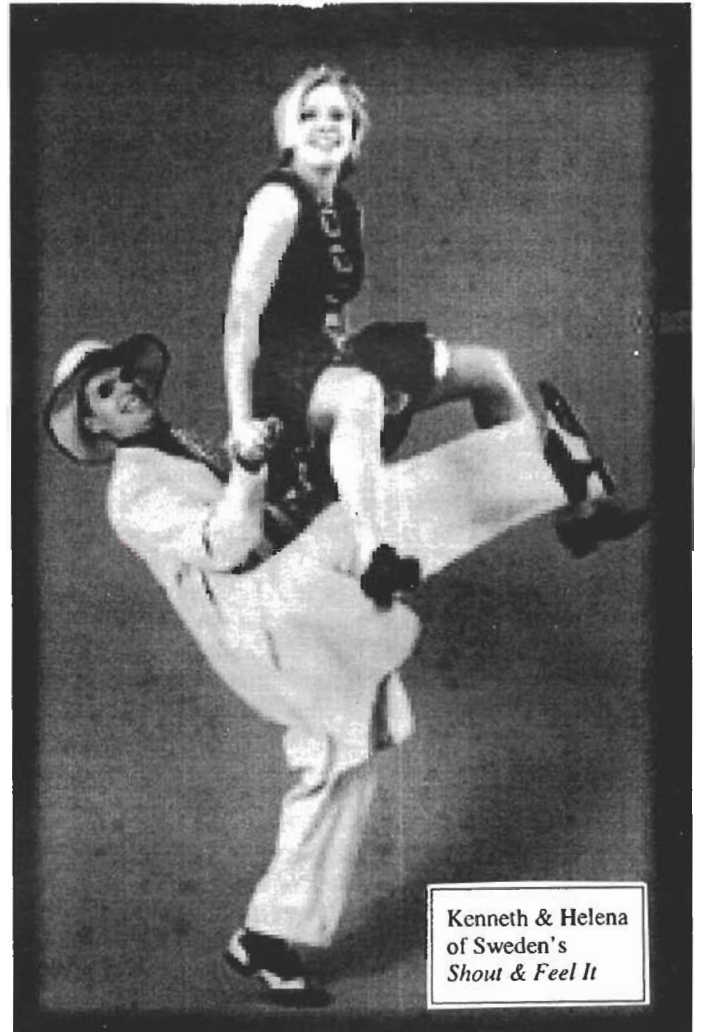
I've let a pair of arms enslave me
Oft times, before,
But more than just a thrill you gave me,
Yes more, much more.

Heart and soul
I fell in love with you
Heart and soul
The way a fool would do,
Madly, because you held me tight
And stole a kiss in the night.

Heart and Soul
I begged to be adored
Lost control, and tumbled overboard,
Gladly, that magic night we kissed,
There in the moonmist.

Oh! But you lips were thrilling,
Much too thrilling.
Never before were mine so strangely willing.

But now I see,
What one embrace can do.
Look at me, it's got me loving you
Madly, that little kiss you stole
Held all my heart and soul.



Kenneth & Helena
of Sweden's
Shout & Feel It

Look for Kenneth & Helena this fall in the Twin Cities. We're shooting for a weekend of workshops in late October!

Vote For Frankie!

There's a write-in campaign being discussed on the various swing mailing lists in response to the *Time-Life* request for suggestions on "Person of the Century." We were shooting for Frankie Manning for this title, but after looking at the head start that all the other nominees had, we figured we should campaign for a more realistic goal in the time left. *Time* magazine is going to have a specific part of the year-end issue devoted to the most important people in Arts & Entertainment!

We can now modify the campaign to nominate Frankie for "Entertainer of the Century" or at least break the top 20. Let's get a massive amount of votes for Frankie so that he can at least be featured as one of the most influential Entertainers of the Century! Besides, with his 85th birthday celebrations in mind, what would be a better gift, than a vote?

Here's the site to vote:

<http://cgi.pathfinder.com/time/time100/time100poll.html>

Spread the word! Contact everyone you know with e-mail, and in discussion forums and newsgroups! Okay swing kids, a-one...a-two...you know what to do! Here's to Frankie!

TWIN CITIES SWING



JUNE 1999

Tue	1	Vic Volare Live Swing Bands Senders	Fine Line Mario's Live After 5, Peavey Plaza
Wed	2	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	3	Live Swing Bands Sammy Jensen	Wabasha Caves Medina
Fri	4	Hot Heads Senders	Medina Liquid (Chicago)
Sat	5	Love To Swing Senders Hot Heads 5 Men Swinging TGIS: 2 nd Generation	Tapestry Liquid (Chicago) River Center, WAMSO Medina Thunderbird Hotel
Sun	6	Swing Dance Sundays Vic Volare, 4-7pm	Mario's Saint Anthony Main
Mon	7	Jaztronauts	Lee's Liquor Lounge
Tue	8	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	9	Senders Hot Heads Trailer Trash	Famous Dave's BBQ Fine Line Lee's Liquor Lounge
Thu	10	Live Swing Bands Barbary Coast Dixieland Band	Wabasha Caves Central Park, Roseville
Fri	11	Senders Red Gallagher Trio	Poodle Club The Spinnaker
Sat	12	Senders The Bellcats Hot Heads TGIS: Classics	Rendezvous Ballroom Terminal Bar Turf Club Medina
Sun	13	Swing Dance Sundays Zoot Menage a Twang, 4-7pm Just Friends Jazz Big Band	Mario's Medina Saint Anthony Main Jazz on the Prairie
Mon	14	Jaztronauts	Lee's Liquor Lounge
Tue	15	Vic Volare Live Swing Bands The Roseville Big Band	Fine Line Mario's Central Park, Roseville
Wed	16	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	17	Live Swing Bands	Wabasha Caves
Fri	18	Senders Red Gallagher Trio	Cat Ballou VFW, Golden Valley
Sat	19	TGIS: Underbeats Swing Beat Big Band Red Gallagher Trio	Thunderbird Hotel Medina VFW, Golden Valley
Sun	20	Swing Dance Sundays Senders	Mario's Saint Anthony Main
Mon	21	Jaztronauts Senders	Lee's Liquor Lounge Live After 5, Peavey Plaza
Tue	22	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	23	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	24	Live Swing Bands Stopmin' Dixie	Wabasha Caves Central Park, Roseville
Fri	25	Swing Dance with DJ Ed Solars	Medina
Sat	26	TGIS: Classic Renowns	Thunderbird Hotel
Sun	27	Swing Dance Sundays Vibrochamps, 4-7pm	Mario's Saint Anthony Main
Mon	28	Jaztronauts	Lee's Liquor Lounge
Tue	29	Vic Volare Live Swing Bands The Rockin' Hollywoods	Fine Line Mario's Central Park, Roseville
Wed	30	Senders Stan Bann Big Band Trailer Trash	Famous Dave's BBQ Central Park, Roseville Lee's Liquor Lounge

JULY 1999

Thu	1	Live Swing Bands	Wabasha Caves
Fri	2	Hektor & the Gas Giants	Rosefest, Central Park, Rsvl
Sat	3	The Bellcats Senders TGIS: Canoise 5 Men Swinging The Underbeats	Tapestry "Point Fest," Stevens Point Thunderbird Hotel Medina Rosefest, Central Park, Rsvl
Sun	4	Swing Dance Sundays Hot Heads, 7 - 10 pm The Roseville Big Band	Mario's Saint Anthony Main Rosefest, Central Park, Rsvl
Mon	5	Jaztronauts Hot Heads	Lee's Liquor Lounge Taste of Minnesota
Tue	6	Vic Volare Live Swing Bands Pigs Eye Jazz Band	Fine Line Mario's Central Park, Roseville
Wed	7	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	8	Live Swing Bands Senders	Wabasha Caves Axels
Fri	9	Senders	Rendezvous Ballroom
Sat	10	Underbeats, Deacons & Castaways TGIS: Express	Medina Thunderbird Hotel
Sun	11	Swing Dance Sundays Accident Clearinghouse, 4-7pm	Mario's Saint Anthony Main
Mon	12	Jaztronauts	Lee's Liquor Lounge
Tue	13	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	14	Senders Hektor & the Gas Giants Trailer Trash	Famous Dave's BBQ Spooners Park, Little Canada Lee's Liquor Lounge
Thu	15	Live Swing Bands Hot Heads	Wabasha Caves Market Fest, WBL
Fri	16	Senders Hot Heads Jaztronauts Vic Volare	Famous Dave's, Chicago Mystic Lake Casino Medina Lee's Liquor Lounge
Sat	17	Senders TGIS: Dancer	Patrick's Medina
Sun	18	Swing Dance Sundays Fendermen, 4-7pm Senders	Mario's Saint Anthony Main Ramsey County Fairgrounds
Mon	19	Jaztronauts	Lee's Liquor Lounge
Tue	20	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	21	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	22	Live Swing Bands	Wabasha Caves
Fri	23	Senders	Breezy Point
Sat	24	Senders & Hot Heads (Open to the public!) TGIS: 2 nd Generation	Medina: Cindy & Terry's Wedding Dance!!! Thunderbird Hotel
Sun	25	Swing Dance Sundays Jack Knife & Sharps, 4-7pm	Mario's Saint Anthony Main
Mon	26	Jaztronauts	Lee's Liquor Lounge
Tue	27	Vic Volare Live Swing Bands The Roseville Big Band	Fine Line Mario's Central Park, Roseville
Wed	28	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	29	Live Swing Bands	Wabasha Caves
Fri	30	Hektor & the Gas Giants Hot Heads	Slice of Shoreview Rice Street Festival
Sat	31	Hektor & the Gas Giants Hot Heads TGIS: Dancer	Slice of Shoreview St. Croix Music & Arts Fest Thunderbird Hotel

www.tcswing.com
members.aol.com/PackrDiane/dance
www.starthere.net/swing/main
www.geocities.com/broadway/stage/6186/

Don't forget to check on the web!



Editor's note: Information listed is accurate at the time of publication. Call venues or bands to confirm dates and times. Check "Ongoing Events" on page 18 for regular weekly swing nights that may not be listed here - there's lots of them!

TC SWING

AUGUST 1999

Sun	1	Swing Dance Sundays The Vees, 4-7pm	Mario's Saint Anthony Main
Mon	2	Jaztronauts	Lee's Liquor Lounge
Tue	3	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	4	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	5	Live Swing Bands Everett Boyer The Mouldy Figs	Wabasha Caves Medina Central Park, Roseville
Fri	6	Senders	Jazz Festival, Lacrosse
Sat	7	The Vibrochamps Senders Roseville Big Band TGIS: Classics	Tapestry Jazz Festival, Lacrosse Holman Field Thunderbird Hotel
Sun	8	Swing Dance Sundays Ginger di Voce, 4-7pm Senders & Hot Heads	Mario's Saint Anthony Main Mankato Ribfest
Mon	9	Jaztronauts	Lee's Liquor Lounge
Tue	10	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	11	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	12	Live Swing Bands Erv Reutzel	Wabasha Caves Medina
Fri	13	Senders The Underbeats	Rendezvous Ballroom Medina
Sun	15	Swing Dance Sundays Lazy Ike & Daredevils, 4-7pm The Riverboat Ramblers	Mario's Saint Anthony Main Central Park, Roseville
Mon	16	Jaztronauts	Lee's Liquor Lounge
Tue	17	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	18	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	19	Live Swing Bands Dick Macko	Wabasha Caves Medina
Sun	22	Swing Dance Sundays Café Accordion, 4-7pm	Mario's Saint Anthony Main
Mon	23	Jaztronauts	Lee's Liquor Lounge
Tue	24	Vic Volare Live Swing Bands	Fine Line Mario's
Wed	25	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	26	Live Swing Bands Dean Olson	Wabasha Caves Medina
Sun	29	Swing Dance Sundays	Mario's
Mon	30	Jaztronauts	Lee's Liquor Lounge
Tue	24	Vic Volare Live Swing Bands	Fine Line Mario's



Where Can I Get Me Some?

New releases, "recycled" tunes or both are available from these sources. Call first to see if they have what you want.

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Electric Fetus	2010 - 4th Av S, Mpls, 870-9300
Hymie&Hazen's	3318 E Lake St, Mpls, 721-3854, 729-8890
Know-Name	805 SE 4th St, Mpls, 627-9680 6009 Portland Av S, Mpls, 869-1070
Roadrunner	4304 Nicollet Av S, Mpls, 822-0613

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ARBSP	888/272-7772
Hepcat Records	800/404-4117 or www.hepcat.com
Savoy Style	888/50-SAVOY or savoy@mcn.org

HOT MUSIC INFO-LINES

Bone Tones	Cajun	612/721-8026
Café Accordion	Accoustic/Dance	612/782-8488
Five Men Swinging	Swing/Ballroom	612/871-3687
Hot Head Swing Band	Swing	612/915-0890
Jack Knife & Sharps	Rockabilly	612/754-8939
Memphis	Blues, Rockabilly	612/361-6269
Mighty Fine Dances	Variety	651/644-9549
Rebels *	Swing Club	612/941-0906
Senders *	Jump Blues	612/870-1935
Twin Cities Jazz Society *	Jazz/Swing	651/633-0329
Underbeats/Hi Tops	'50s/'60s+more	612/535-9399
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- Please send me a complementary copy of SQ.

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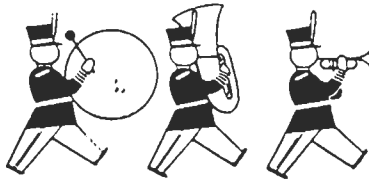


How To Get There

- B-Dale Club 651/489-5386 • St Paul; 2100 N Dale St
- Biscuits & Blues 651/644-2583 • Minneapolis; 430 - 1st Av N, warehouse district
- Blue Fox 651/483-6000 • Arden Hills; 3833 N Lexington Av
- Blue Saloon 651/228-9959 • St Paul; 601 Western Av N
- Blues Alley 612/333-1327 • Minneapolis; 15 Glenwood Av N, by Target Center
- Brewbaker's 651/773-5061 • N St Paul; E on Hwy 36, N on McKnight, L on 11th
- Bunkers 612/338-8188 • Minneapolis; 761 Washington Av N
- Cat Ballou's 651/439-4567 • Stillwater; 112 N Main St, Hwy 36 E into town
- Cedar Cultural Center 612/338-2674 • Minneapolis; 416 Cedar Av S, by Riverside
- County Point 651/437-3613 • Hastings; Hwy 61 & 10, 494 to 61, S on 61
- DanceSport 612/938-0048 • St Louis Park; in Knollwood Mall, Hwys 169 & 7
- Del-Win Ballroom 612/363-4400 • St Joseph; W on Hwy 94, 3 miles W of St Cloud
- Famous Dave's 612/822-9900 • Minneapolis; Calhoun Square, Lake St at Hennepin Av S
- Filly's 612/934-6603 • Chanhassen; 581 W 78th St, Chanhasses Bowl, Hwy 5 to Market Blvd.
- Fine Line 612/338-8100 • Minneapolis; 318 First Av N, warehouse district in downtown Minneapolis
- First Ave/7th St Entry 612/338-8388 • Minneapolis; 701 First Av N, warehouse district in downtown Minneapolis
- Fleming Field 651/455-6942 • S St Paul; 494 to 5th/7th exit. S to South St. Left on South St to T. R into airport.
- Front/Ground Zero 612/378-5115 • Minneapolis; 15 NE 4th St, from downtown Mpls take Henn across the river to 4th
- Half Time Rec 651/488-8245 • St Paul; 1017 Front St, 1/2 mile E of Lexington at Energy Park Dr
- Intermedia Arts 612/871-4444 • Minneapolis; 2822 Lyndale av S, just N of Lake St
- Lee's Liquor Bar 612/338-9491 • Minneapolis; 101 Glenwood Av N, behind the bus depot
- Mainstreet Bar 612/938-2400 • Hopkins; 814 Mainstreet
- Majestic Ballroom 651/459-3457 • Cottage Grove; on Hwy 61, 5 miles S of 494, 1/2 mile S of Jamaica on W frontage road
- Manor 651/690-1771 • St Paul; 2550 W 7th St, on Hwy 5, just over the river from the airport
- Marian KC Hall 612/888-1492 • Bloomington; 1114 W 79th St, just S of 494
- Marine on St Croix 651/433-3636 • Marine; Hwy 36 to Stillwater, N on Hwy 95 about 10 miles to Marine
- Mario's/Gasthof 612/781-3860 • Minneapolis; 2300 University Av NE (Mario's is on the lower level of the Gasthof)
- Mayslacks Polka Lounge 612/789-9862 • Minneapolis; 1428 NE 4th St
- Metropolitan Ballroom 612/797-1900 • Golden Valley; 5418 Wayzata Blvd
- McClay VFW 612/854-1296 • Bloomington; 2731 E 78th St, S frontage road between 24th & 34th
- McGuire's 651/636-4123 • Arden Hills; Lexington Av N, in the Holiday Inn, just S of 694
- Medina Ballroom 612/478-6661 • Medina; Hwy 55, 5 miles W of 494, on the right
- Minnesota Music Café 651/776-4699 • Saint Paul; 499 Payne Av
- O'Gara's 651/644-3333 • St Paul; 164 Snelling Av N, just S of Hwy 94 on Snelling at Selby
- Pickles 651/776-0505 • St Paul; 1082 Arcade St, Hwy 94 east to Mounds, then to Arcade, north about a mile
- Poodle Club 612/722-1377 • Minneapolis; 3001 East Lake St, just a few blocks east of Hiawatha (Hwy 55)
- Povlitski's on 65 612/784-7110 • Spring Lake Park; 8407 NE Plaza Blvd, N on 35W, W on 10, N on 65 to 85th
- Quest Club 612/338-3383 • Minneapolis; 110 N Fifth St, just west of 1st Av N
- Rendezvous Ballroom 612/728-3792 • Minneapolis; looking for a new location! Call for updates.
- Schuller's 612/545-9972 • Golden Valley; 7345 Country Club Dr, 1 mile W of Hwy 100, 1 block N of Hwy 55 on Kelly
- Scooters 651/644-9549 • St Paul; Univ of St Thomas, on Cleveland between Selby & Summit
- Steak & Ale 612/884-0124 • Bloomington; 2801 Southtown Dr, Hwy 494 S frontage road, between Penn and Xerxes
- Shakopee Ballroom 612/445-0412 • Shakopee; 4th at Shenandoah Rd, W on Hwy 13, L on Shenandoah, 1/2 mile up on R
- Tapestry Folkdance 612/825-3668 • Minneapolis; 310 E 38th St, 35W to 35th/36th, E on 36th to 3rd Av, S on 3rd to 38th
- Thunderbird Hotel 612/854-3411 • Bloomington; Hwy 494 at 24th Av, south frontage road
- Turf Club 651/647-0486 • St Paul, 1601 University Av, one block west of Snelling Av
- Uptown 612/823-4719 • Minneapolis, 3018 Hennepin Av, 1/2 block south of Lake St
- Wabasha Caves 651/224-1191 • St Paul; 215 S Wabasha, just over the river from downtown St Paul
- Whiskey Junction 612/338-9550 • Minneapolis; 901 Cedar Av, 4 blocks S of Riverside
- Wild Onion 651/291-2525 • Saint Paul; 787 Grand Av, (new joint - where Lions Pub used to be)
- Withrow Ballroom 651/439-5123 • Hugo; E on Hwy 36 to Manning, 7 miles N on Manning to "Hugo" sign, W 1 mile



NOTEWORTHY & RECOMMENDED EVENTS



1st Saturday Swing Dances **Monthly**
Tapestry Folkdance Center, Minneapolis 612/825-3668
 Monthly live band swing dances! Lesson: 7pm, Dance 8-11:30 pm.
June 5: Love to Swing. **July 3:** Bellcats. **August 7:** Vibrochamps

Zoot **June 13**
Medina Entertainment Center 612/478-6661
 This fabulous swing band from California is back for an all-ages performance. You won't want to miss this one!

Worlddance Competition **July 10**
Target Center

The theme this year is swing. Only in its 2nd year on the big ballroom champ circuit, but it's going to be huge. Here's the cool thing: they're going to have an amateur competition, too (see page 4 for qualifying round info). Target Center hosts the finals on July 10. All proceeds go to Fraser Community Services, a non-profit that serves children, adults and families with special needs. Don't want to compete? Tickets are \$14.75 - \$29.75. FFI: www.tcswing.com.

The Wedding of Mr. & Mrs. Swing! **July 24**
Cindy Geiger & Terry Gardner's Wedding Dance
Medina Entertainment Center 612/478-6661

Come celebrate the lifetime partnership (on and off the wood) of these two great swingers at an open-to-the-public dance. The *Hot Heads* and the *Senders* will be playing set for set all night long, with a showcase performance by *Rhythm & Swing!* Just \$9 at the door.

Tappin' in the Twin Cities **August 18-22**
 651/488-8881 (Mary Collins)
 This three day event includes workshops, a tap and dance forum, and a must-see "Legends of Tap" concert.

National Ballroom Entertainers Association **August 22-24**
 Sun=Medina, Mon=Shakopee Ballroom, Tues=The Thunderbird
 Their annual convention meeting highlights three great bands at three different venues: Myron Sommerfeld on Sunday, The Dean Olson Orchestra on Monday, and The Ken Paulson Orchestra on Tuesday.



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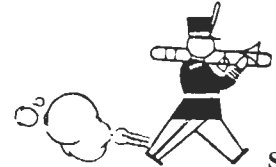
Cindy & Terry's

Swing Sessions

Swing Dance Videos

Learn swing dance in your own living room! Cindy & Terry have released a series of three instructional videos with everything from the basics to flashier, more challenging moves. The videos are \$9.95 each or \$26.95 for all three. **Call toll free: 877/798-1719**, or order them via the internet at www.tcswing.com.

ONGOING EVENTS



Swing Dance Sundays **Sundays**
Mario's, 2300 University NE, Mpls, lessons: 9 & 11pm, DJ to 1 am

Rendezvous' Social Dance Party **Sundays**
Calvary Baptist Church, 26th & Blaisdell, 3 - 6 pm

Swing & Social Dances **Sundays**
Half Time Rec, 8 - 11pm, FFI: Eric 612/724-4687

Rebels Swing Dances **usually 1st & 3rd Sundays**
McClay VFW, Bloomington, 6pm lesson, 7pm dance, 612/941-0906

Tango Plus Dance Social **monthly, Sundays**
Lake Harriet, 4400 E 27th Av, FFI Steve Lee, 612/729-5306

Jaztronauts **Mondays**
Lee's Liquor Lounge, 9 pm - midnight

Vic Volare and His Lounge Orchestra **Tuesdays**
Fine Line, Mpls, lesson: 8pm, band: 9 pm - midnight

Live Swing Music & Dancing at Mario's **Tuesdays**
2300 University Av NE

Senders at Famous Dave's **Wednesdays**
Famous Dave's, Calhoun Square, 9 pm - midnight

Trailer Trash at Lee's **Wednesdays**
Lee's Liquor Lounge, Miss Kitty's lesson: 8pm, band: 9 pm - 12am

Vic Volare and His Lounge Orchestra **Wednesdays**
Venetian Inn, St. Paul, lesson: 7 - 8 pm, band: 8:30 pm - 12 am

Hot Shots' Swing Night **Wednesdays**
Burnsville

Joe Juliano & Blues Jam at MN Music Café **Wednesdays**
499 Payne Avenue 651/776-4699

Swing Night at the Caves **Thursdays**
Wabasha Caves, 215 Wabasha, St Paul, lesson: 6:30, band: 7-10pm

Open Swing Dance **Thursdays**
Tapestry, 310 E 38th St, 7:30 - 9:30pm, informal practice time!

Rodeo Swing Night **Thursdays**
Cottage Grove

Ballroom Dancing **Thursdays**
Medina Ballroom, Hamel, 7pm lesson, 8pm dance, 612/478-6661

Big Band Dancing **2nd & 4th Thursdays**
Richfield Legion

West Coast Swing Dances **2nd & 4th Fridays**
B-Dale Club, Dale @ Co Rd B, St Paul, 651/731-9768

Big Band Ballroom Dancing **Fridays**
Shakopee Ballroom FFI 612/445-0412

1st Saturday Swing Dances **1st Saturdays**
Tapestry, 310 E 38th St

USABDA Ballroom Dances **3rd Saturdays**
TC Ballroom Dance Club, Walnut & W 7th, St Paul, 651/731-9768

UPDATE: Swing at The Quest

February marked the end of Friday night Swing dancing at the Quest. The club has promised another night for swing, but as yet we haven't heard a thing! Since the squeaky wheel gets the grease, we should all give them a call and ask for more swing! Call 612/338-3383.

NATIONAL & INTERNATIONAL EVENTS

Swing Camp Catalina June 3 - 6
626/799-5689, Pasadena Ballroom Dance Association

Always popular! Features Frankie Manning, Steven Mitchell, David & Asa, Kenneth & Helena, Sing & Andrew, Rhythm Hot Shots, etc!

Midwest Swing-Fest June 13-14
www.midwestswingfest.com

Great lineup of instructors: Jonathan Bixby & Sylvia Sykes, Chazz Young & Debbie Williams, Deor Orzame & Rosie Mocerri, Terri Lee & Tammi (Flyin' Lindy Hoppers), Johnny Swing & Carri Siess, and more. Mostly Lindy Hop (five skill levels) plus Shim-Sham, Hip Hop, St. Louis Shag, Balboa, Hollywood-style, Lifts/Drops/Aerials, and more!! Also, a dance with *Jet Set Six*, and several dance contests!

Beantown Lindy Hop Summer Camp June 20 - July 3
www.hoptothebeat.com, 508/435-2363

Frankie Manning, David & Asa, Steven & Anna, Ivan & Elisabet, Ryan & Jenny, Kenneth & Helena and more!

Las Vegas Swing Weekend June 25-27
800/851-2813

Just \$299! World-class teachers: Paul Overton & Sharon Ashe, and Jonathan Bixby & Sylvia Sykes. Instruction in Lindy Hop, WC Swing, EC Swing, Charleston, and St. Louis Shag.

Herrang Dance Camp July 10 - Aug 7
+46(8) 643 40 58, Rhythm Hot Shots, Sweden

World's top Lindy Hop camp. Instrs: you name 'em, they'll be there!

Augusta Swing Week July 18-23
www.augustaheritage.com, 304/637-1209

For experienced swing dancers. Jitterbug, Lindy Hop, 2-step, ECS, WCS, Argentine Tango, Blues, Fox Trot, at Davis & Elkins College (WV). Lance Benishek and Café Accordion featured.

Motor City Jam August 13-15
313/869-9385 (Paulette Brockington) Oakland Univ, Rochester, MI

An intensive mini-dance camp with Lindy Hop, Mambo, African Dance, Tap, Balboa, Jazz, and more! Instructors: Jonathan Bixby & Sylvia Sykes, Christopher Yee, Elena Iannucci, and others.

Buffalo Gap: Savoy Swings Again September 3-6
703/369-6941 (Washington Swing Dance Committee)

Swing dance classes and parties.

American Lindy Hop Championships Oct 30 - Nov 1
313/869-9385 (Paulette Brockington)

Slated to be held in McAfee, New Jersey at the Legends Resort.

Harvest Moon Swing Out November 19-21
626/799-5689

Pasadena Ballroom Dance Association's sunny fall event.

U.S. Open Swing Dance Championships November 26-28
800/537-8937

This competition is held at the Disneyland Hotel, for those of you who enjoy cartoon characters and roller coasters with your dancing.

Swing Out Northwest December
206/547-7676

Held in Washington between Christmas and New Year's. FUN!

Hop The Millenium Dec 26- Jan 1, 2000
011 468 643 4023, The Rhythm Hots, Sweden

Come to Ensenda, Mexico, to swing in the new millenium with a Lindy Hop and Tap holiday at the beautiful Riviera Casina. Highlights: Frankie Manning, Chazz Young, RHS and Lavay Smith.

The Wedding of Mr. & Mrs. Swing

by Lisa Martinson



Ah, summer. When the bands start playing outdoors, the gals slip on their short dresses, and Mr. & Mrs. Swing (aka Cindy Geiger & Terry Gardner) start their boogie down the aisle to a life of wedded bliss.

For those of us who know Cindy & Terry, we couldn't be happier for them, especially since they're planning the dance to end all dances right after the wedding. And they want all of you swingers out there to join them in the celebration!

The evening will feature the spectacular song stylings of the *Senders* and the *Hot Heads*, as they play set-for-set from 8 pm to 1 am, with *Rhythm & Swing* performing a special showcase presentation. The dance is only \$9 at the door of the Medina Ballroom. So mark the date on you calendars: July 24!

Don't miss this chance to wish the best for Cindy & Terry in their lifetime partnership. It's the hottest swing event of the summer!



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—upright bass

Jason "Buddy"
Weismann
—saxophone

Brian Amelang
—keyboard

Jay Bodin
—drums

Zoot Suit Boogie

by Allen Hall

For you swing dancers who were unfortunate to miss it, a new dynamite Twin Cities band, *Zoot Suit Boogie*, premiered at The Quest on Tuesday, April 27. *Zoot Suit Boogie* is a jump swing band just made for fast swing dance. The band is, in essence, a "ten-tet" composed of a solid driving rhythm section of drums, keyboard, upright bass, and rhythm guitar; an experienced four horn front line of trumpet, trombone and two saxophones (one of which is a tenor, and the other a woman baritone who doubles on alto and tenor, how 'bout that?); plus two vocalists, a man and a woman, both of which are absolute musical pleasures. This band not only sounds great; they are a feast for the eyes. All but the woman singer are dressed in tailored Zoot Suits in different solid bright colors (it figures, doesn't it). They even have custom-made music stands.

Sound good? Wait, we are coming to the good part. To my ear, this band has not only a remarkably high level of musicianship, but the way they project musical enthusiasm is indeed uncommon. This is the result, I deduce, of a combination of sterling play, tight horn section work, penetrating rhythmic fidelity, stage poise and an intelligent selection of good familiar covers and originals in their current "book" of arrangements. And, they don't have to jump around on stage to be exciting. They let their music do the work for them.

There's more. *Zoot Suit Boogie* played one set, one hour and fifteen minutes in length, and at no time did they play a tempo which is out of the reach of a Lindy dancer. Furthermore, they played no long, "goes on until someone melts down" selections. Everything about this band reeks of professionalism, from the exciting horn solos to how they space

continued on next page

Swingin' with the Jaztronauts

Alright, all you swingin' hepcats. Here's a stumper for you. Which venue can you go to every week to swing to the Jetsons' hit song, "Eep, Op, Ork, Ah, Ah.....And That Means I Love You"? If you guessed Lee's every Monday night, then you've already discovered the hottest band to hit the Twin Cities swing scene in 1999. I had a chance to chat with the band the other night to find out what they're all about. Here's what they had to say.

SQ What is the story of how you guys got together?

JOEY We're brothers so that's how we got together. We got together with a piano player named Vincent Voelz and a guy named Jason Lingel, who was the drummer. And we started off as a straight-ahead jazz group.

JASON Contemporary New York type of stuff.

JOEY And that brought all of about three people into the club. So some of us had played in swing groups before and we decided to go the swing route. We did that a little over a year ago. We decided to start working on harmony things, doing stuff that other swing groups around weren't doing as much of. There's this whole bag of harmony vocal stuff: Mills Brothers and jive group stuff

that nobody else was doing.

JASON And also the fact that Joey, Jason and I had all been in vocal jazz groups so we all just kind of fell into vocal harmony stuff pretty easily.

JOEY So anyway, Jason Lingel, our original drummer, moved back to Boston to finish his education there and Vincent had gone hiatus for health reasons. So in about October of last year we got Jay, who knew Vince, and Brian, who I'd been in a band with before. We brought them on board and now we're the Jaztronauts. Oh yeah, and then there was the whole thing with Pete Best, our original drummer.

SQ I've always wondered what happened to Pete and why he left the band.

JASON He wouldn't change his hair.

JOEY He didn't want the Jaztronaut cut for one thing. We were jealous of him. I mean, the girls all said, "Pete is best." And George Martin said we had to replace him. So that's the story of us.
JAY I answered a want ad. They wanted somebody who could operate heavy machinery and so I fit the bill pretty good.

SQ So the popularity of swing did have something to do with the fact that you
continued on page 27





Zoot Suit continued from previous page their program selections, with no "lose-your-dancers-and-audience" waits between numbers. However, to spell the band every third number or so (they work hard and they sweat to prove it), Musical Director and trumpeter Dick Whitbeck will make a short announcement about the next number, thus holding the audiences attention. Not that table talk is likely to be a big problem for this band, as they project a sense of musical immediacy which is difficult to ignore. Indeed, during the third number on Tuesday night, the audience (sitters, standers and dancers alike) bull-charged to the front of the bandstand and stayed there until the end of the set. Fortunately, the audience left a thin slot in front of the bandstand for us dancers, and I really appreciated that.

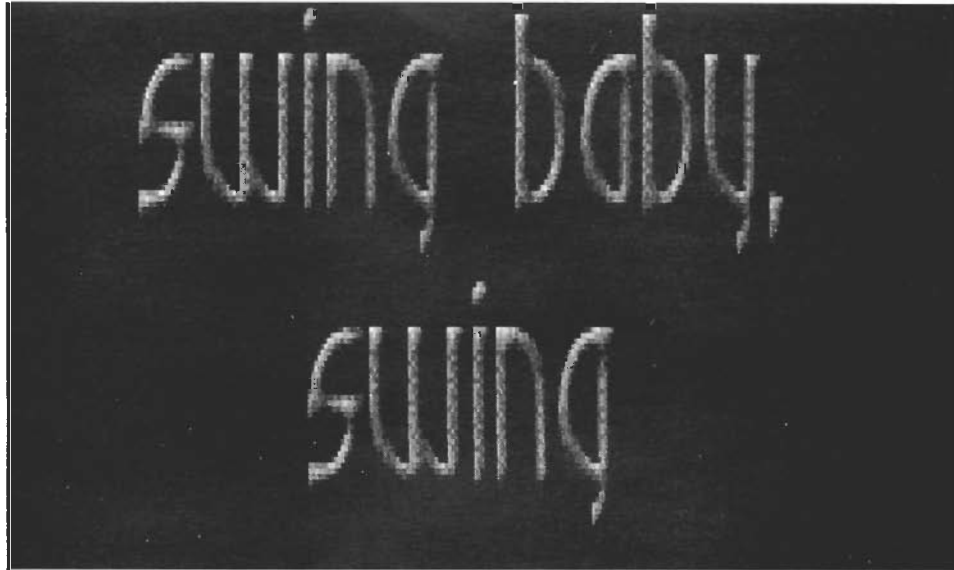
In a telephone conversation with Mr. Whitbeck, my suspicions were confirmed: *Zoot Suit Boogie* has been formed to tour. They have been working on their arrangements since last November, and a nice "book" it is too. Whitbeck seems to favor Ellington, Calloway and the two Louies, Jordan and Prima—pretty damned good influences for a jump swing band. Tuesday's gig at the Quest was their first-ever performance and was done in order to film a promotional videotape. After Whitbeck had heard and seen some of the nationally popular retro-jump swing bands now touring, he thought that he could put together a band which could do as well. To my eye and ear, that's just what he has done.

Swing dancers, if you get a chance at a *Zoot Suit Boogie* gig, don't miss it. I predict the excitement, the tempos and the deep rhythmic groove are gonna make you real happy. □



Swingin' the Web

by Terry Gardner



www.wenet.net/~bacchus/swing

Swing Baby, Swing is a website based in San Francisco, California. It focuses on a local feel and has a heavy dose of photos and CD reviews. It's broken down into six categories: music, bands, mugs, moves, events and links. Here's a rundown on each section.

MUSIC

This section is devoted to the author's take on many of the new retro-swing bands as well as diggin' deep into the swing classics. The nice twist to this is that not only do you get his review of the CD but you get a chance to voice your own opinion by submitting your own review of the same CD.

BANDS

This isn't your normal bands link. Where most sites list links of their favorite bands, this page gives photos with no links. Currently, you can find nice pics of *Big Bad Voodoo Daddy*, *Steve Lucky & The Rhumba Bums*, and *Lee Press On & The Nails*. You can easily skip this section if you aren't into these bands. However, I enjoyed the *Rhumba Bums* photos because I enjoy that band tremendously!

MUGS

Now here you would expect to find photos. These are all pics of cats in San Fran. You're probably thinkin', "Why waste time here?" Well, you can see hepcats in nice duds and could give you a

jump on the trends for your own threads. Lots of swing kids dressed to the nines.

MOVES

See more shots of the Bay swing kids as they strut their stuff. Lots of action shots of dancing which give even a better look at the threads these cats are wearin'.

EVENTS

Out-dated by over a year, this section is a listing of events in the Bay area. Makes for a good historical record but won't help you make your travel plans if you are headed that way. Easily skipped over.

LINKS

Here you find your basic links broken down into subheadings of clubs, calendars, bands, people and other info. There isn't much here that you haven't seen surfing around. Unique to this page is the clubs and calendar links. This may help you in your planning if you are headed to the Bay.

OVERALL RATINGS

Out of ***** (5) stars

Loading Time: ***

Graphics: ***

Content: ***

That sums it up for this site. I would say check it out if you are lookin' for ideas for threads or to get info for San Francisco dancing. Otherwise, keep on surfin' by. □

The Atomic Fireballs

CD REVIEW

by Charleston Hepston



Birth of the Swerve – The Atomic Fireballs

1999, Orbital Records

The Atomic Fireballs:

Tony Buccilli – Trombone
James Bostek – Trumpet
Eric Schabo – Tenor Sax
Duke Kingins – Guitars

John Bunkley – Vocals
Shawn Scaggs – Double Bass
Randy Sly – Piano
Geoff Kinde -- Tubs

The Atomic Fireballs enter the neo-swing scene with their first CD: *Birth of The Swerve*.

This 8 track CD (it's not an 8-track tape but a CD with 8 tracks!) will keep youthful, energetic swingers out on the dance floor until the end. The tempos lend themselves better to 6-count swing but Lindy Hoppers will enjoy *Spider Baby*, *Caviar & Chillins*, and *Starve A Fever* because their tempos are slower and lend themselves to the playfulness of Lindy Hop.

If you prefer East Coast, you'll be quite pleased with this CD. Especially, *Man With The Hex*, an in-your-face, fast-paced tune. *Spanish Fly* will definitely make you leave the dance floor afterwards to change your sweaty shirt!

This neo-swing band clearly has today's swingin' sound. If you are a traditionalist, you may not be hip to this disc.

Bottom Line: To buy or not to buy.....BUY (if you like today's sound). Here's how: look up their website: www.atomicfireballs.com □



Jumpin' Like Mad: Cool Cats & Hip Chicks Non-Stop Dancing CD REVIEW

by Jesse Miner

Capitol Records has put together a fabulous compilation featuring a varied mix of dance tunes, mostly from the late 1940s and early 1950s. Between the two CDs, the music is heavy on the swinging R'n'B side, but it by no means is intended to be a selection of only one particular style of music. This collection is a representation of what would have been found in jukeboxes across the country during the post-war era. Billy Vera, the compilation's producer, suggests that "along the way, you will find the artificial boundaries of blues, jazz, swing, boogie and jump have been stretched - for your pleasure."

This album is all about dancing and having a blast. As you can see, there is a large variety of music represented such as Calvin Boze's upbeat "Safronia B", the laid back sounds of Nellie Lutcher's "Fine Brown Frame", and the just plain raucous "I Ain't Drunk"(I'm Just Drinkin') by Jimmy Liggins. This 51-track compilation will definitely have something for everyone, both musically and historically. It won't be long until you too will be "Jumpin' Like Mad"! □



Casey MacGill & The Spirits Of Rhythm

CD Review

by Charleston Hepston



Jump – Casey MacGill & The Spirits Of Rhythm

1998, Produced by Marc Sorger

Casey MacGill & The Spirits of Rhythm are:

Casey MacGill – Piano, coronet, vocals • Matt Betton – Drums • Mark “Tyroné” Stephens – Drums, vibes, vocals • Rick Westrick – Drums • Cary Black – Bass • Rebecca Kilgore – Rhythm guitar • Pat Barclay – Electric rhythm guitar and solo guitar • Joe Brasch - Electric rhythm guitar and solo guitar, guitar • Marc Sorger – Sax, vocals • Dr. Richard Hubbard – Clarinet, alto sax • Anthony Taylore – Clarinet • Andy Plamondon – Trumpet • Keith La Motte – Trumpet • Chuck Swanson – Tenor sax • Paul Plowman – Tenor sax • Don Carruthers – Tenor sax • Dave Stultz – Trombone • Bill Foster – Trombone • Dan Carlson – Baritone sax • Josh Simon – Baritone sax, bass sax • Miss Lee Lee – vocals • Jilla Brasch – vocals • Tera Wolf – vocals • Karla Maylender – vocals • Linda Dillard - vocals

Casey MacGill and company recently released their debut CD, *Jump*. Fortunately for Mr. Hepston, I was able to “acquire” a copy.

This CD is unbelievably user friendly. You won’t think so by listening to the first song, *Swing, Brother, Swing*, which clocks in at around 228 beats per minute, but you’ll soon find great tempos to show your partner off on the dance floor.

Your soon-to-be-favorite songs include *Late Night Swing*, *Whadaya Want, I’m Gonna Love You Tonight* and *Undecided*, which not only provide for swingsational dancin’ but also have breaks that come at you like a freight train. These tunes really allow you to play with the music by including stops and breaks that even a novice hepcat better hear comin’. This is probably my favorite part of the CD ‘cuz

I luv hittin’ da breaks!

East Coast swingers will be happy with very up-tempo tunes like *Rhythm, Git It (In The Groove)* and *Swing, Brother, Swing*. The latter has a 40 second intro that keeps you chompin’ at the bit before you can start cuttin’ a rug.

Like the slow stuff occasionally? It’s here! *Love Ain’t Nothin’ But the Blues* will give you a chance to get close and personal (Blues dancing, anyone?).

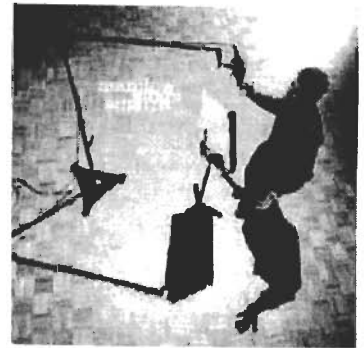
If I haven’t gotten you excited to buy this CD right away, maybe Frankie Manning will. He says, “One of my favorite bands to dance to!!” ‘Nuff said. Go buy it!

Bottom Line: To buy or not to buy.....BUY 2 and give one to a friend!! Here’s how: dial up their toll free number: 1-888-531-1025. □

Sinatra 3 - Manilow 0

CD REVIEW

by Charleston Hepston



Manilow Swings Sinatra

1998 Arista Records

Tracks, Promotional Sample CD:

1. *Come Dance With Me/Come Fly With Me*
2. *You Make Me Feel So Young*
3. *Saturday Night (Is The Loneliest Night...)*

Newsflash!! Barry Manilow attempts to cash in on “The Swing Thing!”

Manilow’s vocals are solid. However, it feels like he’s just singing. You don’t get the feeling that he *feels* the music. All 3 songs sound the same. His “cookie cutter” style of singing allows for no individuality in the songs. If you feel the urge to dance to this (I feel the urge to hurl my cookies), the tempos are quite suitable for both Lindy Hop and East Coast.

The band backing Manilow, which isn’t credited on the CD, is solid as well. They are tight and their sound is full.

Manilow does not “swing” Sinatra. My guess is Frank would have put a hit out on Manilow for trying to sell CD’s using the Sinatra name. If you are going to title your CD with the Chairman of the Board’s name, you better live up to the comparison. Manilow falls far short. *Manilow Swings Sinatra* is *The Love Boat* meets ‘40s swing. In my opinion, YUCK!!

Luckily, the CD I have only has 3 tracks and I didn’t have to suffer through a full-length version. I can only assume the producers put the best songs on this CD and I’m still not impressed. Hopefully you won’t be subjected to hear this on your favorite swing radio station, but you might not be so lucky on your next elevator ride. Save your money and buy a real Frank Sinatra CD.

Bottom Line: To buy or not to buy..... DON’T BUY. If you absolutely must, look up the website: www.manilow.com □



Steve Lucky and the Rhumba Bums
Featuring Miss Carmen Getit
CD REVIEW

by Jesse Miner

Come Out Swingin'!

1998, Rumpus Records

Steve Lucky And The Rhumba Bums' debut album "Come Out Swingin'!" is something for music lovers and dancers alike. From beginning to end, this album offers a variety of energetic music that will keep you moving. Whether East

Coast Swing or Lindy Hop is your flavor, you'll find plenty to satisfy your feet.

Steve Lucky and company play a wonderful modern interpretation of swing and jump blues. Steve Lucky writes most of the music, is the primary vocalist and plays piano. His perfect complement is the beautiful Miss Carmen Getit who also sings and plays guitar. Their special chemistry clearly sets this band apart, which is especially evident in "Daddy-O" and "You've Got What It Takes". Overall this is one of the most solid and entertaining releases of swing or jump blues to come out in the past few years. □

Adoring continued from page 1

neophytes in their chunky shoes and vintage cotton dresses. Frankie instructed the leaders in the crowd that on their "one and two" they should bow..."Ladies are queens to bow to, especially those under 84!" From my spectator's front row seat, Frankie's rhythm and fluid grace, combined with his charm and light-hearted humor to put a face on my memory of the once popular song "Mr. Bogangles."

As the practice music played over and over and their dancers warmed their Charlestons, I set out to find just exactly who these people were, where they had come from, and what was it about Frankie that brought them here. It was a treat even a spectator enjoyed.

Andy Wells, a college student at Bemidji State University, was one of over 25 enthusiastic dancers who held a couple of fundraising event to raise money for the cost of the weekend workshop. He was inspired by instructors Jon and Suzy Langhout who were also in the crowd. Joan Freeze, from Columbus, Ohio, joined her friend Cindy Pichotta of Bloomington to attend her second workshop with Frankie. Her first session was in Cleveland, and now she was back for what she called "a second dose." I visited with a group of new generation dancers from Saint Thomas University, including a vivacious brother and sister team, decked out in a retro look that included suspended baggy trousers and black and white Bleyers shoes.

As I scoured the peripheral meeting the

dancers, I was captivated by what might have been the senior-most couple in the group, Gary Trickey, 61, a retired school teacher from State Center, Iowa and his chipper partner Elinor Rutz, a 61 year-old broker from Fort Dodge, Iowa. They take Lindy Hop lessons in nearby Ames, Iowa and have attended workshops as far away as California. Elinor has a collection of instructional dance videos that number over 175. She gushed with excitement about being in Frankie's class, and meeting Cindy Geiger and Terry Gardner, the capable and friendly workshop organizers whose new video set Elinor purchased on the spot.

Midway through the evening, the crowd circled around dazzling, choreographed performances by Lindy Hop groups from the metro Twin Cities. High-energy numbers were performed by *The Lindy Collective* and by *The American Cultural Arts Society*. *Rhythm and Swing* performed two numbers; the second production spotlighting out own talented Cindy Geiger partnered with fun-to-watch Will Ribbens in a thrilling showcase of movements that left us all ooing and whistling.

As Friday evening came to a close, what Frankie would follow up with on Saturday and Sunday brought the level of anticipation to a frenzied pace. This jealous spectator went home to get ready for the college course, all the while hoping that Frankie will make a return trip here next spring to show how an 85 year-old should Lindy Hop. Thanks Frankie! □

 The advertisement features a large speech bubble containing text about hair care. Below the speech bubble is a product shot of a Wildroot Cream-Oil Hair Tonic bottle and its packaging. At the bottom of the ad is a cartoon illustration of a man in a suit and a woman in a dress standing in front of a house.

DON'T GET THE BRUSH-OFF JUST BECAUSE YOUR HAIR IS MESSY! WILDROOT CREAM-OIL GROOMS HAIR NATURALLY. NO HARSH SYNTHETICS. NO DRYING ALCOHOL. CONTAINS LANOLIN. SO MUCH LIKE NATURAL OILS OF HAIR AND SCALP. TRY A BOTTLE OR HANDY TUBE TODAY!

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Jaztronauts continued from page 22

went the swing route as opposed to straight jazz?

JOEY Not exactly. It was kind of serendipity in a way. I played in a swing group about seven or eight years ago doing a lot of the same stuff we're doing now. Jazz clubs didn't want us because we were too corny and nobody knew how to swing dance or anything. We were kind of like the chess club. Nobody wanted anything to do with us. That



group ended up folding. And, actually, the guitar player for that group is now in the Cafe Accordion Orchestra. We're still good friends. He sits in with us sometimes. He's a great player.

JASON We were also all vocalists so we all kind of had an itch to sing. Going from an all instrumental band and switching over to doing some more vocal stuff. It was pretty natural. It's basically adding jazz with vocals.

JOEY Yeah, speeding up the tempo and being funnier.

SQ As brothers, have you guys had an opportunity to play together before or was this the first time? (Laughter) I mean play music together.

JOEY Yeah, we played GI Joes together.

JASON Joe kicked me in the shins with his cowboy boots and I'll still never forgive him for that.

JOEY Just dumb coffee house gigs. One time we were supposed to have a coffee house gig together: the piano player, Jason and I. He (Jason) not only didn't get the piano player, but he didn't show up himself. The gig was booked and people had shown up, which left me with my bass to do this gig all by myself. And that was something to see. And so I renamed the band the "Jason Weismann



Memorial Trio" that evening.

JASON Joe, I have to say, is probably the reason I'm still in music. Even as a little kid, I looked up to my older brother. As I started to learn more jazz, Joe kind of took me under his wing and showed me a lot of the stuff about jazz and who to listen to.

SQ So what kind of music did you listen to while growing up?

JASON Glenn Miller was my favorite album.

JOEY My dad used to bring me out to jazz clubs when I was a kid. So I listened to a lot of jazz as a kid. Jason: I remember sitting on dad's lap and sharing a Coke and going and seeing Patty Peterson, Rio Nito, Prudence Johnson and going to Sweeney's or Night Train, that burned down years ago.....

SQ But your dad got you into jazz?

JOEY Yeah, he was a drummer.

JASON He used to play Dixieland a lot.

JOEY Jay, how 'bout your dad? What does he play?

JAY He plays trombone.

JOEY His dad is a big trombone player in the Moldy Figs and what's that Chicago band that's so good?

JAY James DeBagany's Chicago Jazz Band. He grew up in New Orleans so he grew up playing a lot of that so that was kind of passed on to me too.

JOEY His dad's the real thing. Brian, how did you get into music?

BRIAN I'm kind of the poster boy for, you know, there's hope for everybody. I



didn't even listen to a lick of jazz until I was twenty-six. You were out of Berkley by then and blown away. So I just decided I wanted to be a better piano player and I thought I'd take some jazz lessons. But then I started loving the music so much, that's all I wanted to do. By that time, I had a full time job and then kids so it's been a sideline until these guys came along. I'm glad to be here.

SQ Did you guys all have formal training then?

JASON I went to Berkeley and Joe went to Carleton.

JOEY I was a music major at Carleton. Brian's formal training was self taught.

JAY I also went to music school. I reached the lofty status of junior before I departed from the music program at the University of Minnesota.

JOEY By the way, we're saying jazz a lot here. Jazz and swing are overlapped quite a bit and it takes a lot of the same skills to play jazz as it does to play swing. I mean swing is really a subset of jazz.

JASON The language is the same too.

JOEY Yeah, we call each other cats.

SQ What would you say makes a *Jaztronauts* show unique compared to the other swing bands that are out there?

JASON I think it's the love for the kids. We do it for the ladies.

JOEY The love for the kids, the vocal harmony, the Motley Crue covers, the love for the kids. I think the vocal harmonies is what we do different from anyone else. There's no one focal point. There's no one leader of the band



because, frankly, none of us are that good. We share lead vocal. We share harmony vocal stuff.

JASON We also try to bring the audience into it and have them participate. Feel like they're part of the band when they're listening to us.

JOEY It's a karaoke band pretty much.

SQ Do you find that it's difficult to cater to the different kinds of dancers that are out there?

JOEY It can be. Once in a while somebody will come up and go, 'Play a Latin tune' and so we'll go, 'Great! We'd love to play a Latin tune' so we'll play a samba or something. And a swing dancer will come out and go, 'Hey! I paid my four bucks to come out here and swing dance. How dare you take three minutes away of my valuable swing time?' So actually, there's so much disagreement within the dancing community that a lot of times we find ourselves torn. You know, one night a lot of people were putting in requests for slow tunes and Latin tunes so we just played what people requested. And somebody came up and told us how bad we were because we weren't playing any fast swing stuff. So that kind of stuff happens. We can play the fast swing stuff. Just come up and request it.



SQ What do you foresee yourselves doing in five years?

JOEY It's really hard to judge. As far as the swing thing goes, I hate to say it. It could be a fad that's dried up by then and nobody wants to hear it anymore. On the other hand, it could be going strong and we could be on top of the world.

continued on next page

Jaztronauts continued from previous page

SQ If you could've played music during any era, what would it be and why?

JOEY The neo swing era. The reason is it has all the fun music of the 40's without the nasty war bit. I like the new swing era because it's sort of post-modernism.

We're doing what we're doing, but we're also drawing on everything that's happened since then. We're a swing band, but we can play a song from the Jetsons or we can play a lick from some bad 70's pop tune and it's funny. We can draw on a lot of other stuff.

JAY I would say Medieval times, because I still can't set my VCR. It would make things a lot easier.

BRIAN Late 50's, early 60's straight ahead jazz, definitely.

JASON I would say I really love the 1940's through 1950's straight ahead jazz scene. I mean it was just burning and brand new. It was really fiery. When I hear those old Ellington and Miles Davis groups.....If I could play anything I wish I could be a part of that.

SQ Do you have any regular gigs we should know about?

JOEY Every Monday night at Lee's Liquor Lounge starting at 9:00.

SQ How can we find out about upcoming Jaztronauts' shows?

JOEY We do have a website: www.winternet.com/~voelzv/jaztronauts. Otherwise, if you want to be on e-mail, e-mail us at jaztronauts@hotmail.com and we will add you to our burgeoning e-mail list. □



Swing Kids continued from page 3

West Coast Swing, has absolutely no meaning. Nevertheless, touching is like totally awesome to the max, man!

Is this unsophisticated dancing? No doubt about it, it certainly is. But who amongst us would look down from an Ivory Tower and pooh-pooh something that's creating so much joy. Watching these hordes of Swing Kids you have to know a certain percentage will continue their dancing education and eventually make it into West Coast Swing. And that's really, really good. But the bottom line: Who cares? These kids are doin' it their own way, without us adults!

It's happening in your town too. And it's worth the trip to watch. It's incredibly refreshing to see people enjoying dancing while breaking almost every West Coast Swing rule in existence. It gives me great pause for reflection: maybe we are all taking this West Coast Swing thing a little too seriously! □

Paulette continued from page 15

than the people did back then, and I think it's because they're totally supporting their own weight rather than sharing the weight. If they shared the weight, there's like a give and take in order to allow you to do things quicker.

C: I want to define this a little bit further because in some of the young dancers are trying to learn partner dance and they started without instruction at all. Extending their arms, full extension, pull in, extend, pull in, putting turns in there, really no footwork to speak of. Turns are just out and in, out and in. It sounds like it went into that realm except not to the point that these young kids are doing today. It seems to me what the young kids are doing is the other end of the spectrum. They are fully extending their arms and you actually lose something when you extend that far.

P: Well they've lost the footwork cause there's no way that they can do footwork and have a total lever existence.

C: So there's a happy medium between being entirely self supporting and this full extension on the other end of the spectrum, and it was more in that middle ground that dancers originally functioned on when they did the Lindy Hop?

P: Yes.

C: And today you're dealing more with each partner being completely self-supporting?

P: Right, although with some of the people in my company, I'm trying to get them to share the weight a little bit more. The people that have classes with me and private lessons are actually at the point where they're each supporting their own weight, but I'm actually trying to move some of the couples into sharing weight. It gives you much more speed.

C: In your lessons with Frankie, I'm assuming you also learned a lot about the history of the dance.

P: Oh yeah, he did. He made a point of telling me that. He said to me, "Well, what are you going to do with it after you've taken all these lessons?" I said, "Well, I guess eventually I'll teach." A couple years ago I did start to teach, although it wasn't until after I did the Toronto workshop that I felt comfortable with the concept of teaching (other than the dancers that I'd worked with for that one piece I did, and than later with my

continued on next page



1999

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Paulette continued from previous page

own dancers).

C: Because you finally had a perspective of yourself in relationship to what was out there?

P: Actually, that's why I started doing workshops here, too. After I went to the Steven Mitchell workshop and I saw Frankie in Ithica we started talking about Frankie coming to Detroit to do a workshop. And one of the reasons that I wanted to do that was once I came back from New York there was really nobody for me to dance with. There was some guy up in Flint, which is an hour north, that used to teach at an Arthur Murray in New York and he knew how to do Lindy but he was retired and he said, "Oh, I'm not moving that fast anymore." But basically nobody was doing it. So for the last three years I've reintroduced Lindy into the area. You know, that part of it evidently has been a success otherwise the dance studios wouldn't have jumped on it.

C: I really want to get into the concept of competitions. You have started your own competition and we're going to talk about that in a little bit, but initially I just want a perspective of where does Lindy Hop fit? There are American competitions, there are international competitions, the ballroom dance community has certainly had competitions for many years and you're starting to see the word Lindy pop up in all these various competitions. And certainly when some of the European dancers come to America they say "I've won this Lindy competition or that Lindy competition and that's why I feel I'm qualified to come and teach for your community." I guess I would first of all like a worldwide perspective of Lindy Hop and the competitive world. You know how the Swedes and everybody over here has all these competitions. Tell me about the European competitions.

P: I think when the first competitions got here there really wasn't that much of an outlet for them to dance. So the competitions were a way for them to get what they enjoyed doing out in front of the public. It was their way of spreading the word. America has been kind of lax in doing that because the dance kind of fell out of favor for a few generations. Or at least in any real prominence for a few generations.

So in the 80's when the Nordic countries started doing it again, at that same time it

started happening again in England and people on the west coast in the U.S. started having rekindled interest in the dancing of that period. So when they formed their swing dance societies it was with an eye of preserving the dance and acquiring new interest in the dance. So they did performances, and they had competitions. A way for someone to get on a performance team was to catch someone's eye in a competition. And vice versa. I started the American Lindy Hop Championships (or the consortium that's doing that) because I felt in a lot of ways that we were being under-served, or the Lindy population was being under-served, in the representation it currently has in the competitions. It's really only in three competitions in the U. S. right now. Although with Swing Fling this summer it will increase to four. I haven't been there yet so I really can't say. I know that there's going to be a jitterbug jam that will have a Lindy division in the Ventura area in California in March.

But from the first competition I was at... I shouldn't say the first, the second competition because I went to the American Swing Dance Championships. Although I felt that Lindy had a good presence there, it may have been overshadowed by West Coast divisions. And I did talk to the promoter that was doing that event about it and last year he made a real effort to increase the Lindy presence by almost equaling the number of competitions that he had with West Coast. So instead of just the Lindy division he had a Lindy division and he had a Jack & Jill's that Lindy dancers could jump in a couple of those. He had a just swing, a social dance competition which he hadn't done before. So it would be just to say that he had increased that and also increased the amount of time that dancers had to dance in another room apart from the general competition area.

C: Now Jack & Jill's, I'm most familiar with that from West Coast. So Lindy Hop just adopted the same kind of a thing where all the competitors throw their names into a hat and then they're matched up by chance?

P: Actually it's not just in West Coast because it actually started in East Coast competitions not in West Coast competitions and they've done it in Europe all the time in Lindy competitions. It's just that the whole concept of a Lindy dancer competing is new for the United States.

C: Who is the promoter, the producer of the American Swing Dance Championships?

P: Boogie Dance Productions, Alan Rokoff.

C: Is he a West Coast dancer?

P: Actually he started out as a Lindy Hopper. A Big Apple Lindy Hopper with Frankie. One of Frankie's first groups, in New York. He started producing dance events, swing dance events I guess in '89 or something like that. His first event was an all Lindy event. He actually is the person who introduced West Coast on the East Coast and it's actually pissed a lot of people off. So now he's coming full circle and he's trying to get Lindy back to the presence it had before he brought West Coast there. And he is assisting me in producing the American Lindy Hop Championships.

C: So, he's assisting you with yours, the American Lindy Hop Championships and then he on his own has American Swing Dance Championships. So the Swing Dance Championships is a more all-encompassing...?

P: Yeah, he actually tried to represent the major dance forms in the U.S. Actually there are eight different types of swing dances but what he represents there are West Coast, East Coast or Lindy Hop.

C: You tie some of those that closely?

P: No, actually most of the East Coast dancers enter the West Coast division. Then he has his Lindy division, he has a Carolina Shag division and from what I understand he's thinking about adding a D. C. Hand dancing division since they've started to get onto the swing stuff a little bit. The only thing that he doesn't have represented would be probably bop which would be the other major kind of classification. Because there's beach bop and there's Cincinatti bop.

C: Yeah, Cincinatti has a bop association. They have a huge event in October.

P: Yeah, I've been there. It's a relatively low cost to enter and all it is is dancing and drinking. The vast majority of it's dancing and drinking. They may spend more time drinking than dancing but they're having fun. □

Paulette's fascinating to talk with! Tune in for more of our conversation in the next issue of SQ.

Final Report: '98/'99 Hall Swingdancemobile

by Alan and Rudy Hall

It's over and we made 10 weekend swing dance conventions in our little motorhome this winter. I could rate them three ways:

1. How much I liked the music, 2. How good were the dancers, and 3. How much fun I had. If I did rate them, I'm certain ratings 1 and 3 would be identical. Music is the action, dance the reaction. If the music gives you joy, your dance will, most likely, be joyful as well.

During the last 6 months, we attended three dance conventions for West Coast Swing (SwingFest, Monterey CA; Presidents Day Weekend Convention Dance, Sacramento, CA; Swing Expo, Las Vegas, NV); one for Lindy Hop (American Lindy Hop Championships, Great Gorge, NJ); two for Carolina Shag (ShagAtlanta's 3 day Christmas Party, Atlanta, GA; Ducks Thanksgiving Mixed Doubles, North Myrtle Beach, SC); plus one for Jitterbug and Lindy Hop, (Jitterbug Jam, Thousand Oaks, CA); one for West Coast Swing and Lindy Hop (New England Swing Dance Championships, Boston, MA); and one for West Coast Swing and Carolina Shag, (Smoky Mountain Boogie, Gatlinburg, TN).

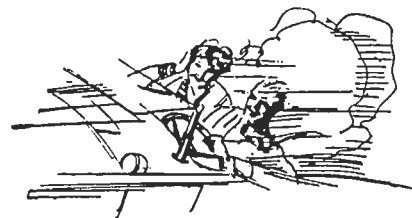
West Coast Swing AND Lindy Hop? West Coast Swing AND Carolina Shag? Yep! For you dance chauvinists, I have news. Swing (the generic) dance is getting really mixed up, and for this I say, "Hallelujah!" You may now insert your own exclamation, and you might ask, "Where are the Boppers?" If you did, I'd answer, "Everywhere, and leading and following well." If you think Carolina Shag and Bop are threats to the West Coast Swing hegemony, think again. Those two dances are mouse threats; the gorilla threat is retro-swingers (read, "Jitterbug/Lindy Hop"). Newsweek magazine estimates the kids doing those dances in the MILLIONS and, trust me, it's still growing exponentially. They want your floors, your musicians, your DeeJays, and your dance souls, and once they get organized...well, what the gorilla wants, the gorilla gets. I don't know about you, but we've joined them for two reasons: 1. We like their music, and 2. The smile index is very high at their dances.

Enough for confessions, and rationales.

We were away from home for 183 days and danced on 116 of those days, about two out of every three days. Had I not kept records, I wouldn't have believed it myself. In six months we drove over 20,000 miles, or about 104 miles per day, on the average. Amazing what one will do to get to the next dance floor. We drove through 29 states, and danced in 19 of them. We danced in 68 venues in 41 cities and my body feels like it, i.e., we went through several bottles of Aleve this winter. We danced to live music, lively music and some so moribund that putrescent is the only word I can use to describe it. We danced to deejayed music everywhere, and some was traditionally fit for swing (the generic) and some was only there to provide rhythmic insistence e.g., in California, West Coast Swing has gone bonkers over disco, funky rhythms and cha-cha. We danced with West Coast Swingers, Boppers (Beach and otherwise), D.C. Hand Dancers, Carolina Shaggers, Lindy Hoppers, Jitterbuggers, plus Jamaica dancers in New Orleans and Imperial dancers in St. Louis.

We danced on concrete, some smooth, some painted and some otherwise (but more about that later); on rugs, on tile, some gum, dance-shoe land mines; in the rain, in the middle of the street, in San Antonio on New Years Eve, to "Asleep at the Wheel"; on wood of several types and makes including a new portable floor called "Wonderfloor" (trust me, it's indeed wonderful). We danced on what I call "miracle floor" because it's a miracle anyone could dance on it. It was the notched trowel textured concrete floor of an old firehouse...and the club owner thought it added to the ambiance of the place. Sigh~ We danced three days on a great expanse of imported Swedish Beech sprung floor at "Memories" in Anaheim which has spoiled us forever - to dance on this floor is to want to fall on your knees and kiss it.

We danced at the club rated by U.S. Magazine as the best swing club in America, "Memories" (natch); at the



Derby where in 1993 the owner hired "Royal Crown Review" for an extended engagement and the rest...as they say...is history. At the Reef in Virginia Beach one Sunday morning for three hours to Gospel music; in Cultural Centers in several states and some joints totally devoid of any cultural merit; in restaurants a bunch, in a lot of hotels including many Marriotts - Mr. Marriott must like dancers; in six casinos; in a bowling alley in New Orleans; in a pair of pre-Civil War siamese twin buildings joined at the ass, in downtown St. Louis, called (are you ready for this?) The Broadway Oyster Bar; on a Navy Base; in Fast Eddie's and in Fat Harold's; at the Horseman's Club in Sacramento with real horses outside; in the KC Lounge which was, inexplicably, found in Dallas; in Moe's Chalet in New Orleans and (plain ol') Moe's in Santa Cruz; in a Ballroom in Tampa where the dress code was so strict I had to put spats over my tennis shoes in order to get it; and at a Spats, in Sarasota, where they didn't require them (go figure?).

We have been out on the gypsy swing dance trail every winter for 7 years now, but during this last winter, the number of miles driven, days dancing, and dance venues are all new records. We must like it...guess we'll do it again next year. □

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Looking for follow to share time and expense for private Lindy and swing lessons. Best time for lessons is weekdays after 3 pm. Call Randy at 612/434-3424



DEAR JEANNIE • ASK BUDDY LOVE

Hey Jeannie & Buddy:

I was out at a dance recently, and noticed that more men are dressing for the Swing thing than the women. Is this a new trend? I think they look very cool, but the gals don't seem to match the outfits. What should they be wearing to match?

Jeannie: Instead of a style match, I would go with a color match. Women's clothes from that era were fairly drab in color, and frankly, not very appealing. But since that style is now hitting the dance floors with the Swing movement, more variety is acceptable & possible. Go for brighter colors! You can still do the swing style, just use more color to attract attention. Check out the internet. Or find a seamstress. Or ask the *Master of Style*, himself...

Bringgg!!! Helloooooo...baby! Did you just ring my bell? Hold the line while I answer my call waiting...

Buddy: Why, Jeannie, it's you! Was that a back-handed compliment? And here I had you pegged as a sarcastic pre-Madonna! And just "What Color is your Parachute?" Hey babe, it ain't what ya wear, it's the way that ya wear it!!! Buddy sez dat it ain't no big deal what kinda frock you're drapin', just be sure it flaunts a little flesh (ya know what I'm sayin'?). Cuz' it don't matter whether we shimmy or mess-a-round, I still wants to see something move! That, dear Jeannie, is what draws Buddy's and most men's attention!! Jeannie (and I'm afraid too many other chicks as well) thinks we hound-dogs care much about what color or fashion youz' wearin'? I don't think I'm gonna shock you dames with this one. What Buddy looks for first...why, first I look at her "purse". Is you is or is you ain't...MONEY. I can teach ya to dance and even dress. But if you ain't got no greenbacks...Buddy will definitely make tracks!!! Don't believe what you heard about me and that seamstress...I was framed...she swore she was 18, officer!!!

Jeannie: Buddy, you are such a superficial windbag! Women obviously think differently than men do. I, myself happen to enjoy seeing matching outfits, and that's a great way to WOW the crowd. Yes, some skin flashes help, but let's not get raunchy! And what's with this "Money" baloney?? As if your eyeballs have ever gotten beyond what's in the skirt, much less noticing if she's got a purse or not!

Hold the phone, Buddy, I've got another caller on the line...

Hello Jeannie & Buddy:

I just recently got on the Swingin' band wagon and would like to know how to get better plugged into the clubs to go dancin' at, who to take lessons from, where to go shoppin' for threads and better CD's to learn to high-step and jump. There must be a crash course a guy like me can take. Oh, and I want to be like the Gap dancers by June. Suggestions?

Jeannie: Oh caller, I've got suggestions all right, but none you would like. BY JUNE?? Buddy, this guy's living in dreamland. So, Mr. Gap dancer, have you happened to notice this piece of paper (newsletter) you're reading at all??? Here is where you'll find out all you want to know about EVERYTHING. Hey, Buddy, are *all* men this Deluded & Egotistical??

Buddy: No Ms. J., just the ones you date (sorry, couldn't pass that one up!) Who's the one being ego-driven here?? Everything?? Really?? Look, even the Bud-man concedes he doesn't know everything (yet). Khaki-Kid just wants to make things happen - pronto. Since I don't allow guys to follow me around town and mimic my every move (it wouldn't look right kid, I got an image to uphold), he'll just have to pick up what he can where-ever he can. A cool rag worth flippin' through is Swing Time Magazine and for you techie hepcats, a website worthy of its hits is www.AnythingSwing.com Now...get-outta-here!!

Jeannie: Well, Buddy, is we aren't just a walkin' 411! Who knew that you could read or, more impressive, find the power button on a computer!! Maybe you like the magazine for it's pretty pictures?

Buddy: Listen sister, I think this phone line is breaking up...all I hear is static and noise. Next time dial 10-10 blah blah blah and save me an earful; I'll be glad you did!!!

Jeannie: "Should your questions be troubling, perplexing or merely sublime..."

Buddy: "Save them until we speak again...exclusively, on your private DANCELINE!"



QUIPS & QUOTES

You might be a Lindy Hopper if...

- You saw *Swing Kids* five times, and you didn't even like it.
 - You evaluate the quality of CD players based on whether they skip when you and two friends jump up and down right next to them.
 - The only thing you can think of doing with a time machine is going back to the forties and picking up some vintage threads.
 - When you say vintage, you're not talking about wine.
 - You think it's cool to wear short, fat ties and you mutter "philistine" under your breath when you see (gasp!) clip suspenders.
 - When you pick up girls, you pick up girls.
 - Home improvement includes removing carpeting, installing wood floors, and putting mirrors on the walls.
- www.yehoodi.com/humor/you_might_be_a_lindy_hopper.htm

Lindy Hopping today seems to be mostly acrobatic tricks. The kids don't stop and learn the fundamentals first; they just start throwing each other around. To be done right, the Lindy is mostly footwork and now there's no real footwork anymore.

"Shorty" George Snowden, circa 1950s

"When a man dances with a woman, it shouldn't be like twin beds."
Line from 1964 movie "Get Yourself A College Girl"



JITTERBUGGING AMONG THE SUNKISSED ORANGES. Bill Bauersfield, 21, and Dorothy Sacco, 18, of Plula, who won the world's championship title for eccentric swing dancing, in Miami, Florida, in 1939 / *International News Photos*

Strutters Quarterly

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