

Strutters QuarterlyTM

Fall 99 Volume 9, Issue 4

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This Thing Called Swing:

A Study of Swing Music and the Lindy Hop,
the Original Dance

by Christian Batchelor

Book Review

by Lucy McGillicuddy

With everyone jumping on the swing dance bandwagon (not a bad place to be), it is refreshing to come across something produced not just for profit, but out of a real love for dance and music. Christian Batchelor's *This Thing Called Swing* is an amazing book -- perhaps one of the best things on swing to be written in decades. It is a terrific history of swing dancing pieced together from interviews with its major practitioners (such as Frankie Manning and Al Minns) and primary sources (such as Harlem newspapers of the 1930's and *Metronome*), all placed in a coherent, easy-to-read book.

Divided into six sections, it traces the history of swing music and dance from its roots, to the 1920s to 1940's, and beyond.

**GOOD BOOKS
BUILD
CHARACTER**

All the major musicians (Duke Ellington, Benny Goodman) and many of the minor ones too (Mezz Mezzrow, etc.) are covered in entertaining original prose. Batchelor discusses the Lindy Hop, its beginnings, what it was like to be a Lindy Hopper, competitions, the girl's twist, and more. Tap dancing, the Big Apple, the swing crash -- you name it, it's in here. It is a treasure trove of information.

Then, Batchelor places it all in context. What was going on politically? Internationally? In music? In movies? He covers it all. There are extensive timelines to help one correlate the many figures and events discussed. The author means for the active dancer to use this

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Worldance News

by Lanni Harris

As a participating member of the Worldance 99 competition, I have to say that the atmosphere was probably the best part for me. There were 7,000 people clapping and cheering and spotlights circling the crowd. Fancy dinner tables with chandeliers and chairs with glamorous draperies on them surrounded the dance floor. The first two tiers of stadium seats were packed. The floor was as dreamy as I could have imagined, and there was a huge Teletron screen spotlighting various couples on the dance floor. I didn't think the crowd cheered as hard as they could have when we were on our way out to the floor, but they were cheering when we left...in a good, supportive kind of way, that is!

I was really happy that my dance partner Jake and I had practiced dancing to the song a few times because it didn't seem as long as the first time we danced to it. The Worldance people faded the song after 4.5 minutes (they warned us beforehand, so we knew what to expect). Karen and Peter, the winners and by far the most noticeable couple, I thought, wowed the

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Paulette Brockington, director of the American Lindy Hop Championships, is pictured here with Frankie Manning. Read more about the event and her perspective on competitions on page 2.

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Paulette's Goal: Create U.S. "Champs"

by Cindy (Geiger) Gardner

Here's more of last summer's interview with Paulette Brockington of Detroit, a Lindy Hop instructor and event organizer, and producer of the American Lindy Hop Championships.

SQ: You said that few competitions in the United States include Lindy Hop, only one makes a concerted effort and none of them really well represent Lindy Hop. Is this why you created your competition? **P:** Yes.

SQ: What do you hope to achieve with this competition?

P: Well, one thing I'd like for it to have to garner respect from some of the other swing dance styles. A lot of others don't have a lot of respect for Lindy Hop and I think it's because they think that Lindy Hoppers just flail themselves around the room. And a learned dancer truly doesn't do that and the only way for them to see a good Lindy dancer is for there to be competitions. Otherwise they'll never get to see what a good Lindy dancer looks like. And part of the problem with the competition, though, is that most Lindy dancers are social dancers and they don't see ... for them there is no reason to enter a competition, although a lot of the younger people really are interested in competing. Also to get to that next level ... if you were to categorize people as A, B and C - A being the best dancers - we have a lot of B dancers. I want them to become A dancers.

SQ: Through competition?

P: Yes. That's really the only way. Frankie said it himself. He said that's why they look

at each other; that's why he created the first air step. If there's no healthy competition, you don't grow. That's why they were jumpin' back then. Swing was swingin' and they were jumpin'.

SQ: What does it take to be a competitive dancer?

P: Heart, ability, musicality, innovation.

SQ: You have a number of competitive divisions. Tell me about some of them.

P: **Classic** is basically social dancing, no aerals, but you have the opportunity to choreograph it and you can choose your own music. The time limit is two minutes minimum and three minutes maximum.

Strictly Lindy is a social dance division, so you actually go out and dance the way you would dance at a party, at a club, whatever. No choreography - no lifts, drops or aerals allowed. If a judge suspects that you're doing choreography, you get bumped down one space for having violated the rules. We choose the music. Each couple gets 1 1/2 minutes to dance to a moderate tempo song, then all the competing couples dance together to a faster tempo song.

In the **Blues** division, the style is up to you. You dance however you want, as long as it fits the music. Lifts and drops are allowed, but no aerals. And the tempo music is anywhere between 95 and 130 beats per minute.

American Showcase is a division strictly for Americans - it's a rising star division. If

Unbeatable!

Marcus Koch or Helena and Kenneth Norbelie, the current World Lindy Champions, decided to come over and enter, then the chances of an American winning would be very slim. I wanted an American to have a chance to win. We need to get a foot in the door to get toward that A level that the Norbelies are at, that David Dalmo is at, that Marcus Koch is at. In Showcase anything goes - no limits. Lifts, drops, aerals, choreographies, side-by-side routines - they're allowed, but the majority of your routine must be recognizable Lindy.

Other divisions include **Pro-Am** for students who want to compete but don't have a partner; **Masters** for competitors over fifty; **Junior** for competitors age 8-17; **Team** for groups of eight or more dancers, any sex combination, doing swing; **International Showcase** for competitors from any place in the world; **Advanced Jack & Jill** where it's really the luck of the draw; and **Cabaret** where you can do any style of dancing *except* for partner swing. So it's like amateur night at the Apollo, but you can't sing, because we have no equipment available for you to do that, but you can do any kind of dance. □

Editor's Note: Not only do competitions drive dancers to better themselves, which raises the bar across the board, but they're also great entertainment for spectators!

SQ's Quarterly Quiz

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: November 1.**
- We'll draw one winner from among all the correct entries.

Congratulations to Christian Batchelor, last issue's prize winner of a *House of Blues Swings* CD! (Christian's British VCR equipment won't play American videos, so we gave him a prize substitution.) By the way, Memories, in Anaheim, CA, was the name of the swing club rated best in America.

The Quiz Is: What two bands performed at Wheaton College this summer? 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



“Proper” Styling

Style. It's that vague, indescribable *something* that sets one dancer apart from another. All eyes are drawn to dancers who exude confidence, with movements so smooth and silky that lead-&-follow mechanics are seamlessly lost in a whirlwind of mesmerizing motion. Any one of us could imitate the steps and figures, but could we add that element that transforms a social dance into three minutes of magic?

Thousands of dancers, now well-versed in Lindy Hop basics, now work diligently to create a look much like the masters who they admire: Steven & Anna, Ryan & Jenny, Kenneth & Helena, Eddie & Eva. (Last names are inconsequential – we all know who they are!) Heated discussions arise concerning the teachings of these masters – or more importantly, the differences in these teachings. *One told us to get low; the other asked why we were all crouched over like that!* How do we follow both dictums, and reach the pinnacle of partnering?

First we need to understand that dance style, apart from all the elements of good technique, is nothing more than how a dancer expresses himself or herself, using their personal experience to send a message in movement. It's much like a language, with dialects and colloquialisms that may disclose a person's background or upbringing. In dance, experience in many areas – jazz, tap, ballet, cajun, ballroom among others – may affect a person's dance “style.” Therefore, when choosing to develop a personal style, it's important to understand yourself first. What experiences do you bring to dance, and what new experiences would you like to add, to develop your style?

Be thoughtful in your goals. “I want to dance just like *so-and-so!*” is like saying, “I want to speak with a British accent, because it sounds so cool!” It may sound cool coming from those who've spoken that way for years, but on a newcomer it may sound fake and affected. Instead, look at those attributes that make a particular dialect or style so attractive, then assimilate those attributes to positively benefit your own *personal* dance style. To want to dance “just like” someone else is to want to trash everything that you are, and totally take on someone else's personality. Come on now, where's your self-respect???

Here's a story: Sammy ShimSham* started taking private lessons with the goal of learning to dance like Texas Tommy* who was admired for his dancing skills. (* Names have been changed to protect the integrity of the dancers' individual styles.) I told Sammy that he'd have to learn Hungarian dance, because that's what Tommy was doing when he improvised with leg and foot slaps. Sammy replied that he didn't really care to learn how to slap himself; he just wanted to look cool and confident, and he wanted the girls to giggle when they danced with him, just like they did when they danced with Tommy. Aha! There's the REAL motive: not to dance like Tommy, but to attain those wonderful reactions – giggles from the girls, a cool, confident appearance, and respect for his dancing skills. Now *those* are achievable goals!

Frankie Manning tells of showing a move to a buddy who said, “That's cool – where'd you get it?” Frankie replies, “From you!” Frankie had changed his buddy's move to fit himself – his style, his personality. It's about taking the best of what you learn from others and creating your own style from it. “Proper” style is what fits you best.

“Give It A Whirl...”

Minnesota Celebrates National Ballroom Dance Week

by Dorothy Jones and Doris Pease, Coordinators

“Give It A Whirl” is the theme of the 1999 National Ballroom Dance Week celebration September 17 – 26. That's just what the dancing world will be doing as we “whirl” into 10+ days of dance events!

This is the 10th anniversary of the national celebration to educate the public about the wonderful health and social benefits of ballroom dancing, to attract new dancers and to encourage more dancing. All over the country, both amateur and professional dancers, studios, ballrooms, dance publications and other supporters of ballroom dancing will be sharing their love of dancing. Not just ballroom dancing, however, is being promoted – all types of dancing are highlighted.

Governor Jesse Ventura has issued a proclamation in honor of National Ballroom Dance Week in Minnesota. Co-sponsoring National Ballroom Dance Week in the Twin Cities is the Minnesota Chapter of the United States Amateur Ballroom Dance Association (USABDA-MN) and the Minnesota Ballroom Operator's Association. Also lending support is the Minnesota Governor's Council on Physical Fitness and Sports.

A brochure of National Ballroom Dance Week events will be distributed to ballrooms, studios and dance groups. Additional brochures are available to hand out, so help spread the word about the fun of dancing! Let's get others involved in our favorite hobby! If you need brochures, call the USABDA Hotline and leave a message (651-483-5467).

Here are the highlights of USABDA-MN events:

Dance Exhibition – Sunday, September 19.
Minneapolis Café, 11th & Hennepin, Minneapolis.

Dance Exhibition – Wednesday, September 22, 7:30 – 8:30 pm.
Rotunda, Mall of America, Bloomington. Highlights from *Dancin' the Night Away '99* Showcase.

8th Annual Grand Ball – Saturday, September 26, 6:30 – 10:30 pm.
Sheraton Minneapolis, Metrodome Hotel, Industrial Boulevard (off Hwy 35W North), Minneapolis. Hors d'oeuvres, Professional and Amateur Showcases, 5000 square feet of dance floor. For ticket info, call Jim Baker at 612-476-4843. Advance tickets (prior to September 19): \$25. At the door: \$30. Student ID: \$10 discount. □

See Noteworthy Events for a more comprehensive listing of events.

P.S. from Cindy & Terry

Many thanks to all of you who attended our wedding dance at the Medina Ballroom on July 24. It was a very special day for us, and was made even more so by the outpouring of good wishes and the huge number of FABULOUS dancers who attended! We were so happy that our families and non-dancing friends (yes, we have a few!) could see first-hand what we've been talking about all this time. Those who stayed to the end had the once-in-a-lifetime privilege of seeing the *Hot Heads*, the *Senders*, and Dave Wolfe of the *Vibrochamps*, all jamming together on the same stage! Johnny B Goode never sounded so *HOT!!!*

Bob, the Medina's owner, reported 710 in attendance, and said that it was the biggest wedding dance he'd ever seen since he opened the ballroom! Now there's a testimony to the swing dance community!

See You On The Dance Floor!



How I Spent My Summer Vacation...

Editor's note: The following are reviews of dance camps originally written for the Minneapolis Swinglist, an e-mail swing discussion forum. To find out more about the Swinglist, check out www.onelist.com.

Ok, I'm not back yet (on business in San Antonio) but here is my review from Catalina:

Classes:

I took only Lindy Hop from only Eddie & Eva, David & Asa and Steven & W. I loved Steven & W's classes, which was a surprise since I didn't like Steven that much last year. I attribute the improvement both to me being a better dancer and to W who is fantastic. If anyone ever brings in Steven for a workshop, you MUST bring in W.

I liked David & Asa's classes. David is so smooth. His intermediate classes were pretty basic but his advanced classes were very complicated. I didn't really like the Hip Hop class either, and left since I figured that every minute in the class was one less minute of dancing later that night. Eddie did the same thing. The intermediate classes everything started on 1. In the advanced classes he put in breaks and syncopations that put moves on 3, and 5--which are really tough places to start sometimes (7 doesn't bother me as much)

Eddie's Styling class was also very good. He talked almost the entire time about the importance of balance (and then did a little rhythm stuff). I think I'm starting to understand what he's driving at here. He made us do very slow Charleston's and he said when we get so we can do that without having to slide/hop our heels to stay balanced we will be better dancers. (Hey, I can't argue, he can do it and look at how good he is).

I wish I'd taken a balboa class, but alas I didn't.

Evening dances:

For the performances, all of the instructor performances were fantastic. The Swedes are so high energy it's amazing.

For the Thursday night performances I didn't like *Educated Feet* (though they didn't have Kristin's friend--whose name I can't remember--so I don't think it was

the best dancers from that group dancing). I did like the *Evolution of Swing* number (though if you're going to do that you should have somebody do over the back--since it was the first aerial). I also liked Rob Van Haren's group from San Francisco.

For bands Steven Mitchell's band is ok, but not great. George Gee on the other hand was FANTASTIC! This guy knows how to swing. I was less impressed with the *Pete Jacobs band*. Pete is too chatty, and the band is sort of Glen Miller-like and really that's not very good Lindy hop music (no bounce). He did play some other stuff, but he was nowhere near George and his band.

The after-hours dancing was AWESOME. Paul Overton DJ'd and I thought he did a very good job. The floor was very slick, which was wonderful! It was a great opportunity to dance with people from all over, and it was a little easier to get around there to find people, since it wasn't that crowded



until Saturday night. (Thursday night Ruth D. and I were one of only 6 or 7 couples on the floor for the first 3-4 songs). Saturday night I danced until I could barely move, and it was really great. I think Allen Hall was right when he told me that when you're dead tired at the end of a workshop is when you really make some improvements in your dancing. I really felt I improved by the end of the night Saturday. They had some problems with the neighbors, I guess. We were a little loud, and I think the Latin Shim Sham - an interesting SF thing - along with the cheering for Steven Mitchell's dancing on Friday caused us to get shut down early - like 2:30ish.

All in all it was a total blast. I wish I could do it every weekend. I made tons of new friends (mostly from SF and Seattle). I'm seriously jealous of those people who live in towns that don't shut down at 1AM now (ok I was jealous of them before but now am more jealous). When is Gov. Turnbuckle going to fix it so we can stay out later?

by Jeff Foster

This past weekend was a blast!!!

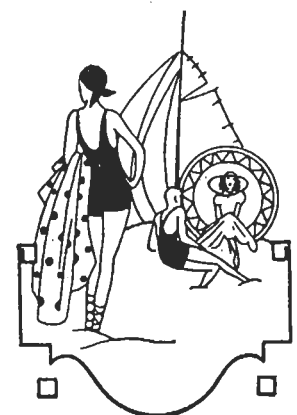
I really enjoyed watching the styling of different instructors. As everyone else, I took a variety of classes. I did one East Coast class, which was actually a 6-count Lindy class. Quite basic but I got some cool footwork.

I had two tap classes and two '20s Charleston classes. Chazz is such a great tap instructor. I really like the tap, and boy does that get your feet moving. If you get a chance, give it a shot; it's a lot of fun and many of the steps can be put in as footwork variations on your Lindy. '20s Charleston is awesome but takes a lot of coordination. Candy and Jeanette did a performance Sunday night with Andrew and Sing's class and did a fabulous job. I fell asleep during that class and therefore was unable to perform, since I missed half the moves (I was quite exhausted and needed to rest up for my tap class so I crashed on the floor in the back).

As far as the Lindy goes, my favorite instructor was Steven Mitchell. He liked to put a lot of complicated footwork/styling in his routines, which I really liked and the moves were very cool. I only took intermediate classes but moves ranged from very basic to quite complex. Almost all were sociably leadable, which is good. Many will take a bit of practice to get to that point, but they're definitely obtainable.

Larry as well as myself can back Kara up as far as Sylvia being at the beach. And YES, she was in her vintage bikini and looking mighty FINE!! Unfortunately, I was unable to see her dance.

Continued on next page



...CATALINA

Continued from previous page

The dancing at night was incredible. I'll have to agree with the others on the bands. I was not quite the trooper some of the others were and quit around midnight versus 3:00 in the morning, except for Saturday night. But I did manage to dance with a different girl almost every song. I danced with a couple of beginners, a lot of intermediate dancers and landed a couple of great dancers. Some of them can really style it up, especially when you give them a little extra time to sit out there and play with the music. I did enjoy watching the Hollywood-style Lindy at the beach.

To finish this, the performances were superb. Especially the guy that lead the two ladies. I think it was Kenneth, but I'm not positive. I thought the 50/50 dance was hilarious. I must add they also had lipstick on half their lips supposedly.

by Dave Haas

Ok, I have grown weary trying to catch up on my 150+ work-related emails so I am going to take a break and offer my \$.02 on my Catalina adventure. This was my first year at the camp and I had a wonderful time!! The dancing was fabulous! Cam and I were lucky enough to spend a couple of days in LA before the camp began. Went to the Derby both Tuesday and Wednesday night. There were some Hollywood dancers there that were absolutely fantastic! It gave me a chance to see this style of dancing in all of its glory and I am glad that I have signed up for the workshop here in Minneapolis. Some of the swivels and whips were unbelievable...how do those women move their hips like that?? A lot of men doing splits also...ouch. They make it look so easy and relaxed. Some couples were out there nearly every dance and didn't even break a sweat! The band on Wednesday night was really enjoyable....*Steve Lucky and the Rhumba Buns with Miss Carmen Getit*. Really upbeat but danceable music. And not only can Mr. Lucky and Miss Getit play some great swing, they can also hold their own on the dance floor. They joined in on one of the jam circles and strutted their stuff. I was content to watch most of the night not only because



Dave, Kara, and Jeff swing with the Minnesota crowd at Catalina

the dancing was so fun to watch but also because the floor was so crowded. The Derby has a dance floor in front of the stage in the main room and also an additional floor in the back, which seemed to be the "practice" room. Music and video of the band were played back there, but it didn't have nearly the atmosphere as the main room. I also must recommend dining at the Derby if you go there. The food was quite good and getting there early gives you the opportunity to grab a premium table to watch the dancers later in the evening!

During the camp, I tried to take a variety of classes. I got my introduction to the Shag and Balboa. Some nice dance steps to offer as breaks during Lindy. I can't wait to take more. I wish I would have taken some '20s Charleston after seeing some of the cute routines some of the others were doing. Kenneth and Helena and Eddie and Eva were the instructors that I enjoyed the most. Eddie and Eva never cease to offer some interesting jazz steps and syncopations to play with the music. Many of the instructors offered some good tips on how to play with the music. Lennert of *the Rhythm Hot Shots* tried to get us to feel "de bounce" of swing music and to not be afraid of putting pauses and breaks into our dancing...sometimes the lack of motion can have just as big of an impact as jumping, kicking or shaking. I took all intermediate and advanced classes and it seemed like the main difference between the levels of the classes was the tempo of the music they gave us to practice the steps. The advanced classes I took had music in excess of 200 bpm which made it challenging to learn the steps with any semblance of grace! The Hip Hop class was the biggest disappointment. David Dalmo was the instructor. I could see that he was a very talented individual, but the moves weren't broken down at all

and it was difficult to see over everybody's heads to try and mimic him.

The dances at the Casino ballroom were fabulous. My favorite night was Saturday night because of the big band music (my soft spot) from the Wartime Revue. The performances by *Shout and Feel It* and *the Rhythm Hot Shots* were amazing! Also David's younger brother, Eric, performed a number. I estimate that he was about 12-13 years old, as was his dance partner. It was really neat to see two young kids Lindy Hopping and doing it so well! Dress at the dances was everything from t-shirt and jeans to full zoot suits and spats. Zoots in every color...purple, red, pink, orange, lime sherbet and even Scottish plaid! Snoods (the larger webbed hairnets) with a flower tucked here and there were a popular accessory for the ladies to give them a real 40's look.

Even though all of the instruction centered around Savoy style, the Hollywood presence could be seen. A group of Hollywood dancers came over to the island and did some dancing on a platform located in the center of the town. Sylvia Skylar was there along with several couples that I recognized from the Derby. I hear rumors that Sylvia was even dancing in a bikini....talk about costuming!

Oh, I can't forget to mention the vintage shopping in LA...you can find it in abundance! Usually if you found one store, there were 3 or 4 more nearby. There is a chain store called Aardvark's which had a large selection of both men's and women's vintage clothing. A lot of 50's stuff, but also some nice 40's dresses. I managed to limit myself to only four dresses...quite an accomplishment for me! Ok, I think I have spent my 2 cents.

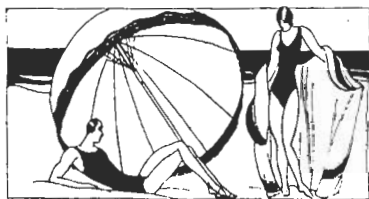
by Kara Maytag

How I Spent My Summer Vacation...



Well, it doesn't happen often, but I am going to withdraw my lurker status to throw in my two cents about my Beantown experience. I had a wonderful time – the whole weekend was an eye-opener for me. This was the first time that I have really witnessed the dancing done in other cities. I am now convinced that I must do some hybrid form of Lindy Hop, because some of those couples looked pretty damned good!! I am excited for my Minneapolis crowd to become comfortable enough with this dance that we do to really have fun with it. That was the big difference that I noticed. Not only did the really good couples dance to the music, but they danced to their leader/follower. They were always aware of their partner and played off of each other - it wasn't necessary for them to do blazing fast swing-outs to look impressive. It was the small, styling that they did that made them look good. The most important thing that I learned was to have more fun. The actual instruction was very good - the instructors all had different styles of teaching and dancing and allowed students to pick what worked best for them. I did learn many new moves - but don't ask me to remember what they were. I am still suffering from dance overload. I loved to watch Ryan and Jenny dance together – and they really helped to reinforce the concept of leading. Not to mention that I got to dance with the wonderful Mr. Francois himself. (I'll never wash these hands again.....) I also really enjoyed the classes with Michel and Maria - if we're ever looking for some new faces to put on a workshop in Minneapolis, I would highly recommend them. All in all, it was quite a week of dancing and I am looking forward to being back here and dancing with all of you. And watch out followers, this weekend convinced me to start my journey towards learning to lead – but don't worry, I'll keep it off the social floor until I've got a skill or two. And all you 20's Charleston and Balboa fans out there, hunt me down so I can put my basic classes to use.

by Beth Duyvejonck



As many of you know, last week I was at the Beantown Lindy Hop Camp near Boston. It was a pretty fun week. I thought I'd pass on my thoughts on this camp, for those who are interested. I'll try and break it down into sections so that you can skip the parts you don't care about:

Instruction:

The format for this camp was a track system where you have class with people who are theoretically of the same level all week. Personally, I was in track 4 (I was beginner 5 most advanced). This was about where I felt I should've ended up, since the West Coast people (SF, LA, SD, Seattle were all much better than I). However, I felt that the screening process done by the Hop to the Beat people was not a whole lot better than the self-selection method used at Catalina. I danced w/Track 2&3 follows who were better than many track 4 follows, and probably the leader situation was similar. However, I suppose on average the tracks were close to the speed they should've been.

The instructors for the camp were Ryan and Jenny, Steven Mitchell and Anna Sandesjo, Mikael Joahnsen and Maria Weber, Ivan and Elisabet Bergen and Tony and Aurelie Tye.

Ryan and Jenny were their usual selves (and as most of you should know by now I totally love them). They probably could've gone a little faster for me, but the great thing about Ryan and Jenny is they don't bother teaching a whole lot of moves, but they take some moves and make you do them right. I know this style of teaching doesn't appeal to everyone, but I like it. They are quite well prepared, and do leave you with words of encouragement (after pointing out the 8 million things you need to improve on). They said to say 'hi' to everyone and wish they could come back and hang out here, but probably won't be able to for quite a while due to the Broadway show (which is scheduled to open Nov. 19, I think Ryan said).

Steven and Anna were close to their usual selves too. Anna needs to be a little more assertive, and Steven needs to be a little better prepared. I guess Steven wasn't as unprepared as I thought he might be, and he is still quite fun to learn

from. I think he was less inspired than he was in Beantown, and I'm still partial to him teaching with 'W'.

Mikael and Maria were a couple I'd never heard of before (apparently they have lives and a home with a real address and stuff--unlike the previous 2 couples I mentioned). They were quite good. They taught a fast Lindy Routine that was really fun (we did it at around 220 BPM which is really fast for a class when you're trying to remember a routine that you just learned). The whole theme of their teaching was learn to style your dancing to the music, so they would teach a class to fast music, and then the next class they would teach styling for slow music. They are really good teachers, and since they do this as a hobby not as well known as people of their talent should be.

Ivan and Elisabet are also people I'd never heard of before. (Apparently, they were Swedish national champions a few years back). They were pretty good, and taught some interesting things, including how to dance to fast music. However, they didn't break things down very well.

Tony and Aurelie taught because they organized the camp, and while they are probably ok teachers, were quite a bit out of their league with the other teachers there and really should've probably brought in another touring type of couple--it would be worth it.

Camp facilities:

Ok, the only other Swing camp I'd been to was Catalina. (So this was a let down--but then anything is after the Casino ballroom). But the campus was pretty nice, the dorm rooms were not the greatest, but cheap, and the dorm food was actually better than I remember dorm food.

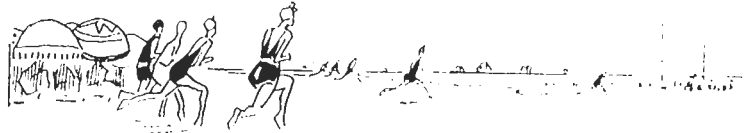
The dances were held in a hall with a plywood dance floor that had been put up. It wasn't the greatest dance floor ever, but not terrible. There were a few seems that would occasionally catch your foot, but the wood was slippery enough to dance ok.

Dancing:

I was a little disappointed with some of the early in the week dancing. The

Jeff continued on page 33

...BEANTOWN



Day 0.5 - Sunday June 20, 1999:

After a lovely vegan Chinese lunch with a long-lost friend, I picked up Jeff Foster and Beth Duyvejonck, fellow Minneapolis folks, at their swank accommodations in downtown Boston. A little congested traffic en route, and we headed south for Wheaton College, home of Beantown Lindy Hop Summer Camp 1999. We were going to attend week one (yes, there is a second week offered). Wheaton is located in scenic Norton, MA, roughly an hour south of Boston. It's a typical, beautiful small liberal arts college campus. Jeff, Beth and I were staying in two of the newer dorms on campus, in air-conditioned comfort!

Let me back up and give you a bit of background on the camp. Beantown, in its third year of existence, is a 5+ day camp focusing on modern Savoy-style Lindy hop. The camp is structured in several tracks. Each dancer is put into a specific track based on his/her skill level, which is ascertained through an extensive questionnaire filled out prior to camp. The organizers did a good job with the tracks, being flexible with last minute changes between tracks, though improvements could definitely be made. Jeff, Beth and I all ended up in separate tracks. I was placed in track 2 (advanced beginner/intermediate), Beth was in track 3 (intermediate/advanced intermediate), and Jeff was in track 4 (advanced) along with Kari Hopperstead, the fourth of the Minnesota contingent, who arrived

separately. This ended up working out quite nicely, as we were able to share some different moves with each other.

The registration process took forever, and before I knew it, I had to run off to my first class, taught by Steven Mitchell. His partner Anna was still en route, so he taught alone. This was a casual class getting a feel for the various skill levels within our track and teaching us a few moves. I quickly learned that my track spanned quite a large range of experience levels, from those who were just getting comfortable with their Lindy hop basics to those who were more accomplished. I fell into the latter group and could have been comfortable in a more experienced track, but I felt that if I stayed in this track, I'd be learning a lot more of the basics that always need improvement. I was right. Over the week, my basic technique was strengthened and my dancing improved greatly.

That night we had our first taste of quality college dining. It actually wasn't all that bad, though it did give me Macalester College freshman year flashbacks (I had forgotten exactly how many potato dish variations there are!). I enjoyed the cafeteria-style dining because everyone at the camp was eating there, and that encouraged a great deal of interaction and bonding between fellow dancers and instructors. For living arrangements, Jeff and I were in a suite with three other guys. One of our

suitemates was Larry Kang, a fabulous guy from New York City who helps run the almighty swing website www.yehoodi.com. Check it out!

Starting off on the right foot, we (Jeff, Beth, Kari and I) got together after dinner and recorded all of our new moves on video. I know people stress this all the time, but let me stress it again. Videotaping is an extremely effective way to help remember all of these great moves for future reference. Sure it would be painful watching myself on video, but I bet it would also be enormously helpful as well. I would start to see how my dancing progressed as I attended class after class. We ended up regularly taping ourselves each day.

Next in the evening was a Shim Sham class. What fun! I'm kicking myself for never learning how to do it before. I definitely gained a greater appreciation for the various swing/jazz group dances while at camp. I'm looking forward to learning more about the Shim Sham (I've been watching Frankie's video quite a bit since camp). Following the class, there was DJ dancing for the rest of the evening. Both as a dancer and as a fellow DJ, I thoroughly enjoyed the DJing that went on all week. There were three DJs who shared the responsibilities: Forrest "Big Daddy" Fraiser from Boston, Keith Hughes from Seattle and, unofficially, Marc D'Olimpio from San Francisco. Each had a fabulous distinct style. I've got a lot of new ideas for my own DJing now! Forrest played a lot of similar stuff to what I usually DJ, while Keith had a much larger background in swing jazz of the 30s, 40s and 50s, playing a great deal of stuff I'd never even heard before. Marc created a mellow 50's swing euphoria. It was a bit of a culture shock being around so many experienced Lindy hoppers all week. For the most part, they seemed to be quite picky about the music they like to dance to. They prefer primarily swing jazz, with a bit of jump blues peppering the mix. You could tell that a lot of the West Coast (the place, not the dance) Lindy hoppers preferred slower and medium tempo swing jazz. There was very little 'fast' music played during the week.

Jesse continued on next page



Jesse, Beth, and Jeff during the Love Dogs show at Beantown

Jesse continued from previous page

Being intimidated by all of the top-notch dancers, I spent a lot of time watching and didn't end up doing a whole lot of dancing the first night. That was fine by me. As I got to know more people throughout the week and got more confident with my dancing, I got more outgoing. As with most nights, we crashed a bit after 1 A.M.

Day 1 - Monday June 21, 1999:

There were five couples teaching throughout the week. The five were Mikael Johansson & Maria Weber (my personal favorites) from Sweden, Ivan & Elisabet Berggren (co-producers of Beantown) from Sweden, Ryan Francois & Jenny Thomas (need I say more?) from England, Steven Mitchell from California & Anna Sandesjö from Sweden and Tony & Aurelie Tye (co-producers of Beantown) from Boston. One of the big reasons I had chosen the first week of Beantown was because Ryan and Jenny would be there. Starting in August, both of them will be exclusively in New York City working on the Broadway production "Swing!," so I really wanted to take this last opportunity to get some instruction from them. Of course the surprise of the week was Mikael and Maria. They were fabulous. Too bad for us that they have jobs other than dance instruction and are rarely able to travel abroad.

Each day, there were six different dance class time slots. Each track had three classes throughout the day, making for fifteen over the course of the week. Thus, we roughly had each instructor set for three classes. On top of these three classes, each day there was also an elective class right before lunch that anyone could take (save the aerials classes where a partner was required). All of the classes were helpful for me. Each pair of instructors had been assigned a specific skill area to work on along with teaching routines. For example, Mikael and Maria were teaching us about styling, and Tony and Aurelie were teaching leading and following skills. This made for a well-rounded week of instruction, helping all aspects of my dance.

I won't really go into depth about each class, but I will give highlights for each day. For day one, I had a blast learning the Jitterbug Stroll from Jenny Thomas. She

explained how it is a great routine to get people to work on the basic jazz movements. After that, I was feeling more comfortable with my Suzy-Q's. The biggest/best part about the day was just getting to know all of the people in my track. It was a nice sized group of about fifty dancers. As I'm sure the folks who went to Catalina will tell you, that's a great size for a dance class making it easy to see what is being taught. There was a good amount of personal attention from each of the teachers, and that was priceless.

That evening was the slightly hokey, yet fun Olympics night. As a regular attendee of summer camps in my youth, the non-dance activities really gave me the feeling of being at a camp rather than just at a dance workshop. We were split into teams, and there were plenty of silly competitions. Jeff's team ended up winning. Afterwards, there was DJing once again, and the



highpoint was Marc's impromptu set in the annex to the actual dancehall. His music selection was fabulous, and all of the best dancers were in there all night. I was in awe, loving it all.

Day 2 - Tuesday June 22, 1999:

Lots of more instruction. I was already feeling it. My body isn't used to so much intense physical exertion. Of course, I've learned that a good stretch in the morning and a good one at night before bed makes all of the difference! Ivan and Elisabet really put us through the wringer with some up-tempo Charleston routines. They loved making us sweat! I was slowly getting a better feel for the follows in our group, learning which are most enjoyable to dance with. I've come across a few more fellow Internet geeks as well: Jacques, Fred and Solomon from Canada. Great guys!

For the elective, everyone, those who

were interested, checked out a two part class (part one was in the afternoon, part two in the evening) on music appreciation with DJ Keith Hughes. The first class was a romp through music theory, starting with basic terminology and continuing through typical Jazz and Blues song structures. This is invaluable information, and covered most of my limited theory knowledge. I would have loved for Keith to get more in-depth, but you can only do so much in an hour. It was a solid review for me at least, and the musical examples he played were great. I definitely have to track down that swing version of 'Surrey With The Fringe On Top'! The second installment in the evening was a musical history lesson tracing the music we love from early African and classical roots, through the latest neo-swing. I found it incredibly helpful to learn about the progression from big band swing jazz to jump blues, to boogie-woogie and to rock'n'roll. I knew there were big differences as the styles changed, but prior to the class I was unable to explain them. Keith also talked a lot about how the different styles of "swing" music affect how you dance. It was very interesting. I came away with a greater appreciation of the music I love, hence "Music Appreciation".

Boston's own *Love Dogs*, a solid jump blues outfit, capped off the night with a performance. This was one of the few nights where everyone was encouraged to dress up. It was hot, but the crowd looked spectacular. I thoroughly enjoyed myself, though some people thought the band's tempos were a bit on the fast side. As usual, the evening went late with DJing after the band finished. On just the third night, I was getting more confident and asked many more lovely fellows to dance. Having such a small Minneapolis contingent really pushed me to get out there and dance with strangers.

Day 3 - Wednesday June 23, 1999:

This was by far the low energy point of the week for most dancers. All day, our track was grouchy and had little energy. It didn't put a damper on my spirits though. Classes were great, and I was learning so much. I did feel the energy drain though, when attempting the '20s Charleston class with Jenny Thomas, so I ended up sitting out most of the class and just watching.

Jesse continued on page 34

Dreams Do Come True Tapestry's Moving!

by Cindy Gardner

After a whirlwind year, Tapestry Folkdance Center is moving into its new home! Tapestry, a non-profit organization dedicated to providing social dance opportunities at affordable prices, has long dreamed of owning its own building. The dream became a reality this past year, when a new lease agreement at Sabathani proved to be too expensive and restrictive of Tapestry's projected space use needs.

After a full exploration of options, Tapestry's board began a huge location search and capital fundraising campaign. Though the building has been purchased and initial "move-in" renovations are being completed, the full renovation will take three years. Tapestry continues its fundraising drive, gratefully accepting (tax-deductable) donations from all who want to help support the cause.

The building is an old machine shop that has been completely gutted and renovated to include two large dance rooms, a lounge area, a coat room, public restrooms, two small music practice rooms and office space for Tapestry's management staff. The larger dance room is about 90% of the size of the gym at Sabathani; the smaller one is about 75% of the size of the theater space. Although the actual floor size is smaller, the space will be more efficiently used. A band area is being built into one end where storage space previously existed, so bands will not take up as much of the dance floor. The lounge area will allow for overflow for those who want to take a dance break and socialize.

Full programming will begin in the new building sometime in September. Check Tapestry's new hotline for updates: 612-722-2914. The building is located at 3748 Minnehaha Avenue South, in Minneapolis' Longfellow neighborhood. There is a parking lot right next to the building, and plenty of overflow parking available from neighboring businesses. "Tapestry friendly" parking lot locations will be posted at the new building. Tapestry has already had huge support from the Longfellow neighborhood council and surrounding businesses. Come on out and help break in the new dance floors!

This Thing Called

SWING
by Christian Batchelor

A study of swing music and the lindy hop, the original swing dance
ISBN 0-9530631-0-0

- Biographies of 50 swing bands
- 1250 recordings beat-counted
- Extensive coverage of swing dance
- Fully illustrated, 348 pages
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- UK cheques to Christian Batchelor

"An extra-ordinary angle – a beautiful, handsome book"
Digby Fairweather and Dave Gelly
Jazz Notes, BBC Radio 3



"[This] book is just sensational, there is nothing like it."
Judy Pritchett,
www.savoystyle.com
The Archives of Early Lindy Hop

"It's very, very good."
Don Lusher and Kenny Baker
Reading Music, BBC Radio 2

"Excellent..."
Ken Rattenbury,
Crescendo & Jazz Music

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book review continued from page 1

book, as he lists over 1200 swing recordings electronically beat-counted and arranged for easy reference.

Best of all, Mr. Batchelor's background as a graphic artist makes this book a stunning, beautifully designed work. All the text is divided into short capsules, which make dipping into the book a pleasure. Every page has illustrations, charts, record covers, movie posters, and

lively drawings by the author. My only criticism is a wish that he had used more photographs. However, in these litigious, copyright-greedy times, I can understand why he dispensed with most of them.

For the serious swing dancer there are only three books available that truly give one a historical grounding: Marshall and Jean Stearns *Jazz Dance*, Norma Miller's *Swinging at the Savoy*, and now Christian Batchelor's *This Thing Called Swing*.

DANCING 101



East Coast Swing & Lindy Hop

Swing Dance Basics Foundation-Building Classes

Cindy Gardner, instructor 612/722-9976

MONDAYS 6 weeks, starts Oct 4, \$25

Southwest Community School

3414 W 47th St, Mpls 612/627-2463

East Coast Swing 6:30 - 8 pm

Jitterbug, Swing, Lindy ... by any name, this playful dance is fun with many kinds of music, and you can use your new moves after only one class! A great "first class" for new dancers, builds skills that work with all kinds of partnered dance. Learn the basic steps and figures, then add fun & flashy moves.

Lindy Hop 8 - 9:30 pm

Want to dance like the coolest cats on the scene? Learn the basics of Lindy Hop footwork, timing and styling, then add foundation turns and Charleston kicking sequences. Focus is on building a solid lead & follow understanding of Lindy Hop, a firm foundation on which to add new moves and variations.

East Coast Swing & Lindy Hop Ongoing Classes

Cindy & Terry Gardner, instrs 612/722-9976

TUESDAYS Woodbury Elementary, \$7

1251 School Drive, Woodbury 651/458-6600

WEDNESDAYS Eisenhower School, \$7

1001 Hwy 7, Hopkins 612/939-8203

THURSDAYS Tapestry Folkdance Cntr, \$7/\$6

3748 Minnehaha Av S, Mpls 612/722-2914

It's cool! 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 so you can choose your own level of difficulty. "Come when you can" classes are taught on a drop-in basis, with a single fee at the door. Students: \$5 (to age 24).

FIRST WEEK OF EACH MONTH

6:30 - 7:00 East Coast steps & partnering basics

7:00 - 8:00 East Coast foundation moves & turns

8:00 - 8:30 Charleston footwork & kicking drills

8:30 - 9:30 Lindy Hop basic footwork & figures

ALL OTHER WEEKS IN THE MONTH

6:30 - 7:15 Easy East Coast Sequences

7:15 - 8:00 Ambitious East Coast Sequences

8:00 - 8:45 Easy Lindy Hop Sequences

8:45 - 9:30 Ambitious Lindy Hop Sequences

PLEASE NOTE: Thursday's Tapestry classes will be held from 7 - 10 pm at Sabathani, 310 E 38th St, until late September or early October. Check the hotline at 612-722-9976 or the web at www.tcswing.com for updates on the move to the new building.

Open Swing Dance at Tapestry

THURSDAYS 7:30 - 9:30 pm, \$3/\$2,

3748 Minnehaha Av S, Mpls 612/722-2914

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. *No open swing dance in September. Dances will resume in October.*

Beginning East Coast Swing

Michelle Shaw, instructor 612/543-0271

MONDAYS 6 weeks, starts Sept 20

\$45/\$85 couple, 7 - 8 pm

Bayview Middle School

FFI; Eric Erlandson 612/442-6615

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.

Advanced Beginner East Coast

Michelle Shaw, instructor 612/543-0271

MONDAYS 6 weeks, starts Sept 20

\$45/\$85 couple, 8 - 9 pm

Bayview Middle School

FFI; Eric Erlandson 612/442-6615

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.

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

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.

Mario's

SWING DANCE SUNDAYS

Cindy & 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.

Lindy Hop - Level 1

Land o' Loons 612/920-7648

SUNDAYS 6 weeks, 1st session starts Sep 12,

2nd session starts Nov 7, \$40

6:30-7:45 pm; practice time 7:45-8:15pm

Steve & Sue Mascioli, instructors

Jawaahir Studios, 1940 Hennepin Av S, Mpls

WEDNESDAYS 6 weeks, 1st session starts

Sep 8, 2nd session starts Nov 3, \$40

6:30-7:45 pm; practice time 7:45-8:15pm

Jean Ruona & Roland Trenary, instructors

Playwrights's Center, 2301 Franklin Av E, Mpls

Course content is the four basic Lindy Hop

steps plus fundamental Lindy and Charleston

variations. Concentrates on footwork and

leading and following.

Lindy Hop - Level 2

Land o' Loons 612/920-7648

SUNDAYS 6 weeks, 1st session starts Sept

12, 2nd session starts Nov 7, \$40

6:30-7:45 pm; practice time 7:45-8:15pm

Roland Trenary & Amy Kirkpatrick, instructors

Jawaahir Studios, 1940 Hennepin Av S, Mpls

Reviews all Level 1 material in the first two

weeks, then goes on to cover new steps and

variations and increase lead-follow skills, as

well as Lindy Hop line dances: Shim-Sham,

Jitterbug Stroll, Swing Stroll, TLC. Prerequisite:

Level 1 or instructor's permission.

Lindy Hop - Level 3

Land o' Loons 612/920-7648

SUNDAYS 6 weeks, 1st session starts Sept

12, 2nd session starts Nov 7, \$40

8:15-9:30 pm; practice time 7:45-8:15pm

Roland Trenary & Amy Kirkpatrick, instructors

Jawaahir Studios, 1940 Hennepin Av S, Mpls

WEDNESDAYS 6 weeks, 1st session starts

Sept 8, 2nd session starts Nov 3, \$40

8:15-9:30 pm; practice time 7:45-8:15pm

Roland Trenary & Amy Kirkpatrick, instructors

Playwrights's Center, 2301 Franklin Av E, Mpls

Lindy Hop variations with an emphasis on

styling. New moves each session. Take Level

3 multiple times to learn a wide variety of

intermediate moves. Prerequisite: previous

intermediate level classes; should be able to

lead/follow on the social dance floor.

Lindy Hop - Level 4

Land o' Loons 612/920-7648

SUNDAYS 6 weeks, 1st session starts Sept

12, 2nd session starts Nov 7, \$40

8:15-9:30 pm; practice time 7:45-8:15pm

Eileen Goren & Terry Joyce, instructors

Jawaahir Studios, 1940 Hennepin Av S, Mpls

New Lindy Hop variations, including advanced

footwork syncopations, lead and follow

techniques, and styling. Special attention

given to dancing with the music. Prerequisite:

Land o' Loons intermediate or advanced class

at least twice; should be able to dance social

Lindy comfortable to a moderate tempo.



EDUCATIONAL DIRECTORY

East Coast Swing 1

Lindy Hop 1

Debby Filler &

Rod Barsness, instructors 651/642-9636

MONDAYS 5 weeks, starts Sept 27, \$35

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.

6:45 - 8:00 pm East Coast Swing 1

8:15 - 9:30 pm Lindy Hop 1



East Coast Swing 2

Lindy Hop 2

Debby Filler &

Rod Barsness, instructors 651/642-9636

MONDAYS 5 weeks, starts Nov 8, \$35

Central High School (Community Ed)

275 Lexington Ave, St Paul 651/293-8708

Technique and styling taught at all levels.

Emphasis is on leading, following and putting it together on the dance floor. Come alone or bring a partner.

6:45 - 8:00 pm East Coast 2

8:15 - 9:30 pm Lindy Hop 2



Beginning East Coast

Wendy Jo Gertjeanssen

& Roger Becker, instructors 651/730-7185

MONDAYS 7 wks, starts Sept 27, 7-8pm,

Battle Creek Junior High

94 & White Bear Lake, St Paul 651/293-8918

The easiest way to start swing dancing - east

coast. Come find out what all the hype is

about. This class will give you enough to

have you dancin' with the best of them! Come

and join the fun! That's what it's all about!

Beginning Lindy Hop

Wendy Jo Gertjeanssen

& Roger Becker, instructors 651/730-7185

THURSDAYS 6-8 wks, starts Sept 30

7-8pm, Murray Junior High School

2200 Buford Avenue, St Paul 651/293-8738

Come have some fun with the Swingin'

Hepcats. We'll get you swingin' with a strong

sense of the fundamentals of Lindy Hop.

Keeping them in mind, in addition to a line

dance, we will move into some fun moves to

give you variety. Even with no previous

swing experience, we will get you doing the

original form of swing.

Intermediate Lindy Hop

Wendy Jo Gertjeanssen

& Roger Becker, instructors 651/730-7185

THURSDAYS 6-8 wks, starts Sept 30,

8-9pm, Murray Junior High School

2200 Buford Avenue, St Paul 651/293-8738

Do you have the basic Lindy steps down?

Ready to learn some more moves and start

refining your styling? You are probably

ready to move up to intermediate. Join us for

some more dancin' fun.

Miss Kitty's Dance Class

Katy 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 612/342-8632

2 Mondays: Nov 15 & 22, 6:45 - 9 pm

St Marks, 1983 Dayton Av, St Paul 651/635-9378

Do you want to dance with the Gap/Subway

commercials? Dance like the Swing Kids?

Have fun learning the basics of the all-time

favorite dance - Swing. Swing; also known

under many other names (Lindy, Jitterbug,

Hustle, Jive, etc.), is the most versatile dance

for a large variety of tastes in music. Learn the

beginning level steps in Single Swing, Triple

Swing, Open Swing, and Closed Swing.

East Coast Swing Dance

Norm & Carol Fritchie 651/429-4785

Various days, times & locations, call for info.

**Quality
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1st SATURDAY SWING WORKSHOPS & DANCES

OCTOBER 2

Playing with Swing Music, 1 - 5 pm

Cindy (Geiger) & Terry Gardner, instructors

Hit the breaks! Dance with the music! Learn

(and create!) new footwork and let it SHINE!

Start with a lesson on the characteristics of

swing music, then learn footwork and rhythm

variations, how to hear and hit the breaks, and

play with elements within the music.

West Coast Swing Sampler, 1 - 5 pm

Jim Aubrecht, instructor

This laid-back, sultry style of swing first

became popular after the big band era. Start

with the fundamental footwork, figures and

styling of this sexy form of swing dance, then

learn popular moves and variations.

Swingbeat

7:30 pm Lesson • 8:30-12:30 Live Band

NOVEMBER 6

Swing-Style Line Dances, 1 - 3 pm

Lisa Martinson, instructor

Learn the most popular swing group dances.

Shim Sham Shimmy and Jitterbug Stroll, so

you can join the gang at social dances.

Caribbean Dance, 3:30 - 5 pm

Resource Center for the Americas, sponsor

Caribbean music is HOT and the dances are

FUN! Take independently or in series.

Partnered Charleston, 1 - 3 pm

Double Shag, 3 - 5 pm

Lance Benishek, instructor

These high-energy social dances were all the

rage in the '20s and '30s, when Lindy Hop

was just getting its start. The basics are easy,

and the moves are tons of fun!

The Bellcats

7:30 pm Lesson • 8:30-12:30 Live Band

DECEMBER 4

Flash Moves & Aerials, 1 - 5 pm

Cindy (Geiger) & Terry Gardner, instructors

Aerials can be fun when done correctly, using

leverage and momentum. Our safety-first,

"pace-yourself" format is for students at all

levels. Wear loose, comfortable clothing.

Workshop (to be announced), 1 - 3 pm

Caribbean Dance, 3:30 - 5 pm

Resource Center for the Americas, sponsor

Caribbean music is HOT and the dances are

FUN! Take independently or in series.

The Jaztronauts

7:30 pm Lesson • 8:30-12:30 Live Band

Tapestry Folkdance Center

3748 Minnehaha Av S • Minneapolis • 612.722-2914

Workshops • 1 - 5pm • \$20/\$18/\$14

Dance • 8:30 pm - 12:30 am • \$8/\$7/\$6

MORE ...

SPECIAL WORKSHOPS!

Swing Aerials!

with Cindy & Terry Gardner

October 16 Highland Elementary School
www.tcswing.com Eagan, MN

Have the basics of swing dancing down, but are now ready to WOW the crowds with the extreme of all swing moves? Learn the SAFE techniques needed to toss, flip and dip your partner like the pros without fear of injuring your partner or yourself. The workshop starts with simple, achievable foundation moves, then moves on to heart-stopping and showy aerials, allowing students to "self-pace" and advance according to personal comfort level.

West Coast Swing Dance Workshops

FFI: Eric Remsen 612/724-3156

Private and group instruction by the foremost performers and teachers on the national swing dance circuit!

Beata Howe

Private lessons September 10 - 13
Workshops September 11

Kate Ford

1997 US Open Showcase Champion

Private lessons October 1 - 3
Workshops October 2

The Legendary Ladies of Swing!

featuring

Jean Veloz & Betty Wood

plus Rob van Haaren & Diane Thomas

Armory, U of M October 8-10
American Cultural Arts Society
U-Swing!, co-sponsors FFI: 612/879-5145

This workshop features legendary dancers Jean Veloz and Betty Wood. These two dazzling dancers from the original swing era join forces with instructors Lance Benishek, Diane Thomas, and Rob Van Haaren to teach classes in Hollywood/Dean Collins style Lindy, Single Rhythm Shag, Little and Big Apple, and Balboa. There will also be lectures, dances and a dance contest.



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 612724-3156

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.

Basic I - Fundamentals

Rebels Swing Dance Club 612/941-0906

SUNDAYS, Oct 10 - 24, 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 - Module A

Rebels Swing Dance Club 612/941-0906

WEDNESDAYS, Sep 8 - 22, 7 - 9 pm
Everett McClay VFW, \$50/\$36 members

3127 E 78th St, Bloomington 612/941-0906

Tuck turn variations. Prereq: Basic I.

Basic II - Module B

Rebels Swing Dance Club 612/941-0906

WEDNESDAYS, Oct 6 - 20, 7 - 9 pm
Everett McClay VFW, \$50/\$36 members

3127 E 78th St, Bloomington 612/941-0906

Whip variations. Prereq: Basic I.

Basic II - Module C

Rebels Swing Dance Club 612/941-0906

SUNDAYS, Nov 7 - 21, 4:30 - 6:30 pm
Everett McClay VFW, \$50/\$36 members

3127 E 78th St, Bloomington 612/941-0906

Six-count variations. Prereq: Basic I.

Ladies Syncopations • In Sync

Rebels Swing Dance Club 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

Rebels Swing Dance Club 612/941-0906

Syncopations, technique and styling for gentlemen with a strong foundation in West Coast Basics. Ladies welcome at no charge to assist.

Rebels Specialty Classes

Everett McClay VFW, \$15/\$10 members

3127 E 78th St, Bloomington 612/941-0906

Make your social dance experience more fun!

Sun, Sep 12, 7 pm Basics of Carolina Shag

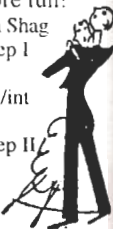
Wed, Sep 29, 7 pm Nite Club Two-Step I

Sun, Oct 3, 4:30 pm Hustle Level I

Sun Oct 17, 7 pm Carolina Shag beg/int

Wed, Oct 27, 7 pm Hustle Level II

Sun, Nov 14, 7 pm Nite Club Two-Step II



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!

West Coast Swing

Norm & Carol Fritchic, instrs 651/429-4785

Call for class information.

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

Add new steps to basic steps that are taught in the Beginners Basics Battery and combine them to create new patterns. An ongoing class for those that have passed the Beginners Basics Battery with a score of 98% or better. The student is responsible for "lead & follow" technique, terminology and basic steps covered in the Beginners Basics Battery. For info, privates or activities: tango-1@juno.com.

Tango Plus Dance Social Practica

FFI: Steve Lee 612/729-5306

FRIDAYS Monthly, starts Aug 20, \$5

9:00pm - 1:00 am

Lake Harriet Dance Center

6438 Lyndale Ave S, Richfield 612/729-5306

Originally started as a way to introduce beginners into the "rules and regs" or dance hall etiquette, Tango plus has taken on the looks of a real dance. But don't let this scare you off, it still is just a practice dance!

Argentine Tango Performance Group

Steve Lee, instructor 612/729-5306

THURSDAYS Ongoing, \$5, 8:30 - 9:30 pm

Lake Harriet Dance Center

6438 Lyndale Ave S, Richfield 612/729-5306

A class for learning a routine that was put together for introducing and furthering Argentine Tango in the Twin Cities.



Other Cool Classes, Cont

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.

Beginning Tango

Lois Donnay, instructor
TUESDAYS ongoing, 7-9 pm, \$4, Mario's
 2300 University Av NE, Mpls 612/930-9221

Tango Styling for Followers

Molly Culligan, instructor 612/822-9829
THURSDAYS 7:30 - 8:30, \$5/\$3
 42nd Av Ballroom, 705 - 42nd Av N, Mpls
 Lesson at 7:30, followed by practice at 8:30.
 Leaders also welcome.

Tango Lab

Frank Williams, instructor 612/927-7039
WEDNESDAYS 8 pm, \$6/\$5
 1940 Hennepin Ave., Mpls

Ballroom Dance/Variou

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.

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 practice time. 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.

Ballroom Dance/Variou

Norm & Carol Fritche, instrs 651/429-4785
 Ballroom, hustle, Latin, Argentine Tango, East
 Coast Swing, West Coast Swing and more!
 Call for class information.

Introductory Group Class

Demi Miller, instructor 651/224-0231
 Call for info on next start date.

Beginning Ballroom

Milind Bhat, instructor 612/342-8632
WEDNESDAYS Saint Mark's School, \$39
 September 22 and 29, 6:30 - 8:45 pm
 1983 Dayton Ave, St. Paul 651/635-9378
 Feel the romance of the Fred and Ginger era as
 you glide across the ballroom or boogie with
 your partner at ballrooms, nightclubs, and
 company functions. Ballroom dances are easy
 to learn. Learn the basics of three Ballroom
 dances - Swing (Lindy), Waltz, and Fox Trot.

Beginning Salsa

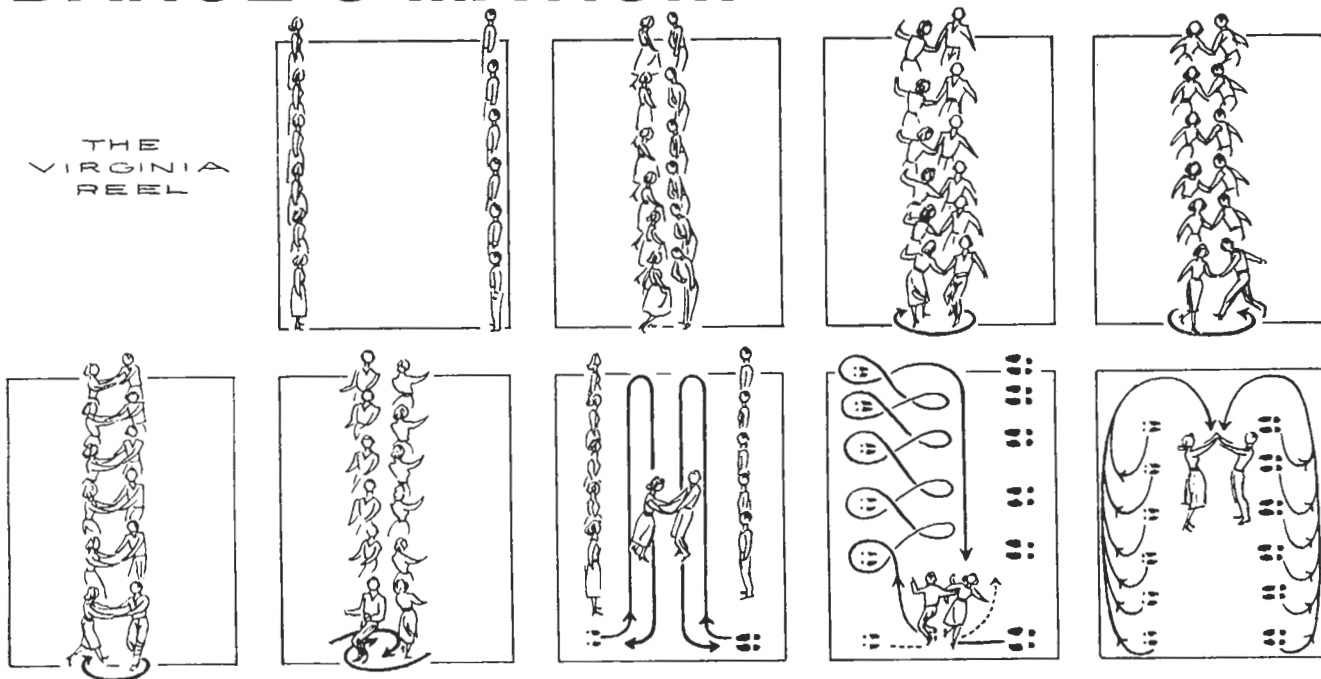
Milind Bhat, instructor 612/342-8632
SUNDAYS Saint Mark's School, \$39
 October 31 and November 7, 4:30 - 6:45 pm
 1983 Dayton Ave, St. Paul 651/635-9378
 Exotic, sensual, high-energy Salsa dances are
 hot! Join the latest craze and have fun learning
 the basics of the most popular Salsa dances -
 Merengue and Cumbia. (If time permits, we'll
 also learn the basics of Mambo.) Combine the
 basic steps with your creativity, and strut your
 moves on dance floors and Salsa parties in
 Minnesota or South of the Border.

Beginning Latin

Milind Bhat, instructor 612/342-8632
SUNDAYS Saint Mark's School, \$39
 November 14 & 21, 4:30 - 6:45 pm
 1983 Dayton Ave, St. Paul 651/635-9378
 Explore the wild side of the dance floor when
 you learn the basics the haunting, dramatic
 Tango, the exuberant, elegant Cha Cha Cha,
 and the sensuous, flirtatious Rumba. Have fun
 learning the dances made famous by the
 movies, touring shows, and classic poses.

SQ presents

DANCE-O-MATIC!!!



DANCE ORGANIZATIONS

TC Swing & Cindy's Swingers

by Cindy Geiger

on the phone 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 swing to 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, plus we publish this newsletter, and perform with Cindy's team, *Rhythm & Swing*.

Good news – bad news. First the bad: Kenneth & Helena Norbelie can't come teach in November, but they'll be here in the spring. Now here's the good news: there *will* be a November workshop! The 1st annual *Sving du Nord* will feature Lindy Hop workshops with Chris Yee (Chicago) and Bill Borgida (Ithica), plus Boogie Woogie champion Axel Ehlert (Germany). We're also working on a couple others – we'll keep you posted! *Sving du Nord* will be held November 19 – 21, location TBA.

Our regular classes feature 1 ½ hours of East Coast followed by 1 ½ hours of Lindy Hop, moving progressively from easier to more difficult sequences. 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!

More good news – *Late Night Swing* starts October 7, featuring DJ Jesse "Wheels of Steel" Miner spinning tunes from 10 pm – 2 am every Thursday night at Tapestry. Finally, a wood floor dedicated to swing!

Weekends we're teaching workshops around the region, at corporate or private parties, or even judging swing dance contests! Interested? Just call to schedule a workshop in your home town!

Land o' Loons Lindy Hoppers

by Sue Brown Mascioli
FFI: 612/920-7648



Fall is here, and it's back-to-school time! Back to Lindy Hop school, that is, where Land o' Loons will be teaching **four** levels of classes. And we don't just call them beginning, intermediate, advanced, or anything simple like that; they're numbered. So what does it all mean? Here's a quick run-down.

Level 1 is the entry-level class, for those new to swing dancing, new to dancing, or for those who are rusty. The focus is on the basics of Lindy Hop, including Charleston steps, and leading and following. It's no shame to take it more than once, especially those with no previous dance experience.

Level 2 proceeds by reviewing the basics covered in the level 1 class, then moving on to cover more intermediate steps and build further lead/follow skills. Also during each six-week session, one of the Lindy Hop line dances will be taught. Those who can dance Lindy Hop basics at a slow tempo, or who are ready to move on from Level 1, belong here.

Level 3 covers more Lindy Hop variations with an increased emphasis on styling. New moves are taught each session, so this level can be taken multiple times while still covering new material. With further emphasis on leading and following. This level is for those who have previously taken Intermediate classes, or are comfortable leading or following on the social dance floor.

Level 4 stresses advanced footwork, syncopations, lead/follow techniques, and styling, presented through new step variations. Dancing to the music is given special attention. This level is for those who have taken one of our formerly-labeled Intermediate or Advanced classes twice. Students should be very comfortable dancing social Lindy Hop at moderate tempos.

Please see Dancing 101 for more info



Twin Cities Rebels

Twin Cities Rebels

by Judy Schaber *Swing Dance Club*
FFI: 612/941-0906 Hotline
www.tcrebels.com Website

The Twin Cities Rebels celebrated their third anniversary in June with Superstar of the Swing World – Miss Mary Ann Nunez. Mary Ann was in town for workshops and was the special guest for the celebration at the Medina Ballroom. A Jacks-&-Jill contest was held with our top male dancers dancing with Mary Ann. Jason Barnes came out the winner. Everyone had a marvelous time and we expect to have Mary Ann back again April 8th-10th, 2000.

When group classes start up this Fall, students will notice several new sections of our Basic II program, and a lot more options for attending classes. Visit the Web or call our Hotline for more info.

On August 1st the Rebels held their 2nd annual Boat Cruise on the Mississippi. This is one of the most fun events that we sponsor. We were extremely fortunate to have Superstars of the Swing World – Deborah Szekely and Robert Cordoba – as our special guests.

Look for Robert and Deborah to headline the club's biggest event this October – The Twin Cities Swing Challenge and Masquerade Ball which will be held on October 30th at the Sheraton Metrodome. This will be our third year for the event and this year it will be at a hotel. We are very excited as this event is growing and always draws many folks from around the Midwest who come to dance, party, compete for prizes and dress in their Halloween finest. There are several different packages of prices. See the website for details or call the Hotline. You can also e-mail us and get on our mailing list at info@tcrebels.com.

Come on out to one of our dances at the Everett McClay VFW in Bloomington and see what West Coast Swing is all about. The music we play is 75 - 80% West Coast Swing and the rest is variety music. Ongoing classes are in West

continued on page 16

USWING!

by Hilary Davis
FFI: 612/625-0544



U-swing days have changed - we will now be meeting every other TUESDAY in the Whole Music Club, basement of Coffman Union on the east bank of the U of M. Basic never-danced-before-6-step lesson at 7pm, advanced at 8pm. There will be plenty of music and practice time in-between! U-swing is free and open to all ages and ability levels.

Sept. 7, 21
Oct. 5, 19
Nov. 2, 16, 30

**October 8-10 is the Legendary Ladies of Swing workshop, co-sponsored by U-Swing and Lance's cultural group! □

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



The Club is still holding dances on the 2nd and 4th Friday of the month at the B-Dale Club. In June we had our annual election of Officers and the results produced a number of new board members plus a new President. The 1999/2000 president is Norm Fritchie.

We are looking forward to our annual picnic in September. This has always been a lot of good food, good fellowship and we never fail to have music and get in some dancing.

Our Club will be dancing at the Northtown shopping center on the 18th to kick off National Ballroom Dance Week in September

Many of us attended the wedding reception of Cindy & Terry Gardner at Medina and thoroughly enjoyed the evening of dance and entertainment. Best wishes to the happy couple.

For info, call our Hotline:
612/724-6765. You may also call
Dorothy: 651/731-9768, Loren:
651/774-5516, or Norm: 651/429-4785 □

Where Good Fellows Get Together



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: 651/483-5467 Hotline

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

Swing Rochester!!

by Emily Havlin

Well, the inevitable happened - the swingers got kicked out of the only dance club in town because they were dancing so hard they forgot to even buy bottled water! Man, it was fun while it lasted though - for the rest of the summer we've moved our swing night outside to the Cooke's park pavilion. If it's not reserved, we show up with a box and cut it loose. It's actually better than a smoky club anyway - there's something exhilarating about dancing outside in the summer air. Marc and I have stopped teaching for the summer because we need a break! We hope to start teaching again in the fall. If you're interested about swing events in Rochester - (its a slim pickin', but there are some) e-mail emily@cd-ventures.com and ask to be put on the swing mailing list. Keep Dancing- □

News From *Rhythm & Swing*

by Lisa Martinson

Rhythm & Swing is excited to announce the addition of six new members to the group: Tim Dean, Dave Haas, Kara Maytag, Peter Seville, LaVelle Taylor and Luke Weismann! Congratulations everyone!

Love was certainly in the air this summer. *R&S* was proud to perform at two weddings for group members. July 24, was the swing gala/wedding of Cindy Geiger and Terry Gardner, and on August 14, we wished member Stan Harpole and his fiancée Sarah Passonneau our best as we performed two numbers at their reception.

If you're heading out to the Minnesota State Fair this year, be sure to check out an hour-long *Rhythm & Swing* performance at the Department of Natural Resources stage on September 5. Showtime is 2pm. We will also be at the Confederate Air Force Hangar dance on September 18, along with the *Roseville Big Band*.

For a complete schedule of *Rhythm & Swing* performances, check out www.tcswing.com/rhythm&s.htm
Or call the hotline: 651/690-0118

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



*Unwanted hair
destroys popularity*

Wonderstoen Dry-Method restores daintiness & charm

Dances, dinners, parties . . . everything comes to the woman with "glamour." And so many just miss being glamorous—because they fail to realize how men feel regarding unwanted hair. Be gay and sparkling, confident of your appeal. Use Bellin's WONDERSTOEN Dry-Method disc to ERASE unwanted hair and leave your skin hair-free, petal-soft. WONDERSTOEN Dry-Method is dainty, harmless and odourless: doctors have recommended it for over 30 years. It lasts months.

From all Stores, Chemists and Hairdressers.
If any difficulty in obtaining send P.O. to FASSETT & JOHNSON LTD., 86 Clerkenwell Road, E.C.1

WONDERSTOEN Facial Size (for chin, cheeks, upper lip) 5.6
WONDERSTOEN de Luxe Size (for arms and legs) 13.6

FASCINATING BOOKLET FREE

Bellin's
Wonderstoen
DRY-METHOD
WHISKS AWAY UNWANTED HAIR

Tango

Tango Society of Minnesota

by Lois Donnay
FFI: 612/930-0929 Hotline



The Tango Society of Minnesota has been continuing its strong growth.

Consider these facts:

- * Our current membership exceeds 120.
- * Social tango dancing is now available weekly on Tuesdays, Thursdays and Sundays, bimonthly at the Loring Cafe, and monthly at the TSoM and Tango Plus Milongas.
- * Tango instruction is now available Mondays, Tuesdays, Wednesdays, Thursdays and alternate Sundays from a variety of teachers, and also includes lessons in the dance form milonga. We have arranged two workshops with tango masters from Argentina, and have another coming up in October.
- * TSoM members performed at the Nicollet Island Pavilion as part of the Stone Arch Festival of the Arts, the Showboat Days in Camden, and a variety of private parties and events.

Our goal this summer was to provide outdoor tango, a tradition in tango dating back to its origins on the streets of Buenos Aires. What could be better than dancing tango outside on a lovely summer evening, under a moonlit sky?

On the evening of June 20th and August 15th, the Aster Cafe in Riverplace gave us permission to use their outdoor patio for dancing, and we're hoping to have more events here. St. Anthony Main outdoor concerts booked Café Accordion for Sunday, August 22nd, with a tango lesson before the concert. Best of all, the Tango Society rented Mears Park in St. Paul for two evening milongas. We played and danced tango under the stars on both July 17th and Aug. 28th.

The Society has also made it easier to get more complete information about tango events and lessons. Visit the Tango Society's web site at: www.i-dance.com/tango for up to the minute listings of classes, dances, workshops and performances. We have a hotline, and our own email address at tsom@i-dance.com. □

Twin Cities Salsa Spotlight

by LatinLover of the Twin Cities



Have any of you heard of a guy named Ricky Martin? Well, I'll bet you have, as this popular Pop singer's name recently has been on everyone's radios and on everyone's lips. Trying to cash in on the popularity of Ricky's Latin-influenced Pop music, local clubs started Latin nights to capitalize on whatever rising public interest there might be. However, these nights, such as those at Club Ashe and Bravo Nightclub, have been short-lived, due in part to a saturated Latin music market and a poor choice of evenings.

The one "new" night that remains is on Thursdays at South Beach features a combo from *Latin Sounds Orchestra*. DJ Thursdays at First Avenue still remain a favorite with the Latin community, however, and pose stiff competition to South Beach. Saturdays continue with live bands and DJs at the Hyatt Regency Hotel sponsored by Elan Entertainment.

For more information on the Salsa scene in the Twin Cities, please see the LatinLover of the Twin Cities website at www.latin-lover.net or call 612-870-0464. Keep on Latin Swingin'! □



From the Dakotas

by John Kersten

I have had to really think hard to come up with any local dance news from the last three months. Practically nothing has happened this last summer. Not one of the old clubs are having bands anymore. The Eagles Club may have an um-pa band on occasion and the VFW changed managers again and is still struggling with what market to go after.

Guess what? This isn't the worst news. Our local county fair usually brings in the *Fantastic Convertibles* for several days in late August, a tradition for the last 10 years. It's without a doubt the best week-long community dance of the year. Unfortunately, it didn't happen this year.

No one knows for sure, but it could be money. The rumor is that both the fund-raising organization, i.e. the local hockey

club, and the band each wanted more. This led to the decision to bring in a less expensive country rock band called *Dustin Evans and His Good Time Band*. In my opinion this band isn't nearly as good. Besides playing loud country music, most of the songs have the same slow background beat. Even an average dancer knows that we dance to the beat and that our favorite bands are the ones with a variety of beats. The number of people dancing and the quality of dancing wasn't nearly as good this year.

The loss of this community dance is a local tragedy. There are at least 1000 loyal supporters who are walking around with their heads down wondering why anyone would change a Winning Game. This may not be rectified even next year, as success of this year's Club House dance (beer garden) may be measured in concession sales. I guess we will just have to wait and see what happens.

On the brighter side, this summer has been a time of reflecting and planning. The fall dance class schedule for Parks and Recreation includes several beginner and intermediate swing classes, along with a one-day seminar. Also, two coffee shops have contracted for a series of Swing Nights. These are very wholesome events and are a lot of fun.

I have also been trying to get my hands on a few more good swing CD's. Thank you very much *Strutters Quarterly* for your fine reviews. We really like the Spokane Washington swing band. And last but not least, several cool '40s swing ties were located and bought by yours truly as we rode our bicycles across Iowa this summer on RAGBRAI. I even found a couple of hand painted ones!

Hope to see you in the Cities sometime. □

Rebels continued from page 14

Coast Swing, but this quarter we will also offer specialty classes in Carolina Shag, Hustle, and Nite Club Two-Step.

Visit our *new* Hotline at the same old number: 612-941-0906. We now have four lines for easier access to info.

This Fall we will host three dances [Sun 10/3, Wed 11/10, and Sun 12/12] just for our West Coast Swing students to come review basics, with a lesson included, and spend two hours dancing with their peers. Last May's huge success prompted us hold more student dances. □



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“The Royal Series of Swing”

Preliminary Contests

DeGidio's Restaurant
Oct 16th, 1999
November 13th, 1999
December 3rd 1999

Live Music

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Full Bar and Kitchen

Door Prizes at every Event

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All, 1st, 2nd, & 3rd place winners

Proceed to Cat's Corner



Cat's Corner Competition

St Paul Armory
January 29th, 2000

Frankie Manning
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Door Prizes

Spectator Raffle

Top cash prizes in
MidWest!

1st Place \$2000.00

2nd Place \$1000.00

3rd -7th Place

\$1000.00 total

For more information hit www.tcswing.com

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Trends of the Fifties

Classic Lyrics from the Swing Era

These charming songs from the '50s will bring you back to the days of poodle skirts and ponytails, when every family was a happy one and there was always a pie cooling on the windowsill.

Butterflies

By Bob Merrill, 1953

Love can make your head go round,
Your heart begin to pound
And your tummy feel delighted
Like there's butterflies inside it.

Darling, why do I get butterflies
Ev'ry time I'm kissing you-oo?
When you hold me tight and close your eyes
Do you get butterflies, too-oo?

Do the stars go whirling 'round and 'round
When we're alone, we two-oo?
Does your heart go floating off the ground,
Flying just like the butterflies do-oo?

Butterflies red, butterflies blue-oo,
Oh, how they flutter up and butter up my view!
I picture rings, weddings 'n things
I hear an organ play and someone say, "I do-oo."

Darling, why do I get butterflies
Ev'ry time I'm kissing you-oo?
When you hold me tight and close your eyes
Do you get the butterflies too-oo?

Belle, Belle, My Liberty Belle

Words and music by Bob Merrill, 1951

Oh, my liberty Belle, my pretty little Belle,
You kissed me once and you knew darn well;
Oh, you knew darn well, my liberty Belle,
I'd love nobody but you!

There's pretty girls in Singapore and the Philippines,
All along Kilarney's shore, Oh, the fair colleens!
There's sweet Fifi from gay Paree and Wilhelmina, too,
But, Belle, Belle, my liberty Belle, I'm still in love with you.

When stars are like a string of pearls 'round a blue lagoon,
How the Bali Bali girls dance beneath the moon.
Now, while they dance, I'll take a chance and steal a kiss or two,
But Belle, Belle, my liberty Belle, I'm still in love with you!

I'll march, march, march the whole world over,
I'll sail, sail, sail the ocean blue;
They made my blinkin' heart a rover,
But it's never, hardly ever away from you.

Of all the girls in Singapore and the Philippines,
You're the girl that I adore, kiss in all my dreams!
I'll hold you soon beneath the moon;
'Til then, sweetheart, be true,
'Cause Belle, Belle, my liberty Belle, I'm still in love with you.



Sving du Nord

Lindy Hop Workshop

November 19 - 21
(Location to be announced.)

Featuring Chris Yee • Chicago
Bill Borgida • Ithica
Axel Ehlert • Germany

Plus specialty workshops in lead-&-follow technique and Boogie Woogie, dances, performances and more!
Look for flyers or check the web: www.tcswing.com!

Tapestry Folkdance Center's GRAND OPENING

3748 Minnehaha Avenue
Saturday, October 16
3 - 5 pm

Tour the new space designed just for dancers!
Dance showcases! Free refreshments!
Call 612/722-2914 for info.

Late Night Swing!

DJ Dance • Thursdays At Tapestry

What we need most is a weekly smoke-free dance venue with a large wood dance floor and great swing music. Here it is!

Jesse "Wheels of Steel" Miner is widely known for his highly coveted collection of traditional and nouveau swing music and his golden touch as a swing dance DJ. Now he brings his seamless mix of the finest swing dance sounds to Tapestry's new home! The beautiful sprung wood dance floor (plywood now - full hardwood a little later on), in a non-smoking environment with plenty of thirst-quenching refreshments will make the *Late Night Swing* a sure hit for dedicated dancers.

Late Night Swing starts October 7 and will be held every Thursday from 10 pm to 2 am. Cover is \$4 general, \$3 for Tapestry members and students up to age 24. Plus, there are discounts for those already at Tapestry that night! Those who attend Cindy & Terry's class get into the dance for just \$2; those at Open Swing get \$1 off the dance.

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TWIN CITIES SWING



SEPTEMBER 1999

Wed	1	Senders Fantastic Convertibles Trailer Trash	Famous Dave's BBQ MN State Fair, Baldwin Park Lee's Liquor Lounge
Thu	2	Live Swing Bands Jack Schultz	Wabasha Caves Medina
Fri	3	Jaztronauts Fantastic Convertibles	Medina Bluewater Sports Bar & Grill
Sun	5	Swing Dance Sundays Café Accordion Vic Volare Fantastic Convertibles	Mario's Loring Cafe Mill City Music Festival The Pier, Ottertail Lake
Mon	6	Jaztronauts	Lee's Liquor Lounge
Tue	7	Live Rockabilly Bands	Mario's
Wed	8	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	9	Live Swing Bands	Wabasha Caves
Fri	10	Fantastic Convertibles	Lac Qui Parle County Fair
Sat	11	Geno Delafosse (zydeco)	Medina
Sun	12	Swing Dance Sundays Café Accordion Roseville Big Band, 5-9pm Tommy Dorsey Orchestra	Mario's Dakota Ciatti's, Falcon Heights Medina
Mon	13	Jaztronauts	Lee's Liquor Lounge
Tue	14	Live Swing Bands	Mario's
Wed	15	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	16	Live Swing Bands Sammy Jensen	Wabasha Caves Medina
Fri	17	Joe Juliano 2 nd Annual Dancers Bonanza Senders	Withrow Ballroom Medina Poodle Club
Sat	18	Roseville Big Band Senders	Fleming Field Tree Frog Music Fest
Sun	19	Swing Dance Sundays Café Accordion	Mario's Loring Cafe
Mon	20	Jaztronauts	Lee's Liquor Lounge
Tue	21	Live Rockabilly Bands	Mario's
Wed	22	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	23	Live Swing Bands	Wabasha Caves
Fri	24	Fantastic Convertibles The Rockin' Hollywoods	Shooters, Appleton MN Withrow Ballroom
Sat	25	Vic Volare Five Men Swinging	James Page 5K Blubber Run Sokol Hall
Sun	26	Swing Dance Sundays Bone Tones	Mario's Half-Time Rec
Mon	27	Jaztronauts	Lee's Liquor Lounge
Tue	28	Live Rockabilly Bands	Mario's
Wed	29	Senders Swamp Sextet Trailer Trash	Famous Dave's BBQ Cedar Cultural Center Lee's Liquor Lounge
Thu	30	Live Swing Bands Hot Heads	Wabasha Caves UW Stout, Great Hall

OCTOBER 1999

Fri	1	Hot Heads Senders	Sheldon Theatre, Red Wing Banana Joe's
Sat	2	Swingbeat	Tapestry
Sun	3	Swing Dance Sundays Café Accordion	Mario's Loring Cafe
Mon	4	Jaztronauts	Lee's Liquor Lounge
Tue	5	Live Rockabilly Bands	Mario's
Wed	6	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	7	Live Swing Bands Late Night Swing - DJ Jesse Miner	Wabasha Caves Tapestry
Fri	8	Johnny Owen Big Band Savoy-Doucet Cajun Band Five Men Swinging	Withrow Ballroom Medina Sokol Hall
Sat	9	Hot Heads	Regal Hotel
Sun	10	Swing Dance Sundays Swamp Sextet	Mario's Half-Time Rec
Mon	11	Jaztronauts	Lee's Liquor Lounge
Tue	12	Live Rockabilly Bands	Mario's
Wed	13	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	14	Live Swing Bands Late Night Swing - DJ Jesse Miner	Wabasha Caves Tapestry
Fri	15	Senders New Riverside Ramblers	Poodle Club Park Ballroom, New Prague
Sat	16	Bone Tones Whitesidewalls	Cedar Cultural Center Medina
Sun	17	Swing Dance Sundays Café Accordion Bone Tones	Mario's Loring Cafe Cedar Cultural Center
Mon	18	Jaztronauts	Lee's Liquor Lounge
Tue	19	Live Rockabilly Bands	Mario's
Wed	20	Senders Swamp Sextet Trailer Trash	Famous Dave's BBQ Cedar Cultural Center Lee's Liquor Lounge
Thu	21	Live Swing Bands Late Night Swing - DJ Jesse Miner	Wabasha Caves Tapestry
Fri	22	Senders	Bloomington Park Tavern
Sat	23	Senders The Underbeats Café Accordion	Famous Dave's, Chicago Medina Hangar Dance,
Sun	24	Swing Dance Sundays	Mario's
Mon	25	Jaztronauts	Lee's Liquor Lounge
Tue	26	Live Rockabilly Bands	Mario's
Wed	27	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	28	Live Swing Bands Late Night Swing - DJ Jesse Miner	Wabasha Caves Tapestry
Fri	29	The Underbeats Jaztronauts Senders	Withrow Ballroom Medina Blues Saloon
Sat	30	New Riverside Ramblers Bobby V & the V's Five Men Swinging	Cedar Cultural Center Medina Sokol Hall
Mon	31	Jaztronauts	Lee's Liquor Lounge

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 22 for regular weekly swing nights that may not be listed here - there's lots of them!



TC SWING

NOVEMBER 1999

Mon	1	Jaztronauts	Lee's Liquor Lounge
Tue	2	Live Rockabilly Bands	Mario's
Wed	3	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	4	Live Swing Bands Sammy Jensen Late Night Swing - DJ Jesse Miner	Wabasha Caves Medina Tapestry
Fri	5	Senders	Poodle Club
Sat	6	The Belcats Hot Heads Rockin' Hollywoods Five Men Swinging	Tapestry Regal Hotel Medina Sokol Hall
Sun	7	Swing Dance Sundays Café Accordion	Mario's Loring Cafe
Mon	8	Jaztronauts	Lee's Liquor Lounge
Tue	9	Cameros Live Rockabilly Bands	Medina Mario's
Wed	10	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	11	Live Swing Bands Late Night Swing - DJ Jesse Miner	Wabasha Caves Tapestry
Sat	13	Hot Heads Senders Jaztronauts Dance of Decades: Roseville Big Joe Juliano	Worthington Auditorium Patrick's, Saint Peter DeGidio's Band Roseville High School Withrow Ballroom
Sun	14	Swing Dance Sundays New Riverside Ramblers	Mario's Half Time Rec
Mon	15	Jaztronauts	Lee's Liquor Lounge
Tue	16	Live Rockabilly Bands	Mario's
Wed	17	Senders Trailer Trash	Famous Dave's BBQ Lee's Liquor Lounge
Thu	18	Live Swing Bands Late Night Swing - DJ Jesse Miner	Wabasha Caves Tapestry
Fri	19	Fantastic Convertibles	Jackpot Junction Casino
Sat	20	Fantastic Convertibles Senders	Jackpot Junction Casino TC Swing
Sun	21	Swing Dance Sundays Café Accordion	Mario's Loring Cafe
Mon	22	Jaztronauts	Lee's Liquor Lounge
Tue	23	Live Rockabilly Bands	Mario's
Wed	24	Senders Swamp Sextet Trailer Trash	Famous Dave's BBQ Cedar Cultural Center Lee's Liquor Lounge
Thu	25	Live Swing Bands Late Night Swing - DJ Jesse Miner	Wabasha Caves Tapestry
Sat	27	Rockin' Hollywoods Senders FAIS DO DO (cajun) Steve Riley Five Men Swinging	Withrow Ballroom Spanky's Medina Sokol Hall
Sun	28	Swing Dance Sundays Swamp Sextet	Mario's Half-Time Rec
Mon	29	Jaztronauts	Lee's Liquor Lounge
Tue	30	Live Rockabilly Bands	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.

Cheapo 2909/19 Hennepin, Mpls, 822-9415/827-8238
404 W Lake St, Mpls, 827-0646
13029 Ridgedale Dr, Mtka, 591-0909
71/80 N Snelling, St Paul, 644-7499/ 644-8981

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

Or call these mail order shops - they specialize in swing!

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
Wolverines	Jazz/Big Band	612/920-3621
Zolo Go	Cajun	612/927-6729

* indicates "Hotline" with recorded information.

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Send to TC Swing, 4433 Portland Av S, Mpls, MN, 55407

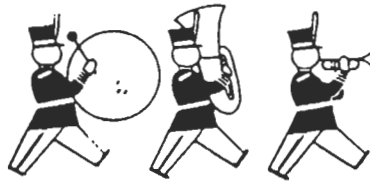


How To Get There

- 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
 DeGidio's 651/228-0118 • St Paul; 425 West 7th St
 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
 Manior 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
 Sokol Hall 651/290-0542 • St Paul; 383 Michigan St, just off West 7th
 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 612/722-2914 • Minneapolis; 3748 Minnehaha Av S, take Hiawatha S to 38th, go left to Minnehaha & 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
 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 612/722-2914
 Monthly live band swing dances! Lesson: 7:30pm, Dance 8:30-12:30.
October 2: Swing Beat November 6: The Bellcats

10th Annual National Ballroom Dance Week **September 17 - 26**
 Various Twin Cities locations 651-483-5467
 Here's a partial listing of events for Ballroom Dance Week. For more information, see the article on page 3.

- Sat, 9/11 Aqua Gliders Dance Club Dance
- Mon, 9/13 Singles All Together Dance, Shakopee Ballroom
- Fri, 9/17 Kick-Off Dance, Dancers Bonanza, Medina Ballroom
- Fri, 9/17 Kick-off Showcase, Dancer's Studio Fall Showcase
- Sat, 9/18 Kick-off Dance Exhibition, Northtown Mall, 1 - 3 pm
- Sat, 9/18 CAF Hangar Dance, Fleming Field (So St Paul Airport)
- Sun, 9/19 Rebels West Coast Swing Dance, Everett McClay VFW
- Tue, 9/21 Arthur Murray Dance Party
- Wed, 9/22 Free dance lesson, Camp Snoopy Playhouse, Mall of America, 10 - 11 am
- Thu, 9/23 Arthur Murray Dance Party
- Fri, 9/24 MN West Coast Swing Dance Club Dance, B-Dale Club
- Sat, 9/25 Dancer's Studio Dance
- Sat, 9/25 Swing Dance, Five Men Swinging, Sokol Hall

2nd Annual Dancers Bonanza **September 17**
 Medina Ballroom 612/478-6661
 National ballroom dance week kicks off with a dance featuring top local DJ's, mini-lessons in several types of dancing, vendors, showcases, jams and, of course, great dancing! Instructors include Craig Morris from Los Angeles, Rebecca & Andre from Four Seasons Dancing, David Aanestad, and Jason Barnes. They will teach classes in Hollywood style Lindy Hop, Salsa, American Tango and Nite Club Two-Step. Tickets are only \$6 at the door.

Confederate Air Force Hangar Dance **September 18**
 Fleming Field, South Saint Paul 651/455-6942
 Put on your '40s military best and boogie down to Fleming Field for a fundraising dance. The evening starts with a free swing dance lesson at 7pm, then the Roseville Big Band plays from 8 - 12, with special showcase numbers by *Rhythm & Swing*.

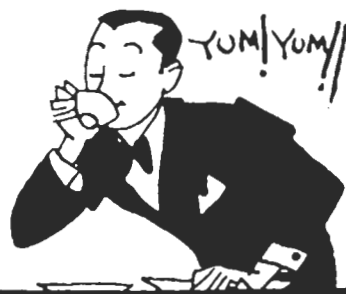
The Camaros **November 9**
 Medina Ballroom 612/478-6661
 You won't want to miss this swingin' rockabilly band at an all-ages performance. They specialize in mid-tempo swing but can really rip it up when they want to! So put on your dancing shoes and head over to the beautiful Medina Ballroom.

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
- 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
- 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, 3748 Minnehaha Av S, 7:30-9:30pm, informal practice time!
- Late Night Swing with DJ Jesse Miner** **Thursdays**
 Tapestry, 3748 Minnehaha Av S, 10 pm - 2 am 612/722-2914
- 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, 3748 Minnehaha Av S, 10 pm - 2 am 612/722-2914
- USABDA Ballroom Dances** **3rd Saturdays**
 TC Ballroom Dance Club, Walnut & W 7th, St Paul, 651/731-9768

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NATIONAL & INTERNATIONAL EVENTS



Swing Out New Hampshire September 2-6
www.campwalt.com/swingoutnh

Featuring Steven Mitchell, Kenneth & Helena, Paul & Sharon, Beni & Ulrika, and Bill Borgida.

A Natural Ball September 3-5
www.everybodydances.com

Atlanta workshop with Frankie Manning, Jonathan & Sylvia, Louise & Simon, Marcus & Barbara, and more!

Lindy Hop Europe 1999 Sept 23 - Oct 7
www.cd-ventures.com

Tour combines social dancing at Europe's hottest nightclubs, top notch Lindy Hop instruction at two workshops, and spectacular sightseeing.

Godfather of Lindy Workshop September 25 - 26
www.hepcatswing.com

This Chicago workshop features legendary Lindy hopper, Frankie Manning & special guest Catrine Ljunggren of the *Rhythm Hot Shots*.

Swiss Lindy Hop Weekend September 25 - 26
 0041 (0) 61 823 20 41, www.rockingclub.ch/tickettohepcats.htm

Lindy Hop and Jazz with Kenneth & Helena, David & Asa, Diane & Rob, and Fred Mazaudou.

Boogie & Blues All-Star Swing Weekend Sept 30 - Oct 4
www.dancefun.com

Includes competitions in Lindy Hop and West Coast, special guests Steven Mitchell, Jonathan Bixby & Sylvia Sykes, Chester Whitmore.

Camp Hollywood 1999 October 15 - 17
www.camphollywood.net

Hollywood Style Lindy Hop, Shag, & Balboa. Erik Robison & Sylvia Skylar, Martin Parker, Melinda Comeau, and Jean Veloz & Ray Phelps.

American Lindy Hop Championships Oct 30 - Nov 1
[Artspectrum: 313/869-9385](mailto:Artspectrum:313/869-9385), PauletteBrockington@yahoo.com

National competitions, workshops & dances in Stamford, CT, with instructors Sing Lim, Erika & Stephan, Simon Selman, Sylvia Sykes, and more, plus Norma Miller as MC and *George Gee and the Make-Believe Ballroom Orchestra*.

Monsters of the Midway October 30 - 31
www.hepcatswing.com

Advanced Lindy Hop workshop with Kenneth & Helena Norbelie. Participants must have a strong grasp of Lindy Hop fundamentals.

World Lindy Hop Championships November 7
www.hopswingjump.com, www.yehoodi.com

First time in the United States! The World Lindy Hop Championships will be held at the Supper Club in New York City.

Harvest Moon Swing Out November 19-21
 Pasadena Ballroom Dance Association: 626/799-5689

Event features Frankie Manning, Steven Mitchell, and Eddie & Eva.

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, www.eskimo.com/~savoy/

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

Hop The Millenium Dec 26- Jan 1, 2000
 011 468 643 4023, TheRhythmHots.com, www.swing.ch/millenium

Bask in the sun at this Lindy Hop and Tap "millenium" holiday in Ensenda, Mexico. Highlights: Frankie Manning, Chazz Young, Rhythm Hot Shots and Lavay Smith.

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PICKS & PANS



Rockin' and a Rollin' with the Vibro Champs

by Luscious Lindy

Who are they?

William Keefe - upright bass

Alan Subola - guitar, vocals

Gary Weiss - drums

Dave Wolfe - guitar, vocals

Rockabilly.....A term that many of us have heard, but very few of us Lindy hoppers actually know anything about.

Minneapolis has always been known for its alternative music scene. However, very few people around the country know that we also have access to some of the hottest rockabilly bands around: Jack Knife and the Sharps, Safety Last, the Vibro Champs..... The Vibro Champs have been at the forefront of this scene for the last seven years and it's finally starting to pay off. I had a chance to talk to Dave Wolfe about their evolution and success as a band. He also provides a great history lesson for those of us who aren't quite hep to the history of rockabilly music. Here's what he had to say:

SQ How did the Vibro Champs first come together?

DAVE Me and Alan were in two different other bands. He was in *The Mood-Swings* and I was in *Sci-Fi Western* and on the side we got the *Vibro Champs* together as a lark. You know, 'Hey! Let's do a rockabilly band.' 'Yeah, that'd be great.' And we just got together and started doing it and it just totally eclipsed our two other bands and we initially started doing really well.

SQ When did that happen?

DAVE Seven years ago. Whatever that is. Count back from August 30, 1999. We were dinking around for a while before that. It took us probably a year to get it together.

SQ So did you guys play rockabilly in your other bands too?

DAVE Yeah, we played a mixture. We have played and do play some of the songs that we both wrote for those bands.

SQ Some of the people who get this publication may not be that familiar with rockabilly. Can you describe it for us?

DAVE Well, you don't like to do it, but you've always got to do the most famous stuff. Most people relate rockabilly to Elvis. Of course, Jerry Lee Lewis, Carl Perkins, who wrote "Blue Suede Shoes".....Some people don't even know who Carl Perkins is, which is kind of sad. Rockabilly is basically the roots of rock 'n' roll. Rock 'n' roll stems from rockabilly, which is a mixture of country, blues and basically teenage angst. Teenagers doing blues really fired up. First getting into some recording studios, which is everybody from Roy Orbison, Johnny Cash, Jerry Lee Lewis, Carl Perkins, Elvis Presley, Charlie Rich.....All of that stemmed from Memphis. But there's so much more obscure stuff: Gene Vincent, *The Blue Caps*, Eddie Cochran.....

SQ Were they actually the originators then?

DAVE A lot of people got hip to it because of Elvis Presley and a lot of people were doing it beforehand. You sort of got people who came before (B.E.) and after Elvis. A lot of people were like, 'Yeah, this is great.' The people were so stifled back then too. It

was basically thought of as race music. People thought they were doing Negro music and people wouldn't play it on the white stations. The king of rockabilly being Little Richard. Little Richard always said, 'Everybody stole from me'. Yeah, but he stole from everybody else too. So lots of people did Little Richard songs, like Pat Boone did songs.....At the time when this great hardcore rockabilly was going on, there were these really milk-toast people like Fabian and Pat Boone that were doing tame versions of it for white channels.

SQ Did you listen to rockabilly when you were growing up or how did your interest get sparked in that?

DAVE Yeah, I mean I heard the more famous stuff, like I said, the studio stuff. I've never been a real diehard Elvis fan, but I love the songs. I've always been the kind of person who looks more for an obscure line of music and a lot of the stuff I listened to between '82 and '85, the punk rock stuff that I listened to back then, borrowed a lot from rockabilly like *X and the Dead Kennedys* and *Fear*. Punk rock and rockabilly are sort of a lot alike, because they're both teenage angst rebellion music. But we don't do straight rockabilly, of course. As you know, we mix it up quite a bit and do swing, hillbilly and jump. We do whatever we feel like. I guess we'd rather be pigeonholed as a rockabilly band than anything else because we're a

continued on page 32

Swingin' the Web

by Terry Gardner

The Blue Room Revue



Madison's Source For Swing and Lindy Hop News

www.blueroomrevue.com

The Blue Room Revue is the main source for the Madison, Wisconsin swingers; better known as Mad City Swingers. This site keeps people abreast of area goings-on for venues, classes and more.

It is sectioned off into 8 areas: 1. Main Page 2. Music Corner 3. Vintage Corner 4. Instruction Corner 5. Discussion Group 6. Humor Corner 7. Mad City Swinger Corner 8. Misc. & Links.

The main page begins with a quote by Frankie Manning and goes on to list the events in the Madison area for the current week. This page also includes "Features." This includes quick links to online dance steps, calendar of events, Frankie's bio and even Cab Calloway's hepster dictionary. It's a pretty good first page. A little busy but not bad. The really annoying thing is the amount of time you have to wait while the Quizlet pops up. Every time you go back to the main page, you have to wait again as the Quizlet loads. I've tried this Quizlet on my page in the past. It had mixed reviews and I got rid of it because of the loading factor.

The music corner has links to neo swing bands as well as classic swing bandleader bios and classic swing song lyrics. It is a nice compilation for people curious about specific bands/bandleaders. It also includes CD reviews and sound files. There is only one CD review at the time

of this article, so I assume it is a page that will be growing in size soon.

The vintage corner highlights the best places in Madison to shop for vintage clothing. I've been to JuJu & Moxies; a must for visitors to check out. It also includes tips on what to look for to get the "vintage" look.

The instruction corner offers tips for beginners, a link to Frank & Carol's Shim Sham instruction, places to buy Lindy Hop videos and where you can go for local instruction. It only lists two instructors, so it either is an incomplete list or there really are only two instructors in Madison.

The discussion group is a place where visitors can check in with each other on a bulletin board. You can leave a message or just read what others have to say.

The humor corner needs some work. It has bad swing jokes as well as a link to swingset.net for definitions for swingers.

Mad City Swinger Corner is pretty empty. You can sign up for the email version of Swing Scene, a publication put out in the area. Last I knew, Robin Worth was the managing editor. Quite a hard worker for swingers in the Madison area. A nice magazine for the area.

Misc & links is the same as every other page. The one difference I liked was that

the author put in a description of each link. You don't always see that.

OVERALL RATINGS:
Out of ***** (5) stars

Loading Time: *
Graphics: ***
Content: ****

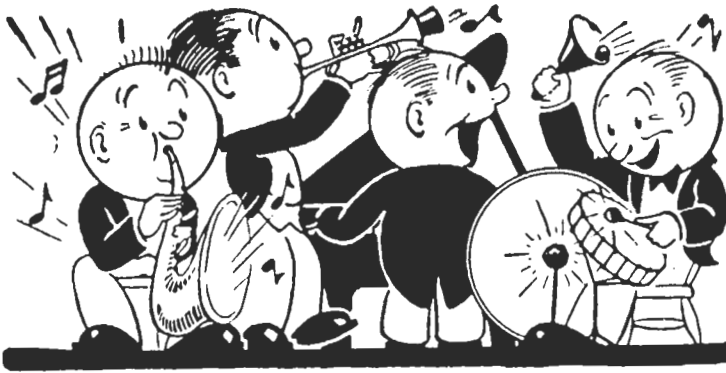
If you are from Madison, this is the spot to be. If you are planning a visit to Madison, you should stop here for where to go and what to see. All others, if you have some time to kill, it is fun to browse otherwise, keep on surfen'!

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Ears to Feet (and everything in-between)!

by Roland Trenary

GIANTS OF SMALL-BAND SWING,
Volume 1 - Various artists. (Riverside
OJCCD-1723-2). Total time 36:00 min.

Originally recorded various months in 1946 New York, this was issued on LP, then reissued on CD with the NoNoise (registered) system in 1990. There are only 12 selections here, but still plenty to dance to. Lindy hoppers swayed toward more moderate tempos will take to cuts 1 (H.R.S. Bounce), 2 (Contemporary Blues), 3 (Four Wheel Drive), 5 (Tea For Me) and 9 (Right Foot Then Left Foot), while the more energetic will groove on 4 (Bottle It) and 10 (Denzil's Best). The remaining five cuts are bluesy/foxtrot. No matter what the beats-per-minute however, there is a quality about these numbers that you don't find in typical big band swing - a looseness, a playfulness, a measure of spontaneity that the charts of the big bands usually didn't leave room for. These are more like the sounds you might hear at professional jam sessions. But this jazz is definitely swing, even in the slow moody blues. My two favorites are H.R.S Bounce and Denzil's Best. But for different reasons. In Bounce, the syncopations in the main theme are irresistible if you're looking to be creative and still hit that stop-accented note, while the body of the piece lays down a subtle-but-steady rhythm section while giving individual soloists plenty of shine time. In Denzil's Best (written by the drummer Denzil Best), there is amazing playfulness expressed, particularly among the two saxophones and the trumpet. I don't dance to music this fast (usually), and when it's this much fun just to listen to I've got a good excuse.

GIANTS OF SMALL-BAND SWING,
Volume 2 - Various artists. Riverside
OJCCD-1724-2. Total time 35:00 min.

Overall, this comes off like out-takes from the same sessions where Volume 1's tunes were recorded. Also, the sonic quality of these tunes is generally not up to the level of the other volume. Not that there aren't some relative high spots: cut number 8 (Sumpin' Jumpin' Around Here) might be the best of the lot followed by 1 (Bed Rock) and 7 (After Hours on Dream Street). But not much here for dancing.

If you have a mind to, buy Volume 1 and enjoy. I can only recommend Volume 2 for those wanting more after that (but not better). □



The Bill Elliott Swing Orchestra – Swingin' The Century

(Wayland Records)

CD Review

by Jesse Miner



Few current artists are able to fully capture the feeling of the big bands of the 1930's and 1940's. It's a shame that with the resurgence of swing's popularity there is not an arsenal of killer bands matching the likes of Benny Goodman, Artie Shaw, Count Basie, Chick Webb, Duke Ellington or Jimmie Lunceford. Thankfully, amidst the deluge of rock 'n' roll-inspired "swing" bands, Bill Elliott and his orchestra shine through.

The Bill Elliott Swing Orchestra, formed in 1993, has been performing/recording quality swing music for years now. Bill has assembled a phenomenal band featuring some of Los Angeles' best jazz musicians with the goal of reproducing the authentic intensity and style of the late 1930's big bands, a la Goodman and Shaw. Add his sweet vocal group, The Lucky Stars featuring Cassie Miller, and you would swear you are listening to the Pied Pipers, a famous big band vocal group.

With Bill's third release, "Swingin' The Century," he once again delivers the goods. I absolutely love the sugary vocal harmonies on "Let's Get Married." Bill has a knack for writing lyrics giving modern relevance to vintage ideals. Upon the urging of some dancers, Bill has even come up with a fabulous song to accompany the Shim Sham which is aptly titled "The Shim Sham Song." Come on everyone, it's Shim Sham time!

continued on next page

The Jumpin' Joz Band

CD Review

by Charleston Hepston



The Jumpin' Joz Band is:

- Drums and vocals: Rick Joswick
- Vocals: Vicki McClure, M. Lee
- Keyboards: Michael Carr, John Brainard, Ruben Valtierra
- Bass: Dan Lutz, Tom Gargano, Mark Dreice
- Saxophone: Jerry Moore, Bruce Eskovitz, Rob Kyle
- Trumpet: Phil Topping
- Trombone: Dan Weinstein
- Guitar: Mike Simms

Swingin' Radio – The Jumpin' Joz Band featuring Vicki McClure
1999 Joz Records

This Los Angeles based band releases their first CD, titled *Swingin' Radio*. It shows the band's versatility with a good mix of original tunes and covers of swing standards. However, they also show a varying mix of good and bad.

Almost all the songs are good tempos for 6-count dancing and a little more than half are good for 8-count dancing. Vicki McClure's sexy vocals on *Ain't Misbehavin'* and her scat on *Honeysuckle Rose* will perk your ears up, but too many of the songs have a disco feel to them, like *A-Train Medley*, *Tell Me I'm Your Man*, and *Woman You Can Trust*. *A-Train Medley* is a total derailment and shouldn't have been included on the CD, unless you like *Hooked On Swing*. Tunes like Louis Jordan's *Choo Choo Boogie* could have been better had they packed more punch on the breaks, like swing music.

This CD really is disco rather than swing. The drummer doesn't lay down a swing beat, but sticks to a rock and roll or disco

beat. When I listened to this CD, it took me awhile to figure out why these songs didn't swing, then I listened to the drums closely and found the evidence I needed.

What I really like about the CD was McClure's vocals and the sax solos in *Sing Sing Sing* and *Closer To The Bone*, both Louis Prima covers. What I don't like is the feeling that the band is in another state while the vocalists sing. I'm not a sound techie but even I can tell that more work should have been done blending the vocals and instruments.

My suggestion is that McClure pack her bags and find a real swing band instead of hangin' out hoping for the next resurgence in disco!

Bottom Line: To buy or not to buy.....DON'T BUY. If you really want to give it a chance, Here's how: Hepcat Records online carries this CD or you can call 323/227-0331. Make sure to check out their website: <http://home.earthlink.net/~rjoswick/> □

Bill Elliot continued from previous page

Latin lovers will get a chuckle out of the campy "Boogie Woogie Rhumba," and those getting bitten by the Hollywood Lindy Hop bug can work on getting up to speed for the sizzling instrumental "Camp Hollywood Special." Speaking of which, the instrumentals really stick out on this album. Bill has a knack for creating original music in the late 30's style, "Swingin' The Century" being a perfect example.

Don't for one moment think that Bill would refrain from putting his mark on a few of the classics as well. There are a handful of rare gems here for your enjoyment, straying from some of the usual overplayed numbers. Highlights include Tommy Dorsey's "Somebody Loves Me" and Glenn Miller's cooking "Jeep Jockey Jump."

The variety on this album is perfect for swing dancers. A wealth of material falls into that sweet 140-190 BPM range, peppered with a few that will really get you moving and a few to just mellow you out. I don't think I could give a higher recommendation on a modern album. Bill has done it again! Definitely run out and pick up a copy of "Swingin' The Century," and be sure to check out *The Bill Elliott Swing Orchestra* on the web at <http://studio8h.com/swingorch/>. □



Mill City Mix

CD Review

by Charleston Hepston

Mill City Mix is:

- Connie Dusseau
- Ann Potter
- Gregg Marquardt
- Kyle Patrick

With help from:

- Piano - Rick Carlson, Eric Edwalds
- Bass - Al Hager, Carl Priest
- Drums - Brett Forberg
- Drums & Vibes - John McIntire
- Trumpet - Craig Thrane
- Synthesizer - Connie Dusseau



Swingeroo Quickies - Mill City Mix, 1999

This Minneapolis-based quartet releases their first CD, titled *Swingeroo Quickies*. It's a take-you-back-to-the-old-days CD highlighting the best of the original swing music.

"The quartet decided to record the CD as a tribute to the swing music that brought the four of them together." - press release.

As you listen to this CD, you really get the feeling of listening to original songsters such as *The Modernaires*, the vocalists for the *Glenn Miller Orchestra*. There are plenty of danceable songs, as well as some for dancing close to your sweetheart.

The first song, *Perfidia*, starts the CD at a slow, nostalgic pace. The first good

danceable song is *Boogie-Woogie Bugle Boy*, which they do a solid job on. Other notable swing dance songs include *Shoo Shoo Baby* (which gets goin' after a slow intro), *Don't Sit Under The Apple Tree*, *Elmer's Tune* and *Juke Box Saturday Night*. *Mill City Mix* really does a good job with the *Andrews Sisters* and *Glenn Miller* tunes. They all capture the spirit of the originals and get your toes tapping, making it hard to stay off the dance floor.

The other nice thing about *Swingeroo Quickies* is that there are several slower tunes. These tunes are perfect tempos for those who are just learning Lindy Hop. In one CD, a new hopper has several excellent practice tunes like *Sentimental Journey*, *Sunny Side of the Street*, and *Sweet Eloise*.

You will enjoy this CD for the dancability as well as the nostalgic journey down memory lane. This is one CD that will cross the age barriers and please most everyone.

Bottom Line: To buy or not to buy..... BUY! Here's how: Email gmarquar@isd.net or you write to: Mill City Mix, PO Box 151, Anoka, MN 55303. □

Worlddance continued from page 1

crowd with 10, count 'em, TEN aerials in a row. They told us they hardly did any footwork. I was in denial, and I have to say that Jake deserves a TON of credit for not giving me any "I told you sos" when I figured out that I didn't know nearly enough aerials to really make a run at winning. I didn't really have the right kind of dress either. I was the only follow without a flippy dress. I bet that cost us a costume point or two.

Speaking of points, our judges were CELEBRITY judges, so we couldn't really get a realistic judge's assessment of our dancing ability or style. If the judges had been the same as those for the ballroom categories, we probably wouldn't have agreed on the judging anyway since they look for different things in "good dancers" than the usual swing crowd. The judges included the former Miss Minnesota and "auctioneer", (I can only guess what those responsibilities entail), a football player, former Attorney General Skip Humphrey



and some news anchors from the Cities. Just so you all know, Skip Humphrey is a huge ballroom fanatic and he even knows how to dance, so I wouldn't blame him for any kind of biased judging toward the aerials action minus technical footwork.

I really have no idea what anybody besides Karen and Peter were doing because they were the only ones I could clearly see from the corner of my eye. Jake and I were in that awesome performance mode where you can hardly remember what you did because it happens so fast.

We were total eye candy for the crowd. The announcer called us out to the floor

as "the KLBB Swing Contest Finalists." They said there were too many of us to announce our names. At the end, the winners were the only ones the judges announced. The winners received his and hers gold bracelets, books on swing and CDs and Karen got a huge bouquet of red roses. We all talked about starting a jam circle at the end since we had such little time in the spotlight, but we didn't. BUT, the bottom line was that Fraser Community Services raised a bunch of money for the event, so we should be proud of ourselves.

And just so you know, Karen and Peter weren't the only ones in the group besides Jake and me, but I don't want to try to list everybody because I won't remember everyone's names. We all looked GOOD though! There was a fun summer theatre kind of feel to the back stage part of our evening. I really enjoyed talking with everyone and putting on stage makeup.

A bunch of us stayed to watch the
continued on next page

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SPECIAL HOLIDAY MATINEE

EASTER MONDAY, APRIL 5th

Worldance continued from previous page

competition after we danced, and I thought it was really a treat. We saw some unbelievable lifts, turns and FLEXIBILITY! I was surprised to be more shocked by the colors of their costume than the coverage. For some bizarre reason, there was a TON of neon pink, yellow and green this year! I was sure the Latin dance competitors would try to cha cha to the Culture Club or WHAM! or something. Oh, and here's a funny example of how weird the professional judges are: the couple that won the Latin dance division put themselves over the top when the lead started to breakdance. It was awesome. He was doing floor spins and everything. I thought he should have done "The Worm," but I guess he didn't want to risk losing any sequins.

It was great of everyone to participate. I am just thrilled that I was in it, too. Seems like it was only a dream, but my partner Jake has pictures to prove we were there! Keep dancing everybody! □

Duke Ellington/ Count Basie – “First Time! Count Meets The Duke”

(Columbia)
CD Review
by Jesse Miner



Duke Ellington and Count Basie are two names synonymous with swing. Throughout their extensive careers, both pianists have recorded a wealth of material that will most likely never be rivaled in the swing jazz world. Why these two giants didn't come together for a "Battle Royal" until 1961 is beyond me. In this session, Ellington invites Count Basie's orchestra to join his own for a powerful big band recording. While several labels attempted to pair Duke up with other jazz greats around the same time, Columbia stood above the rest, bringing two big bands together for a massive sound rather than going the small combo route.

According to the liner notes, this recording was initially billed as a battle of the bands. "The album was prepared by the label under the title *Battle Royal* with cover art which depicted a fierce struggle between the aristocrats, Count Basie and Duke Ellington." Count Basie and his manager were strongly opposed to this proposal. In fact, during the proposal meeting, Basie's manager Teddy Reig went so far as to actually excuse himself to the bathroom, taking the cover art with him and flushing it down the toilet! These two great musicians were first and foremost friends and each idolized the other. Duke said "I consider the Count to be the *essence d'essence* of swing. I deem it a pleasure and an honor to have had him and his entire big, fat sound, swinging band as our house guests, as it were."

This was meant only to be a friendly meeting of two masters, expressed through their music.

Picture this: thirty-one swinging musicians all coming together for the first time. The majority of the arrangements were unfamiliar (some were Basie's, others were Ellington's), but that was the plan. Ellington was looking for spontaneity, and he certainly found it. No rehearsals were undertaken. Both of the bands came together in the afternoon on Thursday July 6, 1961 and played well into the wee hours of Friday. The logistics sound complicated. Basie and Ellington's respective rhythm sections (drum and bass) switched off from song to song, Freddie Green provided the rhythm guitar throughout, various soloists from both bands played in a prearranged order and Basie and Ellington dueled it out on each song (save 'Take The A-Train', where Basie bowed out to composer Billy Strayhorn).

Now this brings us to the musical selections. Each number is impressive in its own right. The opening track is "Battle Royal." This up-tempo number is not exactly a battle but definitely an impressive sparring session between some of the greatest jazz musicians ever, soloists including Count Basie (p), Duke Ellington (p), Frank Foster (ts), Johnny Hodges (as), Paul Gonsalves (ts), and many others. In "To You", the band catches its collective breath with this dark and mellow number. After that this band is relentlessly swinging ("Take The A-Train," "Corner Pocket," "Wild Man," "Segue In C," and "B D B"), reaching the climactic finish with Basie's "Jumping At The Woodside." This is about as intense as swing gets!

But that's not all. "First Time!" has been recently reissued, and there is much more included. The recording has been 20-bit digitally remastered. There are five previously unreleased bonus tracks (the highlight being an alternate take/rehearsal of 'Take The A-Train' where Count Basie proceeds to walk off, bowing out to Billy Strayhorn), two tracks from the same session that were not included in original version of this album and extensive new liner notes and unpublished session photos! Hats go off to Columbia for providing such a spectacular reissue that is bound to be a prominent addition to the musical collection of any serious dancer or jazz aficionado. □

That Dreaded Word, “VARIETY”

by Allen Hall
Dance Variety Grump

First it was Nite Club Two-step (I can't even bring myself to spell it right), second was Hustle, with Cha-cha closing fast, and the colt, Tango, a distant fourth. Of course we always have that old chestnut, Waltz, and who can forget Foxtrot, so versatile a mudder whenever no snare drum can be heard. Why not a Two-Step or two, and a Rumba, and Gee! Lets put some zest in the field by running a Macarena. What the hell, throw in a Polka, maybe a Cotton-Eyed Joe, and how about a Contra number to round out the field? A plug for everyone; variety is spice, right? “Wrong!” he screams.

Well...at first I heard, and went along with, “it's good to have a break every now and then.” And so, that is how the variety Camel put his nose in the swing dance tent. Now we have not only the Camel's nose in the tent, we must contend with his smelly ass too. As for, “...it's good to have a break...” forget it. Last time I didn't have one was the night deejay Glenn Walls played in Atlanta on Friday, December the 12th, 1997, exactly 48 nights of dance ago. He flat wore me out, and I noticed other people were smiling too. I couldn't sit down to anything he played. My oh! my, how I have longed for another night like that.

Last month we attended a major swing dance convention in south Florida put on by the South Florida Swing Dance Society. More than 50% of the music played there was for some kind of Latin dance, be it Meringue, Cha-cha, Rumba, or that Latino half-cousin, Hustle. “Hey!” you say, “cut them some slack, it was south Florida.” “Hey!” I say, “it was misrepresentation.”

Last night, head-on, we slammed into an 18-wheeler with a swing paint job, but loaded with dance eclecticism. The Nashville Swing Dance Club holds a Monday night dance at Silverados. When the lesson for beginning Tango was over* and open dance began, we were treated to, in succession, two Tangos, two very slow C/W West Coasts, two Waltzes, a slow big band swing fit only for Foxtrot (don't you know), the omni-purpose “Wall to Wall” (which for those with ears, is really fit for Hustle, and, indeed, some did hustle

to it), a mid tempo West Coast and then another Cha-cha. It was at this point that we left, \$14 poorer and a lot wiser. No! I'm not making this up, and it has become emblematic of what is happening to so-called swing dance clubs everywhere.

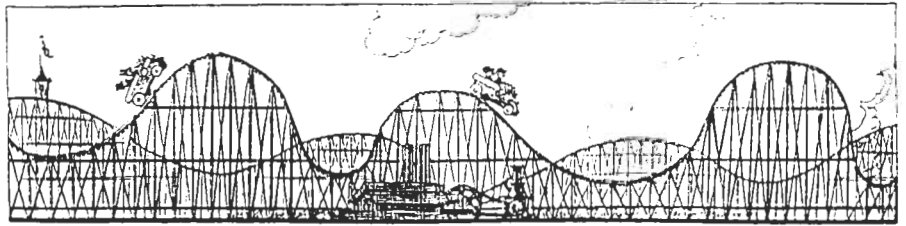
Bop clubs are bravely holding the line against eclecticism, indeed, one I know of mandates in its constitution which types of music will be played. Further, some clubs take as Gospel the commonplace boilerplate statements found in dance club *raison d'être*, e.g., “...to promote and preserve dance...”. Other clubs act like they are shopping for a replacement for swing dance. The president of a major Bop club responds to member's requests of, “Whydontcha play an X?” with “Whydontcha go start an X club?”

Shag clubs are suffering from a unique disorder. Having established their Deejays as prima donnas, shaggers should not be surprised if what the Deejays choose to play becomes popular. Do the words, “Top 40 Radio” come to mind? Get serious, Deejays are hired to do a job. They should trust only the ones who dance, and even those must be watched carefully. It is almost unbelievable what some Shag Deejays have foisted on shaggers. Look! Shag, Bop, Swing, etc, all derive from a primordial swing dance which arose in response to the change in popular music from Ragtime (in “2” feel, technically 2/4 music, i.e. march time) to swing (in “4” feel, technically 2/4 with accent on the backbeat). The accent on the backbeat creates the tension, which has always driven Swing/Shag/Bop dancers to their feet. Now the Shag Deejays and others are playing disco music which has a “2” feel. It is great for Hustle but inappropriate otherwise. I know that many dancers look upon music in the same way they look upon a flat floor out of the rain and adequate way they look upon a flat floor out of the rain and adequate oxygen. Music is rhythmic and so it's just another obligatory requirement for dancing. Many of these same people consider the selection of their dance clothing to be much more

important than the music they dance to. “Hey! As long as it isn't too fast, and the drummer is pounding on the snare, who cares?” At one time, I thought I could easily answer that contentious question, but now I'm not so sure.

But, I have an answer to this dilemma. It's called “segregation”. See the enclosed announcement of a new dance club.

*Yes, there will be an intermediate Tango series taught later, to be followed by beginning Two-Step, and, of course, Hustle. I think some East Coast Swing will be taught as well...sometime. I am not making this up. □



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Corrections

In the Summer 1999 issue of *Strutters Quarterly*, Luscious Lindy was the author of “Swingin’ With the Jazronauts.” Her name was omitted from the article. We regret the error.

Announcement-A new dance club is being formed.

THE NEW MILLENNIA ECLECTIC HIGH-VARIETY DANCE CLUB (NMEHVDC)

(Our motto: Variety IS the Spice of Dance)

by Allen Hall

It will be a Dance Club for those unfortunates who have contracted the MTV-associated diminution of attention span disorder and for cross-overs who came into swing dance, but who now find they are bored with the lack of different variations of swing during an evening. For those afflicted with dance boredom, let me suggest you first try to get into a variety addiction 12-step program, but, if that doesn't work, then

the NMEHVDC is your ticket for relief from the dance-bored blues.

The NMEHVDC will be an utterly democratic club. At the beginning of every club dance evening, you will be asked to fill out a ballot choosing the type and frequency of each dance you wish to do during the evening. Then, a computer will compile the results and download a listing of the most asked for

dances and their frequency into an XK-120 computer loaded full-up with MacroSoft's NeoPseudoDJ software. The majority rules, so if you don't like the type and frequency of dance music played, you are free to blame those around you. But, if you get no relief from that, then, by all means, just leave in a snit rather than work your underwear into a wad doing dances you detest. See below for a sample ballot.



SAMPLE NMEHVDC BALLOT

Choose from list below, and indicate frequency: 1, 2, or 3.

TRADITIONAL

1. Two-step
 - A. Regular_____
 - B. Nite Club_____
2. Three Step_____
3. Four Step_____
4. N Step ("N" stands for any even number)_____
5. Foxtrot_____
6. Waltz
 - A. Slow_____
 - B. Viennese_____
 - C. Galloping_____

URBAN

1. Break_____
2. Slam_____
3. Disco (any variety)_____

ARCHAIC

1. Relatively Old
 - A. Hamiltonian_____
 - B. Wheeling_____
 - C. Black Bottom_____
 - D. Minuet_____
 - E. Cakewalk_____
 - F. Texas Tommy_____
 - G. Charleston_____
 - H. Madison_____
2. Really Old
 - A. Jook House
 - (1) Varsity Drag_____
 - (2) Big Apple_____
 - (3) The Mooche_____
 - (4) Ballin' the Jack_____
 - (5) Shimmy_____
 - (6) Truckin'_____
 - (7) Peelin' the Peach_____
 - (8) Suzy Q_____
 - B. Animal
 - (1) Turkey Trot_____
 - (2) Buzzard Lope_____
 - (3) Possum Trot_____
 - (4) Grizzly Bear_____

ETHNIC

1. Polka_____
2. Schottische_____

A&O (so named because almost all end in an "a" or "o")

1. Sexual A&O
 - A. Tango
 - (1) Argentina_____
 - (2) Other_____
 - B. Salsa_____
 - C. Bump and Grinda_____
2. Asexual A&O
 - A. Fandango_____
 - B. Cha-cha (or Cha-cha-cha)_____
 - C. Rumba_____
 - D. Samba_____
 - E. Limbo_____
 - F. Conga_____
3. Non A&O A&O
 - A. Meringue_____
 - B. Hustle
 - (1) N.Y._____
 - (2) L.A._____
 - (3) Street_____
 - (4) Rope_____
 - (5) American_____
 - (6) Triple_____
 - (7) Sling_____
 - (8) Plain ol'_____
 - (9) Latin (redundancy noted)_____

LINE (fill in the type or types, e.g. "Shim Sham", "Electric Slide", "Macarena")

1. _____
2. _____
3. _____

AMERICAN

1. Cotton-eyed Joe_____
2. Clog
 - A. Appalachian_____
 - B. Buck_____
 - C. Flat Foot_____
 - D. Bare Foot_____
3. Soft Shoe_____
4. Tap_____
5. Contra_____
6. Geometric_____

- A. Circle_____
- B. Square_____
- C. Rectangular_____

STEP

1. Irish_____
2. English_____

MODERN

1. Non-modern modern (before 1975)
 - A. Non-Animal
 - (1) Shake_____
 - (2) Twist_____
 - (3) YMCA_____
 - (4) Stroll_____
 - (5) UT_____
 - (6) Mashed Potatoes_____
 - (7) Slop_____
 - (8) Walk_____
 - (9) Locomotion_____
 - (10) Watusi_____
 - (11) Boogaloo_____
 - (12) Briston Stomp_____
 - (13) Hitch Hike_____
 - (14) Shing-a-ling_____
 - (15) Jerk_____
 - (16) Hully Gully_____
 - (17) Frug_____
 - (18) Swim_____
 - B. Non-Raunchy Animal
 - (1) Chicken_____
 - (2) Bunny Hop_____
 - (3) Pony_____
 - (4) Monkey_____
 - C. Raunchy Animal
 - (1) Dog_____
 - (2) Alligator_____
2. Modern (free style, any variety, no touching)_____

COMBINED

1. All of the above_____
2. None of the above, I don't see what I like, so I'm leaving_____

(Note: A few swing dance tunes will be scattered throughout the evening, but not so many that you will become bored.) ☐



Vibrochamps continued from page 24

four-piece band without a horn usually. Even though our new album has the *Hotheads* on it and Jon Duncan playing piano from Trailer Trash.

SQ What is psycho billy?

DAVE Psycho billy is just a punk rock version of rockabilly. It's just a nastier version of rockabilly. The term originated from England and the punk rock scene in California, where I grew up in the early '80s. There was a huge resurgence of rockabilly going on in England. *Bill Haley and the Comets*, that's one I forgot to mention. He was one of the main ones with "Rock Around the Clock" as far as the people that you know of. Because of the mainstream rockabilly and underground rockabilly, you have a lot of people writing stuff like, 'Put your bobby socks on and your poodle skirts and go see.....' It was like we don't want to be affiliated with that, but that's sometimes how people picture us. You know, everybody has sideburns and their hair greased back. They either affiliate it directly with Elvis or "Happy Days" or something like that. That's not what we're portraying and that's not what got us into it. Psycho billy got going in the early '80s at the same time the punk rock scene was going here so they had all of these huge number of bands. I could go on and on as far as names go that did all the original rockabilly songs hardcore and they wrote their own songs, as well. So that's where psycho billy originated.

SQ So if you could rock with any musician from that era who would it be?

DAVE I've been actually pretty fortunate living in Minneapolis. We recorded two songs with Jim Sundquist of the *Fendermen*, which is one of the catalysts of one of my favorite bands of all time. And he still lives here and he's still alive and he's still a wonderful guitar player. We did do two songs with him. We're going to be on the *Fendermen* retrospect. We're the only other band besides the *Fendermen* on that. A "Beach Party 2000" with them, which is just "Beach Party" completely redone.

And then I'm trying to do some stuff with Tony Andreas from the *Trashmen*, which is actually a 60's surf band. Of course, there are other people that are dead like Eddie Cochran and Carl Perkins that I always wanted to do something with before he died and I regret that I never had a chance to meet him but once. You know, just 'Hi! Can you sign this?' That's actually a pretty good story, but it's real long. I was supposed to meet him and a friend to eat or hang out with him. And I got delayed in my car and it was really pouring that night. I went down to the Orpheum and he, Carl Perkins and the Everly Brothers played there and I ended up standing by the back door of the Orpheum with the rain coming down and the big floodlights with a little guitar that I wanted him to sign, a little Les Paul. Drinking a bottle of brandy and hanging out by the back door. Somebody opened the door and I actually knew the stage manager. She



says, 'What are you doing back here?' 'I'm here for Carl Perkins.' and she sort of scoped it out to see if he was going to come out and stuff like that. She says, 'He's going to be out pretty soon. He just got done. He's going to go out to the bus.' He ended up coming through and he goes, 'Hey! Nice guitar.' 'Cuz I was like playing my guitar, this little teeny weeny guitar out in the rain, you know, drinking brandy. I said, 'Can you sign it?' He's like, 'Yeah, sure!' And I still have that guitar.

SQ As far as the dancing goes, how would you describe the difference between dancing to what you guys play and dancing to a regular swing band?

DAVE Well, people can dance to anything. I mean, we mix it up so people can dance however they want.

SQ But there's a particular style to rockabilly.

DAVE Well, that's my style. You know, I taught a lot of people how to dance. And what I do is play faster stuff and sort of Lindy to it. You know, when you spin there's the 1, 2 and the little back step there in the middle? Take the back step out. So you're right in to the next back step. You do the back step,

spin, back step. That's what I do. I just take out the middle part. Then again, I take it back and forth. I'm going to start teaching it here actually. How I dance. It's really simple. I originally taught people here before we went to Cindy. It was me, Raven and Miss Kitty. And we just all taught really basic. And we were dancing to rockabilly and we all just sort of took that step out. So when Cindy started teaching, I was like, 'There's a count in the middle?' (Laughter)

SQ Describe a typical Sunday night at Mario's.

DAVE Well, we get people coming in here constantly. And you got Cindy and Terry who do a great job of doing the dance lesson from 9:00-10:00. And then you've got me going in. It started two years ago. We just had our anniversary. Basically what I did was I drove a lot of the people who wanted to hear straight swing out because my tastes are so bizarre. My tastes which I play here are my tastes of what I like and what the band is influenced by. That's why I've been trying to do more surf instrumental stuff with a beat, doing exotica stuff.....Anything that has a straight beat to it you can dance to. That's what is so great about Sundays, at least for me. I can play anything and people will try to dance to it. I think it's really made for a great eclectic crowd here of people who come to hear something different than the same stuff that they've heard all the time. And I'm always digging for stuff. Because of my radio show too I always have to find new stuff and incorporate it into the old stuff. What I want to start doing every two months and what I'm doing tonight is to get a different DJ every half an hour because everybody can DJ. You know, just press a button. Just bring your favorite half hour of music. It's sort of up in the air right now because it's my birthday and I can do whatever I want. I mean, I really want to mix it up. It'd be nice to teach other stuff too like do a set of cha-chas.....really explore all dance in general, not just straight swing.

SQ You've had some pretty cool gigs
continued on next page



Vibro champs continued from previous page

painting the town with the likes of *Big Bad Voodoo Daddy* and *Royal Crown Revue*. Do you have any good stories to share about hanging out with some of those guys?

DAVE (Laughter)

SQ Any you can talk about, that is?

DAVE Any that are not too detrimental to their careers? (Laughter) *Big Bad Voodoo Daddy*, all those guys are really sweet guys, really straight up. No attitudes whatsoever. Same thing with the *Cherry Poppin' Daddies*, very cool people. I just had a good time talking to those guys. Ed Nichols is a good friend of mine. When I went to Las Vegas for this last "Viva Las Vegas" weekender, rockabilly weekender, which happens to be Easter, me and Ed hooked up most of that time and just had a blast. Drank and talked to people and, by the end of the weekend, I had missed my flight I was having so much fun. And the thing he said to me was, 'Dave, my head's like tingling like that first night we were here. I feel so sad that this whole thing is over. I was having so much fun that my head was like tingling.' And I gave him grief and I said, 'You were drunk.' And he goes, 'No, no, I wasn't. I was just having so much fun.' And there's so many people and the whole camaraderie type thing. And, yeah, it's nice. A lot of these people don't have big attitudes.

Jeff continued from page 6

energy just wasn't there. Part of this was probably a personal thing, since my contacts and my eyes decided to do battle last week, so I had to deal with some sort of eye infection part of the time. However, there just didn't seem to be that many people dancing, and the camp organized several activities in the evenings (a "Broadway night", movie night) that ran during some prime dance hours (like 9-10:30). While those were ok, I came to dance camp to dance not to watch skits. My understanding is more of the hard core SF and Seattle people will be there this week, so that may change things.

The DJs were both very good playing a variety of modern swing/jump blues and classic stuff by Basie, Ellington, and company. They also took requests, so we got to do the Latin Shim Sham!

The bands for the week were the

SQ How did you get hooked up with all of them?

DAVE I'm a talker. You know that. Because of the radio show and stuff like that. I'm not shy by any means. I know some of the bands from the old days. Like *New Morty Show*. Vise used to play in a band which was one of my favorite bands back then, a small little big band eight years ago in San Francisco. The whole scene is basically old punk rockers and old rockabilly people that sort of got into this sort of stuff. Traveling and having fun talking to nice people. As I said, I'm a big mouth and if you can deal with me, I'm no milquetoast. You either hate me or like me.

SQ So you guys have three CDs out now? Is that right?

DAVE The third one's out in September.

SQ So tell us about your CDs. Do you guys do all original stuff? Do you do some covers?

DAVE Well, the first two were mixed, mostly originals. We're bringing a lot of those songs back for our new album because those were done in quite a hurry. We recorded them in like one or two days and mixed them down right away, not spending our time on them. There are a lot of good originals there that we are going to re-release in the future on all of our original albums. The new one that's coming out is called, "Ultra Modern, Volume I". It's all covers. We have the

Lovedogs and *George Gee*. The *Lovedogs* were pretty good (they're a jump blues band from Boston). They play a little fast for a lot of people who were attending the camp, so some people were frustrated by that, however, they are fun.

George Gee and his 9 piece were outstanding, as usual. Frankie had shown up by this time, so he led us in the Shim Sham (and it took me a minute to figure out what the band was saying, but they were doing their impressions of Frankie saying "push it". Anyway, you had to be there but it was funny.) You can tell George has been pushing the guys to get ready for the Battle next week in LA with Bill Elliot and his boys, because George's band was pretty tight.

Highlights/comments:

The smaller size of this camp allowed for some personal attention from the instructors. I'd be lucky to get an

Hot Heads horn section on it, Steve and Jay, and then Jon Duncan from *Trailer Trash* playing piano and organ. It's a mixture of R&B, blues, swing, rockabilly, psycho billy, all of the above. For the band's future, we love doing covers, but we want to be known as an original band so we can do "Ultra Modern I", "Ultra Modern II", "Ultra Modern III".....and then keep releasing our own original albums. The next one that's coming out is actually a country album. The next one after that is a mixture of our originals with "Dance of a Fat Daddy" and all the songs we've been writing that people really want to hear that aren't recorded anywhere else. And that's called "Bigger Than Ever" as a joke. The cover is being done by Pat Moriarty, who is a phenomenal cartoon artist, that's doing us as little dwarf figures with these goggles on attacking people. Hence the name, "Bigger Than Ever".

SQ And you have two albums already?

DAVE The Stimulating Sounds of the *Vibro Champs*" and "Stranger Than You Think".

SQ How can we get a hold of the *Vibro Champs* about upcoming shows?

DAVE The site's almost up. I've been saying this for a while, but it really is almost up. It's vibrochamps.com. We've got the name already so there's our domain name and it's going to be up pretty soon. We're going to update that quite a bit. □

instructor to even answer a question at Catalina if I had one. While here, I had Ryan coming over (without being asked) and personally adjusting my arms when we worked on spins and turns, and Steven watching me practice and giving pointers (again without being asked), which makes one feel they are getting their money's worth.

I got to dance with Anna Sandesjo during the George Gee show! This was pretty cool, and went quite well. (For those who don't know who Anna is, she is from Sweden, I think she was/is a Rhythm Hot Shot and she won the Swedish nationals and I think world Lindy Hop championships with David Dalmo in either '96 or '97). I also got to dance with Louise Thwait, who I guess just showed up on Friday to go to the show, since I'm not certain she was scheduled to teach there this week (Louise is also well known internationally).

by Jeff Foster □

Jesse continued from page 8

After dinner, I went to the Madison class. I had a blast learning this dance last year in Minneapolis from Lance Benishek but figured I needed a refresher. After that, we enjoyed a full evening of DJed dancing. My dancing was slowly coming together. Of course we did end up going to bed before 1 A.M. for a change because I needed the rest to make it through the second half of the week.

Day 4 - Thursday June 24, 1999:

Everyone seemed rejuvenated and full of energy. Classes went really well. Steven and Anna worked us hard with some swingout variations. I ended up skipping the only class of the week, Steven Mitchell's African dance class, to visit with a friend from Providence whom I hadn't seen in ages. The big surprise of the day was that Frankie Manning showed up. I knew he was a special guest at Beantown, but I didn't realize he'd be teaching while there. Not every track got a class from him, but ours was one of the lucky ones. Maria assisted him, and as with all classes with this legendary dancer, it was incredibly inspiring as well as entertaining. Frankie taught some similar moves to those he taught recently here in Minneapolis, as well as some others that I hadn't learned before. It was a blast. You have to love that Electric Slide! I couldn't get 'Easy Does It' out of my head (In fact, I still haven't).

That evening was Broadway night – a night of talent, skits and other silly stuff. We all had our apprehensions, as this is the type of event that could end up extremely cheesy. Of course I love camp stuff like this, so I was secretly looking forward to it. It ended up being awesome, and personally, it was one of the week's highlights. There were some incredibly talented and funny people, lots of ribbing of the instructors, and a woman from my track even sang an extremely sexy blues song directly to Frankie Manning. He loved it!

Once again, the evening was topped off with great DJing. I can't tell you how much I enjoyed this part of each evening. I was in Lindy hop heaven! Seriously! By the fifth night, I was dancing with a lot more people and feeling much more confident about my dancing.



Day 5 - Friday June 25, 1999:

This was the final day of instruction at Beantown for the week. A lot of the people in our track were feeling exhausted once again. We learned some of the coolest stuff this last day, so I stayed full of energy even though my feet were killing me from such an abusive week (Tip: regularly switch shoes to keep your feet feeling their best). Steven and Anna taught some great 6-count moves, including the sugar-push (no, it's not just a Hollywood-style move!).

For the final elective, I took a beginning class on Balboa. I've heard so much about this being a great smooth dance for faster music, though I had never seen it done before. From the demonstration, it looked like Balboa involves a lot of fancy footwork with little upper body movement. Unfortunately that class was moving a bit too slowly and lunch was really calling, so I didn't make it to the end. At the very least it has piqued my interest in the 'Ladies Of Swing' workshop happening in October here in Minneapolis.

The evening started off with an outdoor BBQ. We got a bit of a sprinkling during dinner, the only rain all week. Then it was time for a bit of a rest before the piece de resistance, *George Gee and His Jump, Jive and Wailers!*

Let me preface this by saying I don't think I have ever had a more enjoyable evening dancing to a live band. George Gee and his company were off the map! I never knew live big bands could sound this good and swing this hard. Even his scaled-down group (the smaller version of his Make-Believe Ballroom Orchestra) was simply amazing! The music was totally hot and danceable all night long, not letting up once throughout the three sets. This was another dress-up night, and everyone was looking sharp. Near the end

of the performance, Frankie led the Shim Sham, and it was obvious that George has done this with him a few times before. The band was on fire, locking in with the dancers. Ending the evening was an intense encore, with the crowd turning into a huge jam circle right in front of the band. The dancing was some of the best I have ever seen. As the band was reaching its climax, Steven Mitchell turned the jam circle into a final climactic appreciation for the band, the entire crowd going crazy and giving respect to such a fine bunch of musicians. I'd never seen anything like it before. With the massive applause, I'm surprised the band was ever able to leave.

You'd think after such an intense performance that people would be exhausted, but you're dead wrong. It was the ending of a beautiful week of dancing, and nobody wanted it to end just yet. All three DJs switched off, spinning music well into the morning. I felt like an old-fogey crashing early around 4 A.M. I could barely walk, with my feet hurting so badly. I'd never experienced dance pain of that nature before. It was a good thing though, knowing I'd danced as much as was physically possible. The week had been everything I had imagined and more, and I felt very satisfied with the experience.

The Morning After – Saturday June 26, 1999:

With a final breakfast, tearful good-byes and email addresses exchanged, we were off. Jeff, Beth and Kari headed back to Boston by train, and I drove off to visit my mother for a few days of recovery before heading back to the Midwest. As soon as I got to my mom's house I crashed for sixteen glorious hours of sleep, rest that felt fabulous after such an intense week of doing what I love most, dancing.

by Jesse Miner





CALLER: Operator? Information ... give me Buddy ... on the line.

OPERATOR: Is this the party to whom I am speaking?

BUDDY: Whenever you talk to Mr. Love, sweetheart, it's a party.

Greetings o' swingers far and wide. Let's gather for a DanceLine chat, shall we?

Hey, Buddy & Jeannie: I seem to notice more and more dancers are "joined-at-the-hip." What gives? I thought people went dancin' so they could mingle with a variety of Guys and Dolls. Instead, I see lots of choreographed routines performed by partners/couples that don't swing outside of their relationship. Do I have to go out and find a committed dancing partner? What are my odds of finding a true romance and a Swingin' time? What do you think the trade-offs are?

Jeannie Says: Hold the phone, Jack! Buddy, am I crazy, or do I detect a little jealousy from this guy??!!? Some people enjoy dancing with their spouse. You know what it is, Buddy? When other people see married couples dancing the night away, they Assu-u-ume that the couple won't dance with anyone else, and they're afraid to butt in. So stop being so snooty out there!!! It never hurts to ask, does it? What do you think, Buddy?

Buddy Sez: Jeannie, Jeannie, Jeannie... You are such a literal little lunatic! I'm guessing Mr. Goodbar is speaking in Metaphore (look it up!). i.e. Marriage: the tendency of people to dance primarily with one person. You know ... their main squeeze. It's like this: ya see a set of 4 (legs) workin' it on the floor and it ain't no mystery who's been practicing with one partner. The whole point of dance is to mix it up ... create ... risk a little. I get this guyz lament ... too many dancers are doing it by the numbers with the same partner. Does it look stylish? Sure. Precise? Usually. Canned? Most often. Don't think I'm talking to you? Next time yer out, swing gals, close your eyes and see if you don't miss back-leading or anticipating the next move. Guys? Dance two songs with two different women without doing your "signature" sequence of moves (you know what they are ... so do most of the women, Ha!). The dance becomes a sequence of actions and planned reactions. You do this, and I do that. You turn right, and I counter left. I dip here, and you shuffle back. Sounds like the sex routine of

"married" couples. And pal, if it's true romance ya pine for, look for it off the dance floor (apologies to you Swing-neptuals). The odds of pickin' the derby winner at a Swing night are ... Look, Buddy knows how to hedge a bet, but you would have better odds of: 1) Getting a sunburn during a total eclipse, 2) producing the first millenium baby (after doing 20 Nicholas brothers splits --ouch!), 3) catching Mark McGuire or Sammy Sosa in Home Run hits, or 4) going from a professional wrestler to State Governor. Ya catch my spin, boy? Leave it to the Beave, here. I agree with Jeannie on this one point: It doesn't hurt to ask the question.

Jeannie Says: Well, excuse me for being literal! When you said "married," I guess I just thought you meant "married." But I see what you're saying ... though I guess I would call it "permanently joined." Yes! Hello! There are too many out there being selfish and shy! Let's tear them apart, ok? Start asking some of those appendages to try a new step! Let's get them to toss a little spice into their bleak existence! Show them what they're missing! Make them smile and holler! Make them beg for more! That seems to be the usual "Buddy Love" drill, anyway. Gee, maybe everyone should be like you, Buddy, and the whole world would be a perfect place. On the other hand, there's enough pain-in-the-necks out there now ... so never mind.

Buddy Sez: Are you finished? ...

Jeannie Says: I was, but now I'm wondering if it ever occurred to you that maybe some of those people are happy doing the same familiar steps over and over with the same person, and no stress of making mistakes. Maybe some of them like being boring and predictable, did you ever think of that? Beep! Oops - gotta go!

Buddy Sez: The chick's got a bee in her breadbasket... Time to go soak your head, sister. This conversation is over!

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

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

That was one long-distance call. Till next time, keep your feet on the floor and your questions on ... The DanceLine



QUIPS & QUOTES

Always be a first-rate version of yourself, instead of a second-rate version of somebody else." *Judy Garland*

"Dancing is an AMAZING activity. You can go up to a gorgeous woman that you've never met before, spend three minutes touching her virtually anywhere on her body, and she THANKS you for it afterwards!"

Mario Robau, Jr. at a workshop in Bethesda, MD, circa 1991

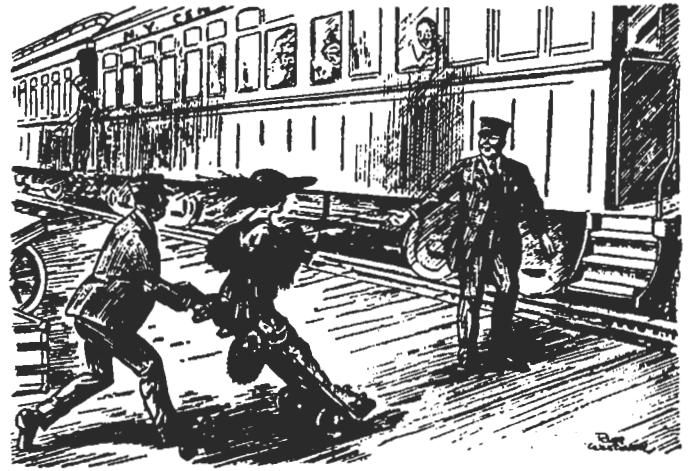
"All the ills of mankind, all the tragic misfortunes that fill the history books, all the political blunders, all the failures of the great leaders have arisen merely from a lack of skill at dancing." *Moliere*

"No move is too tricky, no spin too excessive. For my partner." *John Hayes*

"Lesser dancers stumble, better dancers syncopate." *unknown*

"Dancing is a sweat job... When you're experimenting you have to try so many things before you choose what you want, and you may go days getting nothing but exhaustion. It takes time to get a dance right, to create something memorable." *Fred Astaire*

He: Can I have the last dance with you?
She: You are having it! *unknown*



THE PORTER ASSISTS A YOUNG LADY IN A TIGHT SKIRT

"Dance is not an answer. Dance is a question. "Yes!" is the answer." *unknown*

"One should try everything once, except incest and folk dancing." *Sir Arnold Bax, British composer*

"These sort of boobies think that people come to balls to do nothing but dance; whereas everyone knows that the real business of a ball is either to look out for a wife, to look after a wife, or to look after somebody else's wife." *Moliere*

Strutters Quarterly

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