

The Lindy Hop: America's National Folk Dance

A Selected Bibliography



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Cover Images, clockwise, starting with top left:

Kaye Popp and Stanley Catron, *LIFE*, August 23, 1943, LIFE Photo Archive hosted by Google

(<http://images.google.com/hosted/life>).

Whitey's Lindy Hoppers, The Lindy Circle Web site (http://www.lindycircle.com/history/lindy_hop/).

Anonymous couple, Photo by Peter Stackpole, *LIFE* Photo Archive hosted by Google

(<http://images.google.com/hosted/life>).

Leon James and Willamae Ricker, *LIFE*, August 23, 1943, *LIFE* Photo Archive hosted by Google

(<http://images.google.com/hosted/life>),

Whitey's Lindy Hoppers, Frankie Manning's Web site (<http://frankiemanning.com/photos.php>).

Anonymous dancers doing the Big Apple, Photo by Rex Hardy, Jr. , *LIFE* Photo Archive hosted by Google

(<http://images.google.com/hosted/life>).

*"I'm finally seeing what I've wanted to see my whole life –
people from all over the world, with smiles on their faces,
getting together to dance."*

~ Frankie Manning

From Frankie Manning: Ambassador of Lindy Hop

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SCOPE

Only one dance form – jazz dance – truly originated in the United States, although it was influenced by dance traditions from Europe, Africa, and the Caribbean. The following annotated bibliography focuses specifically on the Lindy Hop, a partnered social dance that developed alongside jazz music. In particular, the resources suggested below provide information on the early influences of the Lindy Hop, its development during the “Golden Era” in the 1920s through the 1940s, its decline in the mid-1940s, and its revival to become a global phenomenon in the late 20th Century. The Lindy Hop grew through oral tradition and spans the entire globe. Thus, in addition to scholarly works, this bibliography includes social resources, such as discussion forums, autobiographies of original Lindy Hoppers, and films every swing dancer should see.

INTRODUCTION

In its August 23, 1943 issue, *LIFE* magazine called the Lindy Hop, “A True National Folk Dance.” Of all dances, the Lindy Hop is one of the few that was born in the United States, with roots stretching back to European partnered dancing and African dance traditions. What grew out of the Depression Era as an outlet to the stresses of financial, political, and racial burdens has reemerged in recent years to become a global phenomenon.

EARLY AMERICAN VERNACULAR JAZZ DANCES

During the height of the African slave trade in the 17th through mid-19th centuries, African slaves brought to America their cultural and dance traditions. Slaves were brought to America from various parts of Africa. Although dance movements varied depending on the slaves’ original home, the basic vocabulary of the dances was quite similar. Some common characteristics include segmentation of the body, use of multiple meter, angularity in body positions, percussive performance, improvisation, call and response, competition, and endurance. As dance in America evolved, these characteristics remained and can still be found in African-American dances today.

Dancing was an effective way for the various African ethnicities to maintain their cultural identity, despite the trials and tribulations of slavery. While white masters endeavored to quash all sense of identity in their slaves, they found that allowing the slaves to dance appeared to stave off rebellions and suicides. However, the Africans often used the dances as a means of building community with other slaves, to covertly plan insurrections, and to subtly criticize the white masters. As the various ethnicities danced together, they combined characteristics of their native dances with mimicry of the European partnered dances. Often on Sundays, the slaves would dress in their finery and imitate

the high-stepping dances of their masters. The white masters would watch in amusement, incorrectly surmising that the slaves were trying to be like their masters. The slaves were, in fact, mocking their masters. In this way, the Cakewalk was born. Slaves would gather and dance their imitations of the European dances, competing for the prize of a cake, donated by the mistress of the plantation.

After the Civil War and emancipation of the slaves, early African-American vernacular dances, such as the Snake Hips, Cakewalk, Texas Tommy, Black Bottom, and various animal dances, quickly spread across the South via traveling Negro minstrels. The dances from Negro minstrelsy were picked up by white performers, who added them to their own shows, and consequently, many of the black dances caught on with the general white population and become dance crazes. The Charleston, which has become synonymous with the excess of the 1920s, spread in this way, as did group “ring shouts” like The Big Apple. Elements of the Lindy Hop can be traced to these early African-American roots, and the Lindy’s development closely paralleled the evolution of jazz music from Dixieland and ragtime through swing.

THE BIRTH OF THE LINDY HOP

Poor crop production, the rise of racial terrorism in the South, and the availability of industrial jobs during World War I propelled newly freed slaves northward toward New York City, and Harlem in particular. In fact, Harlem’s population quickly grew from 50,000 in 1914 to 200,000 by 1930, and transformed from a white majority to a black majority. As black Americans traveled north, the music and dance traditions that had developed across the South soon found their way to the ballrooms of New York City and Harlem. Some of the most famous ballrooms, including Roseland Ballroom in New York City and the Savoy Ballroom in Harlem, opened during this time. Although both were known for their fantastic music and dancing, the Savoy was the center of dance development and the place to go. Roseland was a “white’s only” venue, while the Savoy marketed its integration. White patrons, including many movie stars and other celebrities, would travel to Harlem specifically to visit the Savoy Ballroom and see the feats of athletic dancing that were developing there.

The Lindy Hop developed over time, and no one truly knows when it was created. Similarly, the history of the Lindy Hop was not written as it happened; instead, it has been retold from the memories of those who were there, and memories can be faulty. Thus, accounts of its history are often conflicting. However, much of the modern Lindy Hop community believes certain stories of the dance’s inception to be true, including how the dance received its name. Dance competitions were quite popular in the 1920s. In the spirit of the African traditions of competition and improvisation, the black dancers would take basic steps they knew from the Charleston, the Black Bottom, the Texas Tommy, and other popular dances and add their own flair through improvisation as a means to stand out in the

competition. Sometime after Charles Lindbergh's transatlantic flight in 1927, "Shorty George" Snowden was executing some particularly flashy moves in one of these competitions and caught the attention of a reporter, who asked Shorty what dance he was doing. One version of the story claims that Snowden had seen a recent headline reporting, "Lindy Hops the Atlantic," so he replied to the reporter, "I'm doing the Lindy Hop!" This is the first reported usage of the name of the dance.

Snowden was known for his short stature of only five feet tall and his comic form on the dance floor with his partner Big Bea, who towered over him. He danced regularly at the Savoy Ballroom and was among the early Lindy Hoppers. The Savoy had two bands every night; when one band would take a break, the focus moved to the other end of the ballroom where the second band would start up. The late 1920s and early 1930s was an exciting time for both jazz music and jazz dance. The competition between the two bands at the Savoy to be the best band of the night spurred the development of the music. The lively musical environment encouraged the dancers to continue to innovate on the dance floor. As the dance developed, the dancers urged the musicians on to faster tempos and greater levels of ability. Thus, jazz music and jazz dance were forever joined in their history and development.

As the music accelerated to faster tempos, the dancers continued to find new ways to use their momentum effectively and more aerodynamically. Their body positions changed from the upright pose of ballroom dances to a more crouched position. The upper body was bent at the waist, becoming more parallel to the floor. In this way, the dancers could better maintain their body weight at the faster speeds. This tempo change was the catalyst for a new move: the breakaway. In partnered dances up to this point, the dancers would remain in closed position, with the leader holding the follow with both arms. In the breakaway, the leader would let go of his partner with his left hand, breaking away from her, at which point they were both free to improvise individual movements while staying within the same rhythm. Although their footwork was different, the two were complementing each other and responding to the music. The breakaway was a revolutionary movement in partnered dance and opened up the realm of possibilities.

As the caliber of dancers at the Savoy improved, manager Herbert "Whitey" White, the consummate entrepreneur, saw an opportunity. He hand-selected the best dancers and formed dance troupes that performed and competed throughout the country, internationally, and in the movies. The troupes were known by various names, including Whyte's Hopping Maniacs, Whitey's Hopping Maniacs, Congeroot Dancers, and most famously Whitey's Lindy Hoppers. Some of the most well-known members of Whitey's troupes were "Snookie" Beasley, "Long-Legged George" Greenidge, Leon James, Ann Johnson, Frankie Manning, "Dot" Miller, Norma Miller, Al Minns, Billy Ricker, Willamae Ricker, and Frieda Washington.

In 1933, a 19-year-old boy named Frankie Manning visited the Savoy for the first time. He watched the expert dancers in the “Cat’s Corner,” memorizing all of their moves and practicing them each day before coming back to dance again at night. An unwritten law of social dancing was that a dancer never copied another dancer’s moves. A dancer could imitate a move but always changed it slightly and made it his own. Manning made sure to follow this rule. By 1934, Whitey had asked Manning to join his dance troupe.

The Savoy held a weekly dance competition, and Snowden was the reigning king of the ballroom. No other dancer was better than Shorty, until one fateful night in 1935. Manning had seen Shorty perform a move with Big Bea in which they locked arms, and Big Bea picked Shorty up on her back, hauling him off the dance floor while he kicked his legs. Manning wanted to improve upon this move. He and his partner Frieda Washington worked on a variation of the move and decided to unveil it during one of the Savoy’s competitions. Shorty and Big Bea finished their spotlight dance in the competition, exiting with their signature move. Manning and Washington bolted onto the dance floor, as Manning swung and spun Washington frantically. He asked her, “Are you ready?” and she said, “Yeah.” During a break in the music, Manning and Washington linked arms like Shorty and Big Bea. But instead of walking off, Manning flipped Washington all the way over his head in a move they called “Over the Back,” she landed on the beat, and they continued to dance. The crowd at the Savoy was stunned into utter silence for a moment while they processed the fact that they had just seen the first airstep ever performed. Seconds later, the ballroom erupted with cheers and applause. Manning and Washington won the competition that night and forever changed the face of the Lindy Hop.

Manning soon became the unofficial choreographer for Whitey’s Lindy Hoppers and continued to alter the Lindy Hop’s dance vocabulary. Up until this point, the couples in the dance troupes would never dance simultaneously. Instead, each couple would “spotlight.” Manning created the synchronized dancing that is seen in Lindy Hop performances today, in particular the sequence of a swingout from closed position, followed by two swingouts and a Lindy circle. Whitey’s Lindy Hoppers acquired jobs in more and more Hollywood films, including *A Day at the Races* (1937), *Radio City Revels* (1938), and *Keep Punching* (1939). Their dancing improved with each movie, and by the time they appeared in *Hellzapoppin’* in 1941, no other dance troupe could compare to the insane speed and death-defying acrobatics performed by these legendary dancers.

Black dancers were not the only Lindy Hoppers to reach acclaim and find their way onto the big screen. Dean Collins, a white dancer from New Jersey, visited the Savoy Ballroom regularly and studied the skilled dancers. Sometime around 1938 (accounts vary), he moved to Hollywood via New Orleans and won roles as a dancer, along with frequent partner Jewel McGowan, in films and short subjects such as *Buck Privates* (1941), *The Chool Song*, *Ride ‘Em Cowboy*, and *Springtime in the Rockies*

(all 1942). Collins' style of dancing differed from that of the black dancers in Harlem. Instead of the sharply bent body position, Collins held his upper body more erect, sitting away from his partner while in open position. This created counterbalance and increased the velocity of the body motion between partners in the swingout, earning it the name of the whip for its dynamism. Collins' smoother style maintained a controlled energy, as opposed to the feverish vigor of the acrobatic Lindy Hoppers at the Savoy. His dancing was very linear, rather than circular, and translated well to the big screen. Many believe this smoother style led to the modern West Coast Swing, which is characterized by slotted movements.

THE DECLINE OF THE GOLDEN AGE OF THE LINDY HOP

As America entered World War II in 1941, scores of men were drafted and sent overseas, including Manning and other members of Whitey's Lindy Hoppers. Through U.S.O. tours and traveling G.I.s, the Lindy Hop spread globally. Meanwhile, Dean Collins and Jewel McGowan continued to appear in Hollywood films and began to teach the Lindy Hop in California. When the dancers returned home from the war, the face of social dance and the sound of jazz music had changed dramatically. The new sound, be-bop, was not conducive to the 8-count patterns of the Lindy Hop. Gradually, the dance that once was predominantly black had become more and more popular with white dancers, especially college students. As rock 'n' roll materialized and Elvis Presley reigned supreme on televisions and radios across the country, the Lindy Hop evolved into the more frenetic Jitterbug, which focused on 6-count patterns, much like East Coast Swing, and was characterized by bouncier movements. The Jitterbug eventually gave way to Jive, Carolina Shag, and Western Swing, which all had roots in the Lindy Hop. Manning, who had attempted to run his own troupe of dancers after returning from the war, took a job with the United States Postal Service in 1955, imagining that the chapter in his life devoted to the Lindy Hop had closed for good.

THE SWING REVIVAL

In the early 1980s, long before the famous Gap commercial of 1994, dancers in California were beginning to explore the roots of East Coast Swing. The Lindy Hop was being unearthed like a fossil preserved over decades. Erin Stevens and Steven Mitchell, who were running a ballroom studio in Pasadena at the time, stumbled upon the now-famous 1943 issue of *LIFE* magazine that included the photographic essay on the Lindy Hop. The couple was eager to find any surviving original Lindy Hoppers and learn all that they could of the dance's origins. They traveled to New York City with the names of Leon James and Willamae Ricker, who were one of the two featured couples in the photo

spread. They found James' show business partner Al Minns, who spent the next two years teaching them all he could before he passed away.

Meanwhile, Norma Miller, one of Whitey's Lindy Hoppers who had continued to teach, dance, and run dance troupes over the years, frequented Small's Paradise in Harlem in the early 1980s. New, young dancers constantly asked questions about the early days of swing. One night, she told them about Frankie Manning and that he was still there in New York, working in the post office.

After first seeing Manning's name in another issue of *LIFE* magazine and finding his phone number via the Pasadena Public Library, Stevens and Mitchell contacted the legend, who agreed to meet them in New York City but not to teach them. During that first meeting, they talked and looked at Manning's photo albums. He watched them dance; the dancer that had been in hibernation for so long awoke. That night, he gave Stevens and Mitchell the first of many lessons. He was a born dancer but not a born teacher. It took years of teaching throughout the country and eventually the world, often with Stevens, to cultivate his skills. That night, Manning came out of his dance retirement and the swing revival effectively began. Stevens and Mitchell returned to California to spread the word about the Lindy Hop. They advertised lessons in "East Coast Swing / Jitterbug" and covertly snuck in Lindy Hop moves on their unsuspecting students. In this way, the Lindy Hop scene in Pasadena began to grow and thrive.

In the early 1990s, several clubs on the West Coast, including The Derby, were premiering a new kind of music: punk musicians were getting interested in the classic sound of big band swing, and neo-Swing was born. Rough and tumble musicians layered with tattoos and spiky hair and wearing bright zoot suits took storm, including Big Bad Voodoo Daddy, The Brian Setzer Orchestra, Cherry Poppin' Daddies, Indigo Swing, and Lavay Smith & Her Red Hot Skillet Lickers. Movies like *The Mask* (1994) and *Swingers* (1996) included scenes with swing dancing, while *Swing Kids* (1993) featured swing dancing as a major theme in its World War II plot. As swing dancing was once again appearing in the mainstream, dance communities similar to that in Pasadena began to spring up throughout the country and around the world.

VARYING STYLES: HARLEM VS. HOLLYWOOD

Since the Lindy Hop was more or less a lost art, this next generation of Lindy Hoppers would travel to attend classes and workshops, particularly those taught by Frankie Manning. Additionally, hard-core students of the dance would scour vintage film clips, playing dance scenes over and over in an effort to learn the moves of the original masters. Two schools of style arose: "Savoy-style" and "Hollywood-style," and in the late 1990s and early 2000s, an unspoken rivalry played out on the dance floor.

Any dancer that learned from Frankie or emulated the style of the dancers of the Savoy was considered to be “Savoy-style.” These dancers maintained a deeply crouched position, making their upper bodies nearly parallel with the floor. Their dance patterns were more circular in nature, often included aerials or lifts during performances, and included the extension of the arms and legs backwards behind the body while in open position.

Erik Robeson and Sylvia Skylar, two dance instructors in the Los Angeles area, had studied Dean Collins’ films and dubbed his style and that of most Lindy Hoppers caught on film, other than Whitey’s Lindy Hoppers, as “Hollywood-style.” This style was characterized by a more upright torso positioning; the dancer sat back away from his or her partner, placing the body weight behind the balls of the feet and creating counterbalance. The movements were in a linear, slotted motion and were smooth. The upper body remained quite still while the lower body glided. “Hollywood-style” dancers favored the linear whip over the circular swingout.

Since that time, Lindy Hoppers have explored the other facets of the Lindy Hop, including the predecessors and cousins: the Charleston, both solo and partnered; the Big Apple; Balboa; even the Peabody. Today, very few dancers qualify their dancing style as “Hollywood” or “Savoy.” Instead, greater value is placed upon improvisation and making the dance one’s own.

THE SWING REVOLUTION

What began in the 1980s as a revival when two dancers from California searched for original Lindy Hoppers has grown into a global phenomenon today. While the United States is still the home of some of the most prestigious Lindy Hop competitions and workshops, such as the American Lindy Hop Championships and Camp Hollywood, events are springing up around the globe. Herräng Dance Camp is one of the oldest international Lindy Hop events. It started as a one-week event in 1982 that attracted only a handful of Swedish dancers and has exploded into a month-long event featuring world-renowned champion instructors and drawing hundreds of dancers from around the world. Other international Lindy Hop events include Camp Swing It in Seoul, Korea; Swinglandia in Kiev, Ukraine; Swing Brother Swing Festival in Pieve di Cento, Italy; Canadian Swing Dance Championships in Montreal, Quebec; SwingFest in St. Petersburg, Russia; and Hullabaloo in Perth, Australia, just to name a few.

When he returned from World War II, Frankie Manning never thought he would live to see the day that the Lindy Hop would return, especially with such magnitude. Yet as he celebrates his 95th birthday this May, he can relish the global impact of the dance he loves and helped to create nearly 75 years ago.

SUBJECT HEADINGS

The following are subject headings that can be used to find relevant information on the Lindy Hop and its early influences. The suggestions within each grouping are listed in the preferred searching order, based upon the likelihood they will return appropriate information. Some subject headings may be subdivided geographically, which can often be helpful. For example, a search of the subject heading "African American dance" can be more precise when subdivided by the state "New York."

MOST OBVIOUS CHOICES

- Lindy (Dance) *(may be subdivided geographically)*
- Jitterbug (Dance) *(may be subdivided geographically)*
- Swing (Dance) *(may be subdivided geographically)*

While all three of these subject headings may be subdivided geographically, search under these high-level descriptors for the best results.

SPECIFIC DANCE CRAZES

- Big apple (Dance)
- Black bottom (Dance)
- Cakewalk (Dance)
- Charleston (Dance)
- Dance marathons -- United States *(may be subdivided geographically)*

These subject headings are specific dance crazes or fads that have a direct correlation to the Lindy Hop. Sources retrieved using these subject headings could be solely on that subject or a combination of subjects that would include the Lindy Hop.

SPECIFIC PEOPLE

Although names of specific people are not listed in the *Library of Congress Subject Headings*, often libraries will assign subject headings of the person's name to resources about those specific people. The researcher may want to try looking up individual dancers, such as:

- Manning, Frankie

- Miller, Norma
- Minns, Al
- Sullivan, Sugar

In particular, searching these names in the subject heading can return autobiographies, interviews, and other works that include these dancers.

OTHER OPTIONS: DANCE-RELATED

- African American dance (*may be subdivided geographically*)
- African American dance -- History
- Dance, Black
- Dance, Black -- History (*may be subdivided geographically*)
- Jazz dance (*may be subdivided geographically*)
- Dance -- Social aspects (*may be subdivided geographically*)
- Dance -- United States -- History
- Dance -- History -- 20th Century
- Dance in motion pictures, television, etc. (*may be subdivided geographically*)

Searching under the LC subject heading “Dance” is too broad, even when subdivided geographically. Although the choices listed above will return some undesired resources, these headings will give the researcher more precise results than just “Dance” and returned results can often be narrowed farther.

OTHER OPTIONS: AFRICAN-AMERICAN HISTORY (NOT SPECIFICALLY DANCE-RELATED)

- United States -- Civilization -- African American influences
- African American dancers
- African Americans in the motion picture industry
- African Americans in popular culture
- African Americans in the performing arts
- African Americans -- History -- 1877-1964
- African Americans -- Social life and customs
- African Americans -- Folklore

Because the Lindy Hop evolved from the African dance tradition and was predominantly a Black dance until the Jitterbug developed in the early 1940s, searching under subject headings related to African-American history can return some tremendously valuable results.

OTHER OPTIONS: MUSIC-RELATED

- African Americans -- Music -- 20th Century
- Big band music -- History and criticism
- Dance music -- United States -- History -- 20th Century (*may be subdivided geographically*)
- Jazz (*may be subdivided geographically*)
- Jazz -- 1921-1930
- Jazz -- 1931-1940
- Jazz -- 1941-1950
- Jazz -- African influences
- Jazz -- History and criticism
- Swing (Music)

Jazz music and jazz dance are inextricably linked. Thus, the sources retrieved by searching under subject headings related to jazz or swing music often include information on the development of jazz dance and the Lindy Hop as well.

UNITED STATES HISTORY

- Popular culture -- United States -- History -- 20th Century (*may be subdivided geographically*)
- United States -- Civilization
- United States -- Civilization -- 1918-1945
- United States -- Civilization -- 1945-
- United States -- Civilization -- 20th Century
- United States -- History -- 20th Century
- United States -- History -- 1919-1933
- United States -- History -- 1933-1945
- United States -- History -- 1945-
- United States -- Social life and customs -- 20th Century
- United States -- Social life and customs -- 1918-1945

The development of the Lindy Hop played an important role in the evolution of popular culture in the United States. The subject headings listed above will often return sources that are not specific to the Lindy Hop but that contain related information, such as the historical context in which the Lindy Hop developed. Encyclopedias, dictionaries, and fact books often fall within these subject headings.

CLASSIFICATIONS

Because very few books are written solely on the topic of the Lindy Hop, browsing the shelves can produce surprising results. Often, books on related topics which may also include sections on the Lindy Hop, such as "Jazz dance," can be found using this method. The best place to begin is in the areas related to dancing, and then jazz music, each marked with an asterick (*) below. Other areas which may prove fruitful are also included. Suggested call numbers to browse are highlighted in bold-italics.

LIBRARY OF CONGRESS (LC)

Class E: History of the Americas

E151 – E169.12: United States. General.

E184.5 – E185.98: United States. Elements in the population. Afro-Americans.

Class G: Geography. Anthropology. Recreation.

Subclass GV: Recreation. Leisure.

**** GV1580 – GV1799.4: Dancing***

Class M: Music.

Subclass ML: Literature on Music

**** ML3469 – ML3541: History and criticism. Popular music.***

DEWEY DECIMAL (DDC)

300: Social Sciences

305.8: Social groups. Racial, ethnic, national groups.

390: Customs, etiquette, and folklore

398: Folklore

700: Arts & population.

780: Music.

**** 781.6: General principles & musical forms. Traditions of music.***

790: Recreational & performing arts

791.4: Public performances. Motion pictures, radio, television.

792: Stage presentation

**** 793.3: Indoor games & amusements. Social, folk, national dancing.***

900: History & geography

970: History of North America

973.9: United States. 1901-

A SELECTED LIST OF SOURCES

The Lindy Hop and its history have most recently been communicated in an oral fashion. However, a surprising amount of scholarly works are available concerning the development of the Lindy Hop, its racial and social implications, and its part in American history. Listed below are examples of reputable sources that can give the researcher a clear understanding of the development of the Lindy Hop and the lasting legacy it has created. They are arranged from general types of sources to more specific and are alphabetical within each source type, unless otherwise noted. This list is not all-encompassing and is meant as a starting point for research. In addition to these suggestions, consultation of bibliographies included within these resources can reveal even more channels of information.

ENCYCLOPEDIAS AND FACT BOOKS

Baughman, Judith S. and Victor Bondi, eds. *American Decades*. Vol. 3, 4, and 5. Detroit, MI: Gale Research, 1995-1996.

As the name suggests, this well-written series divides the volumes by decade. The chapters are subdivided by subject, such as “The Arts,” “Fashion,” and “Government and Politics,” and are the same divisions in each volume. While the volumes open with a table of contents, each chapter includes its own table of contents, making it easy to browse the chapters for wanted information. The general index at the back is a guide only to that particular volume, not the set. Volumes 3, 4, and 5 cover the 1920s through the 1940s and include some mention of swing dancing. In particular, review of “The Arts” section in each will produce related information. Despite the fact that the volumes do not go into great detail regarding the Lindy Hop in particular, the volumes are helpful for putting the dance into the context of the music, art, and political environment of each decade.

Finkelman, Paul, ed. *Encyclopedia of African American History, 1896 to the Present: From the Age of Segregation to the Twenty-First Century*. 4 vols. New York: Oxford University Press, 2009.

The entry for “Dance” in this reference resource is written by Katrina Hazzard-Donald, who also wrote *Jookin’*, listed in the “Books” section below under a slightly different name. Her lengthy essay is organized in a loosely chronological fashion. The reader who is interested mainly in information on the Lindy Hop will benefit from reading only the section of the essay subtitled, “Social and Vernacular Dance.” This section focuses primarily on the Cakewalk, the Charleston, and the Lindy, providing a

short overview with little detail. She does, however, make brief mention of the most notable of Whitey's Lindy Hoppers. For a more detailed account, see *Jookin'*.

Giordano, Ralph. *Social Dancing in America: A History and Reference*. 2 vols. Westport, CT: Greenwood Press, 2007.

This two-volume set is well-organized and gives an overview of social dancing in America. Volume 1 covers 1607-1900. Volume 2 is of particular interest, as it covers 1901-2000 and is subtitled "Lindy Hop to Hip Hop." Giordano's research has uncovered many of the same sources suggested in this bibliography, so much of the information he shares is comparable to other sources. However, one of the highlights of this source is the attention he pays to Dean Collins and Jewel McGowan, two important figures in the development of the Lindy Hop who often get overlooked in other sources.

Pendergast, Tom and Sara, eds. *St. James Encyclopedia of Popular Culture*. 5 vols. Farmington Hills, MI: St. James Press, 2000.

This resource includes an entry for "Swing Dancing." Although at first glance the entry may appear reputable, since much of the chronological information is correct, it does include a few rather glaring inconsistencies. The author misspells the name of "Shorty" George Snowden and then describes him as "a dance enthusiast," rather than as one of the more prominent and influential of the first-generation Lindy Hoppers from the Savoy Ballroom. As a side note, the black-and-white photograph that accompanies the article conspicuously depicts white dancers and an all-white band.

Prahlad, Anand, ed. *The Greenwood Encyclopedia of African American Folklore*. 3 vols. Westport, CT: Greenwood Press, 2006.

With entries arranged in alphabetical order, this reference resource includes a long essay on "Dance." The five-page article gives a succinct overview of the chronological development of black dance in America and cross-references other entries, such as "black bottom," "Charleston," and "Lindy Hop." The one-page main entry on "Lindy Hop" is a well-written piece that relates the dance back to early influences, such as the Texas Tommy, and includes mention of the well-known "Shorty George" Snowden and surviving Whitey's Lindy Hoppers Frankie Manning and Norma Miller. Additional entries of interest include "Big Apple (Dance)," and "Zoot Suits."

Salzman, Jack, ed. *African-American History: Selections from the Five-Volume Macmillan Encyclopedia of African-American Culture and History*. New York: Simon & Schuster Macmillan, 1996.

This source is a smaller, one-volume option instead of the larger, five-volume encyclopedia produced by Macmillan (listed below). It is a great ready-reference option for looking up keywords related to swing dancing and the Lindy Hop. The selection “Social Dance” provides a worthwhile overview of African-American social dance, from the slave trade through modern times. While the essay does not go into a lot of detail on the Lindy Hop specifically or the foremost dancers from its heyday, the entry provides a nice chronology and explanation of the evolution of African-American social dance in an easily digestible length.

Salzman, Jack, ed. *Encyclopedia of African-American Culture and History*. 5 vols. New York: Simon & Schuster Macmillan, 1996.

This full-length version of the Macmillan encyclopedia includes the same essay on “Social dance” as in the one-volume compendium mentioned above. Additionally, it includes short biographies on Frankie Manning and Norma Miller, as well as a combination biography of Leon James and Al Minns. The dancer biographies were written by the same author, who references reputable sources, including Lindy Hopper and notable dance historian Robert Crease.

DICTIONARIES

Calloway, Cab. *The New Cab Calloway's Hepsters Dictionary: Language of Jive*. Cab Calloway, Inc., 1944.

In 1938, Cab Calloway crafted his first edition of his *Hepsters Dictionary*, in order to call to the public's attention the strange language of the musicians and entertainers in New York at the time.

Interestingly, the 1944 edition was “the sixth edition since 1938 and [was] the official jive language reference book of the New York Public Library.” The entries in the dictionary are not the invention of Calloway himself but instead were gleaned from multiple sources, including Billy Rowe's column, “The Notebook” in the *Pittsburgh Courier*. Calloway includes such gems as “blew their wigs,” “corny,” and “gimme some skin.” In fact, many of the entries are still in common usage today with the definitions Calloway attributes. Although difficult to locate, this rare resource can be helpful in deciphering the bizarre lyrics in many swing tunes and understanding the lingo in popular Hollywood films of the 1930s and 1940s.

Major, Clarence, ed. *Juba to Jive: A Dictionary of African-American Slang*. New York: Viking, 1994.

Much like Cab Calloway's dictionary noted above, this resource, which was originally published in 1970 as *Dictionary of Afro-American Slang* by International Publishing Company, is helpful in

translating slang of the 1930s and 1940s. Although not devoted solely to the Swing Era, it is much easier to access than Cab Calloway's more obscure *Hepsters Dictionary*.

BOOKS

Dinerstein, Joel. *Swinging the Machine: Modernity, Technology, and African-American Culture between the World Wars*. Amherst: University of Massachusetts Press, 2003.

Dinerstein compares the evolution and growth of both swing music and swing dances to the Machine Age in America during the 1920s through the 1940s. He provides an interesting look at swing music's integration of the machine sounds of the time, such as trains and jackhammers. During this period of time, the body was often referred to as "the machine," and dance provided individuals with a means to control the machine of the body, a power they did not have on the assembly line. While the entire book is an interesting read, Dinerstein focuses his attention on the Lindy Hop in Chapter 7. His analysis of "the Lindy's machine aesthetics and its reception among Euro-Americans" is not only unbiased and accurate; it also provides one of the fullest views of the Lindy Hop of all of the sources on this list, other than the autobiographies of Frankie Manning and Norma Miller.

Emery, Lynne Fauley. *Black Dance in the United States from 1619 to 1970*. Palo Alto, CA: National Press Books, 1972.

This book gives an excellent overview of black dance as a whole, as indicated by its title. Emery thoroughly covers details of the early African-American dances from slave trade ship voyages through what she calls "Black Concert Dance." However, she makes only minimal reference to the Lindy Hop and does not go into great detail on its formation and evolution. She mentions that "the origin of the Lindy Hop could be credited to the black American," even though her earlier research points to the influence black dance had on the Lindy Hop (235). Despite this obvious misstep, Emery's book is an acceptable resource for better understanding the early dances that preceded the Lindy Hop.

Erenberg, Lewis A. *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture*. Chicago: University of Chicago Press, 1998.

While this resource focuses mainly on the evolution of swing music during the 1920s – 1940s, the author does discuss the "youth culture of swing," with little attention on the development of the dance itself. Instead, he addresses the symbolism of the dance as performed by the teenage white Jitterbugger. Chapters 2 and 3 are decidedly focused on the white dancer, although a small paragraph deals with the young black dancer. One welcome addition is a quotation from Dean Collins. Although

highly regarded in today's swing community, Collins, who was white, is rarely mentioned in resources on the Lindy Hop.

Hazzard-Gordon, Katrina. *Jookin': The Rise of Social Dance Formations in African-American Culture*. Philadelphia: Temple University Press, 1990.

Despite the fact that Katrina Hazzard-Gordon is not African-American, her insight into the development of African-American dance is refreshingly objective. *Jookin'* blends a history of black dance with background on the development of various black dance establishments. The book is divided into three sections: "Dancing Under the Lash," which covers dance on slave ships and plantations; "Shoddy Confines," which details the lower class venues of jook-joints, honky-tonks, and rent parties; and "Upper Shadies and Urban Politics," which examines the politics and dance establishments of the upper-class elite blacks. She touches briefly on the Lindy Hop, but this resource is better served as a guide to understanding the development of the venues where black dance evolved.

Pener, Degen. *The Swing Book*. Boston: Little, Brown and Company, 1999.

Written in 1999 at the height of the neo-Swing revolution, this resource is a bit dated, particularly in Chapter 5's coverage of neo-Swing bands (which any hard-core Lindy Hopper eschews these days) and in the appendix, which includes a listing of swing Web sites and places to dance that were outdated almost before the book was published. That detail aside, Pener obviously did his homework and has produced a text that is easy to read and accurate to detail. The first chapter focuses on both the music and the dance, but the jewel of the book is chapter two, which includes hard-to-find details on the revival of swing in the late 1980s and early 1990s. Considering Pener is not a Lindy Hopper, his detail on the basics of the Lindy, both 6-count and 8-count, and his insight on social dancing etiquette are surprisingly astute. He even includes a chapter on how to dress to impress on the social swing dance floor. This resource is highly suggested, particularly for the new Lindy Hopper or anyone interested in the modern swing scene.

Stearns, Marshall and Jean. *Jazz Dance: The Story of American Vernacular Dance*. New York: Macmillan Company, 1968.

Jazz Dance is cited in the bibliographies of many of the other sources included in this listing and for good reason. Marshall Stearns was a professor of English, but at heart, he was a passionate lover of jazz music. His love for the music led to extensive study and research, whereupon he realized that jazz music was integrally connected to jazz dance. After completing his book *The Story of Jazz*, he set out to

tell the story of jazz dance. Over countless years, he conducted in-person interviews with many of the great dancers who were part of jazz dance's history. The result of his research, written with the help of his wife Jean, was finished shortly before his death and published two years later as *Jazz Dance*. The great lengths to which Stearns went to accurately depict the full story of jazz dance, through the 1960s, is evident in this work. His meticulous coverage of the subject is arranged in a loosely chronological format. Its value to the study of the Lindy Hop lies in "Part Ten: The Jitterbug," devoted solely to the dance. Direct quotations from Al Minns, among other original Lindy Hoppers, are sprinkled throughout Stearns' account of the dance's history, making the section a very easy read and highly interesting. In addition to the main text, the book also includes a few unique features in the appendices: "A Selected List of Films and Kinescopes," described in greater detail below; and "Analysis and Notation of Basic Afro-American Movements," a pictorial representation of many basic jazz dance movements as recorded in the complex Labanotation. The legend used to decode the diagrams is included.

Thorpe, Edward. *Black Dance*. Woodstock, NY: Overlook Press, 1990.

Thorpe provides an overview of the evolution of black dance, from slavery through current day at time of writing in 1990. Chapter 12: "Jazz," Chapter 13: "Dance Halls," and Chapter 16: "Harlem" are of the most interest in relation to the Lindy Hop. The latter focuses briefly on the growth of the Lindy Hop in Harlem, particularly at the Savoy, and includes a few pictures of non-notable dancers of the day. Thorpe's attempt to describe the essence of the Lindy Hop on page 89 is deficient and difficult to envision, however. While Thorpe makes mention of renowned dancers, such as Whitey's Lindy Hoppers, "Shorty" George Snowden, and Al Minns, he conspicuously omits any reference to Frankie Manning, the innovator of the "air step," the world's leading authority on the Lindy Hop, and one of the few surviving members of Whitey's Lindy Hoppers.

AUTOBIOGRAPHIES

The two surviving members of Whitey's Lindy Hoppers have each written autobiographies that deserve attention. Frankie Manning and Norma Miller both lived difficult childhoods but approach their stories with humor and candor. After returning from the war, Manning became a postal worker until his retirement. Only next-generation Lindy Hoppers could bring him out of retirement during the swing revival of the late 1980s. Meanwhile, Miller's career did not end with the disbanding of Whitey's Lindy Hoppers. Instead, she went on to create the Norma Miller Dancers, among other accomplishments, and her career continues today.

Manning, Frankie and Cynthia R. Millman. *Frankie Manning: Ambassador of Lindy Hop*. Philadelphia: Temple University Press, 2007.

Manning's autobiography is written exactly the way he talks, which makes for easy reading. Ghost writer Cynthia Millman's periodic asides provide background to various parts of Manning's story, such as her entry on the Cat's Corner. Manning's descriptions bring the action alive for the reader. For instance, he illustrates the reaction of the crowd at the Savoy the first time an aerial was ever performed there, by him and Frieda Washington: "The crowd had been clapping in time with the music and yelling, 'Go, Musclehead!' (my nickname), but when Frieda landed, for one second, it seemed like everyone in the audience caught their breath. Their mouths opened, but no sound came out. It was as if people weren't sure they had really seen what they'd seen, like they were trying to figure out what we had just done. They were awestruck. Then all of a sudden, the house *erupted*. [...] It was turmoil!" (100).

Miller, Norma and Evette Jensen. *Swingin' at the Savoy: The Memoir of a Jazz Dancer*. Philadelphia: Temple University Press, 1996.

Miller opens her autobiography as she travels home to New York. Her characteristic humor is evident as she describes the moment she knew she was home: "Turning uptown onto 8th Avenue, my mind drifted when suddenly, a taxi driver brought me back to reality. He cut me off in typical New York fashion yelling, 'Hey, you dumb bitch! Where in the hell did you learn to drive?' I was shocked for a moment, and then realizing where I was, I began to laugh. 'Welcome to New York.' Yes, I knew I was home at last" (2).

ESSAYS AND COLLECTIONS

Crease, Robert P. "Divine Frivolity: Hollywood Representations of the Lindy Hop, 1936 - 1942," in *Representing Jazz*, edited by Krin Gabbard, 207 - 228. Durham: Duke University Press, 1995.

Although Robert Crease has contributed multiple articles and essays on the topic of jazz dance and the Lindy Hop in particular, his essay "Divine Frivolity" takes a different focus: the representation of the Lindy Hop in film. He includes some introductory material on the "breakaway," the move that characterizes the dance, before delving into exploration of how the Lindy Hop is handled in several important films, including *A Day at the Races*, *Everybody Sing*, *Radio City Revels*, *Keep Punchin'*, and *Hellzapoppin'*. It is a great resource for the researcher who cannot put his hands on the actual film clips, providing detailed descriptions of the performances along with an analysis of what works and what does not in each sequence. My only criticism is that Crease focuses solely on the representation

of the dance in film by black dancers. He does make a quick mention of *Groovie Movie* at the end of his essay, but he altogether neglects Dean Collins and Jewel McGowan, two white dancers who continued the legacy of the Lindy Hop in film even after Whitey's Lindy Hoppers disbanded in the early 1940s.

Crease, Robert P. "Jazz and Dance," in *The Cambridge Companion to Jazz*, edited by Mervyn Cooke and David Horn, 69 - 80. Cambridge: Cambridge University Press, 2002.

In this essay, author Robert Crease argues that jazz dance cannot be extricated from jazz music. He devotes approximately one full page to the discussion of the Lindy Hop in relation to jazz music. It is only a cursory overview but Crease has more thoroughly covered the topic in other essays and articles, included in this listing.

Malnig, Julie, ed. *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. Urbana: University of Illinois Press, 2009.

Editor Julie Malnig has amassed a fantastic compilation of essays on various facets of American dance. While not all of the chapters are related specifically to swing and the Lindy Hop, the book includes four chapters that are helpful in the reader's search for information on early vernacular jazz dances:

Heckscher, Juretta Jordan. "Our National Poetry: The Afro-Chesapeake Inventions of American Dance," in *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, edited by Julie Malnig, 19 - 35. Urbana: University of Illinois Press, 2009.

This essay presents background information that is worthwhile in understanding the importance of American vernacular jazz dance. It focuses on the slave tradition of dance, particularly in the Chesapeake, and discusses the mix of European partnered dancing with African dance characteristics. As stated by the author herself: "[I]f we are to begin to understand American vernacular dance and movement, we must come to terms with its Africanity and, in particular, with what happened between about 1700 and 1865 in the region embracing Virginia, Maryland, the District of Columbia, and much of North Carolina that might be called the Greater Chesapeake" (19).

George-Graves, Nadine. "Just Like Being at the Zoo: Primitivity and Ragtime Dance," in *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, edited by Julie Malnig, 19 - 35. Urbana: University of Illinois Press, 2009.

Although this essay focuses on the vernacular dance that pre-dates the Lindy Hop, it provides context through its descriptions of the specific ragtime dances that influenced the development of the Lindy Hop and the moves that eventually became part of the dance. The author specifically elaborates on the Cakewalk, the Texas Tommy, Truckin', the Black Bottom, Ballin' the Jack, Slow Drag, and Animal Dances. She also discusses the African roots and white influences that shaped plantation dancing.

Hubbard, Karen and Terry Monaghan. "Negotiating Compromise on a Burnished Wood Floor," in *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, edited by Julie Malnig, 19 - 35. Urbana: University of Illinois Press, 2009.

Written by two Lindy Hoppers, this essay focuses on the dance environment of the Savoy Ballroom, tracing the evolution of the dance from the Savoy's opening to closing. It is carefully constructed to provide an accurate view of how dance took place in Harlem in the late 1920s through early 1940s. The authors provide a thoughtful analysis of the way the Lindy Hop depicted its response to the racial and gender tensions of the day: "The Lindy Hop [...] involved a redefinition of gender relations that struck at the core of prevailing derogatory and demeaning racial characterizations of African Americans. Developing into a comprehensive and rhythmically charged critique of the European partner-dancing tradition, it articulated a new aesthetic of cultural equality [...] Through such mutually assertive roles of independently and jointly sustaining a combined interactive rhythmic response to swing music, the new Lindy Hoppers made a major contribution to transforming the way other blacks and whites perceived them" (133).

Cohen-Stratynner, Barbara. "A Thousand Raggy, Draggy Dances: Social Dance in Broadway Musical Comedy in the 1920s," in *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, edited by Julie Malnig, 19 - 35. Urbana: University of Illinois Press, 2009.

While this essay does not discuss the Lindy Hop specifically and is written with a decidedly "white" bias, it is useful in understanding the development of dance in the musical theatre. Cohen-Stratynner reviews the social dances of the 1920s and how they influenced theatre. The essay shows how dance in musicals spurred the dance crazes of the 1920s and 1930s: as audiences were exposed to black dances, such as the Charleston, through theatre, they soon flocked to dance studios to learn them all. Additionally, even performers rushed to learn the latest craze in an effort to win more roles in the theatre.

McMains, Juliet and Danielle Robinson. "Swingin' Out: Southern California's Lindy Revival," in *I See America Dancing: Selected Readings, 1685-2000*, edited by Maureen Needham, 84 - 91. Urbana: University of Illinois Press, 2002.

Written by two graduate students who were encountering the Lindy Hop for the first time as research, this essay provides the perspective of the new swing dancer. Both authors had participated in partnered dancing in the past, but the Lindy Hop was a new experience. It is a glimpse of the earlier years of the swing revival, detailing the obsession with vintage fashion and shoes that has since waned in recent years. Even during their first visit to a major band dance, the uninitiated dancers were acutely aware of the unspoken rivalry between "Savoy-style" and "Hollywood-style" dancers. Although this rivalry has since receded, this essay is useful as a characteristic description of a moment in time during the current swing revival and helps modern Lindy Hoppers to see the constant evolution of the swing dancing community, even today.

NEWSPAPER AND JOURNAL ARTICLES

Crease, Robert P. "The Last of the Lindy Hoppers." *Village Voice*, 25 August 1987, 27-32.

Microfilm.

Dance historian Robert Crease profiles the Lindy Hop as it relates to surviving Whitey's Lindy Hoppers Frankie Manning and Norma Miller. Although the piece is dated, it was written early on in the current swing revival and includes direct quotes from Manning, Miller, and now deceased dancers Leon James and Al Minns. Because Crease is also a Lindy Hopper, his writing has an apparent affection for the dance without creating an overly subjective bias.

Crowther, Bosley. "From the 'Turkey Trot' to the 'Big Apple'." *New York Times Magazine*, 7 November 1937, 14-15 and 18. Microfilm.

Given the source of the article, the reader should not be surprised that this article decries the Big Apple dance, in particular, as "some sort of mass convulsion, embracing as it does all the weird and assorted shakings of shoulders and shanks that modern 'swing' music has provoked." The author describes the movements of the Big Apple in great detail, following it with a short history of the evolution of American dance, as seen through the eyes of the white observer. It places the dance in its cultural context, particularly given it was written in the late 1930s when swing dancing was beginning to gain popularity among white dancers.

Robbins, Jerome. "From the Castles to the Creep." *New York Times*, 21 March 1954, SM24.

Microfilm.

This pictorial essay chronicles the development of social dance from Vernon and Irene Castle's "The Maxixe" through "The Creep," which was gaining popularity at the time the article was written. It includes photographs captioned "Lindy Hop" and "Jitterbug." Characteristic of the white bias of *The New York Times* during this era, all photographs are of white dancers.

DOCUMENTARIES, FILMS, AND TELEVISION PROGRAMS

America Dances! 1897 – 1948, A Collector's Edition of Social Dance in Film. DVD. Collected and organized by Carol Téten. Kentfield, CA: Dancetime Publications, 2003.

This DVD is a compilation of over 60 original film clips collected by dance historian Carol Téten over 20 years. It includes many never-before-seen clips of dances including the Cakewalk, short-lived fad dances of the 1920s, and dance marathon newsreels. The assemblage of film clips of the Lindy Hop are a fantastic find for the researcher or for the hard-core Lindy Hopper who wants to learn moves from the original masters.

The Call of the Jitterbug. VHS. Directed by Jasper Sorensen, Vibeke Winding, and Tana Ross. New York: Green Room Productions, 1988.

This short documentary includes interviews with such notable musicians and dancers as Dizzy Gillespie, Mama Lu Parks, George Lloyd, Delilah Jackson, Sandra Gibson, Frankie Manning, Norma Miller, and Sugar Sullivan. It includes vintage footage of dancers at the Savoy and film clips, such as the memorable dance scene from *Hellzapoppin'*. The firsthand accounts of those interviewed provide cultural context for the Lindy Hop beyond the "rose-colored glasses," nostalgic view often held by dancers today. Norma Miller provides several comedic moments. Mama Lu Parks provides the best line about the Lindy Hop: "[It's] something you've got to love to do in your heart."

Dancetime!: 500 Years of Social Dance, Volume 2 – 20th Century. VHS. Directed by Carol Téten. Kentfield, CA: Dancetime Publications, 1998.

This video is not recommended. The Web site for this film's artistic director and choreographer, Carol Téten, claims that Téten has spent thousands of hours over the last 40 years researching historical dances of the 15th through the 20th centuries. However, the 1930s and 1940s sections are clearly lacking authority with regards to the Lindy Hop, which she calls "The Jitterbug," and swing. The segments are poorly danced and hardly resemble the actual foundational steps of the Lindy Hop. What is subtitled "The Big Apple" is actually Collegiate Shag. It also has a Euro-American bent: only white dancers are featured in the film and all movements are very upright and "ballroom" in form.

Eye on Dance #29. VHS. Directed by Celia Ipiotis and Richard Sheridan. New York: ARC Videodance, 1981.

Eye on Dance was a weekly, half-hour television program devoted to dance-related discussions. In episode 29, the guests include Sugar Sullivan and Al Minns, as well as tap dancer Jane Goldberg. Both Minns and Sullivan provide thoughtful answers to the interviewer's questions, as well as offer some short demonstrations of the Lindy Hop. At least half of the episode is spent on tap-related discussion, but the footage is well worth watching for the firsthand accounts from Minns and Sullivan.

Jazz. DVD. Directed by Ken Burns. Alexandria, VA: PBS Home Video, 2000.

Although Ken Burns' acclaimed series *Jazz* is focused primarily on the evolution and chronology of jazz music's American history, as previously mentioned, one cannot discuss the history of jazz music without also discussing the Lindy Hop. Thus, *Jazz* cannot help but provide coverage of the Lindy Hop as it describes and conveys the energy and essence of the Savoy Ballroom. The entire documentary, housed on a 10-DVD set, is monumental in its scope and coverage. Of particular interest are Episode 4: "The True Welcome," Episode 5: "Pure Pleasure," Episode 6: "Swing: The Velocity of Celebration," and Episode 7: "Dedicated to Chaos," which cover the years 1929 through 1945, the original swing dance era. In addition to the DVD set, PBS has devoted an entire section of its Web site, to the *Jazz* series, viewable at <http://www.pbs.org/jazz/index.htm> (accessed April 9, 2009). The site features biographies, an interactive map, episode descriptions, and transcripts from interviews conducted during the making of the film, including the interview with Frankie Manning and Norma Miller.

Smith, Ernie R. "A Selected List of Films and Kineoscopes," in *Jazz Dance: The Story of American Vernacular Dance*, by Jean and Marshall Stearns, 395 - 419. New York: Macmillan Company, 1968.

Ernie Smith's obsession with both jazz music and jazz dance led the accomplished Lindy Hopper to begin collecting examples of both on film, starting in 1954. He soon became one of the foremost film historians on jazz music and dance, enabling him to assist Marshall and Jean Stearns in the creation of *Jazz Dance*. Using his vast collection of films, Smith created the selected list that he contributed to Stearns' book. It is important to note that the list is merely a selection, not a complete listing of all examples of jazz dance on film. The listing spans pre-1900 through 1966, when the book was published. Several important contributions to the Lindy Hop on film are included on Smith's list, such as *After Seben* (1929), *A Day At the Races* (1937), *Hellzapoppin'* (1941), and *Groovie Movie* (1944). Strangely, he neglects to include any movie that featured Dean Collins and Jewel McGowan, such as 1941's *Buck Privates*. For more on Ernie Smith's collection, see "Ernie Smith Jazz Collection" below.

***The Spirit Moves: A History of Black Social Dance on Film, 1900-1986.* DVD. Directed by Mura Dehn. 1987; Flemington, NJ: Dancetime Publications, 2008.**

As noted on the Dancetime Publications Web site, *The Spirit Moves* “was recorded and created over a period of thirty years by Mura Dehn, a European filmmaker who recognized and recorded the vital contribution of African American dance to the Jazz scene and thus, to our cultural heritage.” The two-hour documentary is split into three volumes. The chronicle of jazz dance from the turn of the century to the 1950s pairs footage of the general public dancing in the Savoy Ballroom with studio demonstrations by dance legends, including Pepsi Bethel, Al Minns, Leon James, Willamae Ricker, and Frankie Manning. It is a one-of-a-kind contribution to the history of social dance in America.

SUGGESTED FILMS/SHORTS THAT EVERY SWING DANCER SHOULD SEE

While there are many great films, cartoons, and shorts that include swing dancing, a few that every Lindy Hopper must see are listed below, chronologically. All of the shorts and the swing dancing portion of the longer films are available on YouTube as of April 9, 2009.

A Day at the Races (1937)

This Marx Brothers classic was the first film in which Whitey’s Lindy Hoppers appeared. They are uncredited in the film.

Hellzapoppin’ (1941)

One of the most-watched specimens of original Lindy Hopping, *Hellzapoppin’* includes both white and black dancers. Dean Collins dances with Martha Raye to the song “Watch the Birdie,” but the highlight of the film is the sequence with Whitey’s Lindy Hoppers, who dance at amazing speed and perform death-defying aerials in rapid succession.

Buck Privates (1941)

This classic Abbott and Costello feature-length film includes the Andrews Sisters in its cast. During the song, “Bounce Me, Brother, With a Solid Four,” a crowd of Lindy Hoppers fill the dance floor, performing Boogie Backs and Shorty George, among other steps. Dean Collins appears as a featured dance with Jewel McGowan.

Chool Song (1942)

In this film short, Dean Collins and Jewel McGowan (credited as Collins and Collette) are dressed in 18th-Century garments, dancing a typical partnered dance of the day. Moments later, Jewel rips her

skirt off to reveal a shorter skirt, and the pair dance the Lindy Hop, much to the chagrin of the other ladies present in the room. This short is a classic example of McGowan's signature swivels.

Groovie Movie (1944)

Long before Christopher Guest ever dreamed of making mockumentaries – in fact, even before he was born – Hollywood turned out *Groovie Movie*. This short mocks the “How To” short subjects that proliferated in the 1940s and features white dancers Jean Veloz, Arthur Walsh, Charles Saggau, and Irene Thomas. This short has become a cult classic with Lindy Hoppers, spawning a full workshop weekend in Washington, DC that is devoted to the memory of the film and usually includes personal appearances by Veloz, Walsh, and Thomas.

All the Cats Join In (1946)

This cartoon short by Walt Disney Pictures is a unique feat of classic animation. The cartoon characters come to Jitterbugging life to Benny Goodman's “All the Cats Join In,” as the artist draws them. It is one of the most realistic examples of swing dancing available in cartoon format.

Don't Knock the Rock (1956)

Created in the midst of the rock 'n' roll era, this feature-length film is a classic example of true Jitterbugging, as opposed to the earlier Lindy Hop. It is littered throughout with dance sequences. One of the most fun dance numbers, during the song “You're So Right,” showcases dancing on various pieces of living room furniture, including a table, a sofa, two club chairs, and a baby grand piano.

ARCHIVES

Ernie Smith Jazz Film Collection, ca. 1930s – 1960s. Archives Center, National Museum of American History, Washington, DC.

Ernie Smith has amassed more than 352 reels of 16mm film footage, mainly black and white and in sound, representing the history of jazz music and dance on film. The Archives Center acquired the collection in 1993. This astounding collection, which is available for unrestricted research on site by appointment, offers rarely seen footage of legendary dancers, as well as better known clips, such as *Hellzapoppin'*.

Jazz Oral History Program Collection, 1992 – 2002. Archives Center, National Museum of American History, Washington, DC.

In 1992, the Smithsonian Institution partnered with the Lila Wallace-Reader's Digest Fund to create the Jazz Oral History Program. The program was developed to record the oral history of jazz musicians, performers, and others, who were aging and passing away. With them, an untold story of American history was vanishing. This collection includes the original interview tapes, averaging 6 hours each. The access copies are available for unrestricted research on site by appointment. Frankie Manning and Norma Miller were both interviewed as part of the program.

PHOTOGRAPHY

Finding photographs of the Lindy Hop from the Golden Era can be a difficult task. One of the best options is to check the other sources listed in this bibliography for images, many of which include original photographs as acquired from the personal collection of dancers and other people who were a part of the original Swing Era. The following additional resources will turn up some gems as well:

Google. "LIFE photo archive hosted by Google." <http://images.google.com/hosted/life> (accessed April 9, 2009).

According to Google's official blog (<http://googleblog.blogspot.com/2008/11/life-photo-archive-available-on-google.html>), "[t]his collection of newly-digitized images includes photos and etchings produced and owned by *LIFE* dating all the way back to the 1750s." The archive does not include all images that have appeared in *LIFE* or *TIME*. In fact, only a few of the millions of images in the online collection were actually ever published. By visiting the archive's URL listed above, the researcher can enter search terms or select a decade. Unfortunately, specific dates cannot be searched. Returned images include a title, location, date the photo was taken, the photographer, and the image size. A standard Google Images search that includes "source:life" (without a space after the colon) in the search criteria will bring up all images included in the *LIFE* Photo Archive.

Mili, Gjon. "The Lindy Hop: A True National Folk Dance Has Been Born in the U.S.A." *LIFE*, 23 August 1943, 95-103.

One of the most famous issues of *LIFE* magazine, this issue dubs the Lindy Hop as "A True National Folk Dance" (95). Including the cover image, this 9-page photographic essay of the Lindy Hop includes 37 images, with some in a series to represent complex moves, such as the "Round-the-Back" aerial (often referred to today as "The Kip"), performed by Willamae Ricker and Leon James. In addition to Ricker and James, two of Whitey's Lindy Hoppers, the photos feature white dancers Stanley Catron and Kaye Popp, performers from the Broadway musical *Something for the Boys*. The photo essay is split into two sections: "Floor Steps," demonstrated by Catron and Popp, and "Air Steps," demonstrated by

Ricker and James. Each image or sequence of images includes a descriptive caption. Two interesting observations regarding the spread: first, the white dancers appear in more images and more pages, including the cover; second, although Catron and Popp appear to be enjoying themselves, the images of Ricker and James depict a higher level of energy and enthusiasm in the dancing. Their moves are effortless, portraying more of the true essence of the original Lindy Hop.

DISCUSSION FORUMS

The modern Lindy Hop community, as a global network, relies heavily on social networking to connect swing dancers around the world. While Facebook is becoming highly leveraged, the online discussion forums of local dance communities are still the main source for disseminating information about local, regional, national, and international events; providing connections for traveling Lindy Hoppers; and fostering discussion of dance theory, appropriate DJ technique and song selection, and vintage fashion. While the information provided on discussion boards is not always unbiased and can include emotionally charged and politically incorrect conversations, forums should not be overlooked as a resource for finding events, learning about regional “dance dialects,” and locating a place to sleep overnight when traveling. The list below, ordered from East to West, includes a selection of Lindy Hop discussion forums for scenes throughout the United States. A simple Google search including the terms “Lindy Hop forums” will yield additional sources around the globe.

Yehoodi – New York City, NY – <http://www.yehoodi.com/>

Swingout DC – Metro DC Area (incl. Baltimore, MD through NOVA) – <http://www.swingoutdc.com/>

Queen City Street Swing – Charlotte, NC – <http://www.queencitystreetswing.com/>

Heckzapoppin’ – Raleigh, NC – <http://www.heckzapoppin.com/>

Atlanta Swing Era Dance Association (ASEDA) – Atlanta, GA – <http://www.aseda.org/forum/>

Windy Hop – Chicago, IL – <http://www.windyhop.org/>

Swing Talk – San Francisco Bay Area, CA – <http://www.swingtalk.com/>

SoCal Swing – Southern California – <http://www.socalswing.com/>

OTHER WEB SITES

Frankie Manning’s Official Web Site – <http://www.frankiemanning.com/index.php>

If you do not have time to read Frankie's autobiography, his official Web site is a great resource for quick information about the legendary dancer, teacher, and choreographer. It includes a short and long biography, as well as photographs.

Norma Miller's Official Web Site – <http://www.normamillerswings.com/>

Miller's Web site includes a short biography, her upcoming appearances and events, a listing of her publications, her past appearances in film, press releases that reference her, photos, links, and the option to sign up for her mailing list. You can even contact her directly via her Web site.

PUBLISHERS

Very few books and other resources are published exclusively on the Lindy Hop. Most of the resources referenced in this selected bibliography are affiliated with universities. **Temple University Press** is a publishing house that is devoted to publishing books in the social sciences and humanities and thus has published multiple books related to swing dancing. It has an entire line of resources under the heading of "Music and Dance," as well as "African American Studies."