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Senior Thesis Project  
Christina Crapotta  
Judith Scalin  
May 5, 2006

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Senior Thesis Paper

*What is Dance?* Paper

Syllabus Class Reviews

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Partner Aesthetic Paper

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**The lindy Hop:  
The Dance of the American People**

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In partial fulfillment of the requirements of the  
Bachelor of Fine Arts in Dance  
Dr. Teresa Heiland, Thesis Advisor  
May 5, 2006

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## Introduction and Stance of Researcher

### *A Story: Reflections on Past and Present:*

*The story below reveals a typical evening at a special Lindy Hop event in Los Angeles. The presentation at hand will begin with a descriptive narrative for the purposes of allowing the reader literary exposure to the experiences and lifestyle of the swing dance culture.*

I putter around my apartment in a hurry, as Nicole, my roommate yells out “Whoa, ‘dawg’! What the blast from the past crap are you wearing?” She says this to me every time I wear any of my vintage dresses. However, tonight I am wearing a “fake” vintage dress. It was from the 1980’s, but it could sure pass: a black collared rayon A-line dress with white polka dots I bought for six dollars at a vintage show and fit my body-type beautifully; vintage (sueded) saddle shoes that don’t fit me as beautifully; red lipstick and a creamy white gardenia pin in my hair. “For Goodness’ Sake!” I yell out in exasperation. I am so frustrated because this is my only outfit available for tonight and it isn’t even a true WWII era dress. Tonight is the Annual Fort Macarthur Museum’s presentation of the Los Angeles Air Raid of 1942 in San Pedro. Tonight EVERYONE is going to be wearing their best vintage and I ruined all four of my beautiful dresses this afternoon. I stupidly put them in the dryer without thinking that for sure they would shrink if I did that. “Think of it this way, Tina: sell the dresses to some of your other dancing friends and use the money to get a new dress when you go to the Eureka Jazz Festival.” She does have a point. I have been hoping to find a new one anyway. Finding good vintage clothing is important to any swing dance enthusiast. The right clothes help you feel like you are a character in the period and the culture that you are celebrating when you go to a special jazz or swing dance event. Not to mention the lines

and cuts of the clothing from this period are feminine and flattering for women. The Air Raid of 1942 Presentation tonight is exactly the type of event where you need to be dressed just right.

As always, I am late. But I constantly have to remind myself that the rest of the swing dancers I know are never on time for anything anyway. So then, why does it matter, right? I jump in the car, wearing my chunky black heels with my dancing shoes along side me in the passenger-side. I look around me to make sure I have everything: coat, money for entrance, Revlon 740 lipstick (it is the one lipstick that has not changed since the 40's), water, small towel, extra socks, and mood music. My gay swing dance partner, Jonno (real name is Jonothan) is waiting for me to pick him up, so I shove an Ella Fitzgerald album in the cd player and take off, hoping I don't hit a garbage can (again) as I zoom down the street.

As I pull up, he runs out of his house with his white oxfords in his hands. I yell to him teasingly, "Jonno, my love, too bad you're gay, you look totally hot, even though someone probably died wearing your outfit." He is wearing his authentic WWII army uniform with his hair sleekly swept to the side. He jokingly stands in a sassy pose with his hands on his hips; cocking his head to one side.

"Sweetie, I know. It's sad, is it not?" He proceeds to hop gracefully into the front seat of my car. "How's your boyfriend?" He asks.

"He refuses to come because he has announced that he will now and forever have two left feet and no rhythm. I told him, 'Sweetie, there are not only dancers going to be there, but a bunch of historic enthusiasts, food, and out-door music, and entertainment besides the dancing. Not everyone dances the WHOLE time.'"

“Tina, please, we don’t stop, you know that. Its better he doesn’t come. He’d cut into prime dancing time.”

Jonno is right; bringing a date (or even a non-enthused tag-along) to a swing venue is often considered a swing dance no-no. Rusty Frank, the owner of The Rhythm Club in Playa Del Rey, and Tap and Swing Dance guru, who is also my internship advisor and my friend, once told me “keep the swing dancing something you do for you, not something that you share romantically. Why would you want to be stuck to one stud all night?”

As we (finally) arrived at the San Pedro Fort Macarthur Maritime Museum, we see a sea of bouncy, enthusiastic people –anywhere from 500-700 people of all ages dancing, laughing, eating, comparing hairstyles, purses, and dance moves. We fit right in as most people were dressed in vintage or 30’s-40’s inspired outfits: rayon, sailor pants, striped socks with oxfords, collegiate and argyle sweaters, etc. There was even a man in an authentic sailor suite with his girlfriend dressed as a U.S.O. girl. Jonno pointed out a pair of women walking together, one dressed as Amelia Aerheart and the other dressed as Rosie the Riveter. I had never been to a place where almost everyone was dressed up in period attire, but then again that night was a special event: Any time of the night the emcee was going to announce that the government has identified a flying object over Long Beach and we would get to hear the sirens and see the spot lights being flashed in all directions looking for this unidentified flying object while we normal, wholesome Americans get to run amuck. It should be a lot of organized fun.

Jonno and I find most of our friends rather quickly; or rather, they find us. I am tapped on the shoulder or called by acquaintances and friends every few seconds or so. I



have come to know these different people from different venues all over Los Angeles that I have been to. Before long, Jonno and I find a majority of the Bobbysox Brigade, the semi-pro swing dance troupe that we are a part of; huddling together and laughing at some joke someone made. We socialize for a little while, taking pictures of each other, and touring the Museum and dance outside under the stars for a while to the sounds of Mora and her Modern Swingtet. It is such a wistful evening that makes me feel romantic. The twinkling lights in the trees, swirling under the stars, the sounds of laughter and feet tapping on the floors, and stomping away with joy at the sounds of the jazz band that can only be described as robust and “juicy.” The dancing feels so exhilarating because the push and pull aspect of the dance technique sends the body spinning and flying with intense, yet controlled momentum. Jonno playfully sends my body in motion away from him and then quickly pulls me in, catches me and sends me out and a way before I know what happens. The motions are so smooth, yet there is this intricate tick of the body that we both feel together that is expressed through our happy feet in improvised tap-style steps. No matter how far and hard he sends me flying into space I have complete trust in him that he will keep me safe and not allow any other couple to touch us. Jonno and I playfully switch roles as I lead and he follows during the last dance for this musical set. We almost collapse laughing as we look so silly and confused as we try to figure out the body mechanics for this dance as the opposite role. As the song ends, our friends playfully hoot and holler at us, jokingly throwing dollar bills at us.

Two more songs pass by and there is an intermission for this set, which means the band will take a break and we get to dance to DJ'd music for the next fifteen minutes.

Then the band will resume playing. Most dancers who have had the experience of going out dancing three to five nights a week would know that to continue on for a whole night of stomping and sweeping across a beautiful raised wood floor, one must conserve their energy and dance during the band sets and take a break during the DJ'ed portions of the evening. Jonno and I decide to race each other to get a hot dog and split a coke from an old fashioned coca-cola bottle.

When we get back to see what the rest of our friends are up to, we see our friend Morgan, also on the Bobbysox Brigade, helping some of the younger, and less advanced dancers brush up their technique and some new moves. Morgan is what I like to call a swing dance preservationist. He is very knowledgeable about swing dance history and uses it as an aide when he is teaching new dancers. Whenever he speaks to us about swing dance history, he always gives me the feeling that he refers to it as our history on a personal level. True, as an American among other Americans in this community, it is my history. However, culturally, we think of ourselves as Mexican, or Italian, or whatever our past heritage may be. As for American citizens who are second or third generation American, they may still not personally identify with American history. However, for those whose families have been here for several generations, and do suffer generational and cultural gaps, this dance allows them to connect with their grandparents who did experience this dance culture when they were young. As for those who have been Americanized in only the recent couple of generations, swing dancing allows us to connect to one another consciously as Americans, no matter our ethnicity or generation.

Jonno and I join the conversation and all of a sudden about 9 of us are passionately retelling the history of our dance. The conversation shifted from the history

of our national dance to the reasons as to why swing dancing is so special in our culture, and what makes it unique among the other social dance forms. Between Jonno, myself, and the rest of the gang, we passionately came up with twenty two different points that make up the answer to the following question: What makes swing dancing, or rather, the Lindy Hop as it is more distinctively named, an American folk dance that has reemerged as a cultural icon? Jonno and I wrote down all these points and I reiterated them into seven different topics: the preservation of an era; revival/vs. permanence in our culture; safe social mingling environment; dancing styles; Eurocentric and Afrocentric aesthetics that co-exist; social politics (in Los Angeles); and the distinctions in the swing dance culture during the first half of the century vs today. A brief background of swing culture's origins will begin to reveal what makes swing dancing uniquely American.

## **Methodology, Scope, and Limitations of the Research**

The subject of social dance history in America is very limited in its sources due to the unavailability of authorities on the subject, especially dealing with information about the cross-over of the Swing Culture between ethnic groups and economic class. Most literary information available has conflicting specifics. Most of the research came from a limited amount of books and oral tradition by swing dance enthusiasts that I have become acquainted with in the past two years in the Southern California area. They are cited within the document, since they were not formal interviews.

The goal of the field research was to conduct experiments by means of survey taking by subjects to discover certain demographics of the Los Angeles dance community. However, four limitations occurred:

- 5.) Festivals occurring at the same time simultaneously, which somewhat decreased the density of dancers going out socially between the months of January through April.
- 6.) Many venues owners did not wish to participate.
- 7.) Los Angeles County, Orange County (Primarily Irvine and Riverside), San Diego, and Santa Barbara are home to many dancers who cross commute to venues that are spread out all over Southern California on a nightly basis. It would not give the sub-culture and its inhabitants justice to only focus on one small area as though dancers only stay within their county borders, which is not the case.

## **Review of Literature and Analysis**

### **The Origins of the Lindy Hop**

To clarify the names used for the dancing in this presentation whenever the word “Lindy Hop” or “Lindy” is mentioned it means, for the contemporary reader, “swing” or “swing dancing.” The word “swing” traditionally refers to the music of the period of the dance’s development, not the dance itself, which is called the Lindy Hop. –No matter what venue one goes to in any city, state, or country.

By definition the Lindy hop evolved in the late 20’s and early 30’s in Harlem, New York City. It is a street jazz dance that emerged with swing jazz (Lewis, 198). The Lindy Hop is a fusion of dances from all over the U.S. from the early 1900’s, but was mainly based on the Charleston and the Texas Tommy, an early dance with a breakaway step. The dance historically combines the tap dance movements, gender style distinction, and improvisational aesthetics of the early African-American forms such as Jazz dance, Tap, Minstrel dancing, Charleston, Cakewalk, Black Bottom, Rumba, Two-Step, Apache, and Texas Tommy to name a few, and is combined with the formal 8-count structure, hetero-sexual partnering, animal dances, and ballroom dances of the upper and middle class European-American culture from the post-civil war through the ragtime era (Hazzard-Gordon, 125).

The age of the Lindy hop, or the “Flying Lindy” as it was nicknamed, can be broken up into three eras: the classic era (1927-1935), the aerials era (1935-1941), and the WWII era (1941-1945) (Monaghan). The dancing of the classic era was inspired by ragtime jazz. The Lindy hop, during this time, developed from a combination of two major dances (as well as influences from the two-step, the Apache, and the Texas

Tommy): the Charleston and the Breakaway. The Breakaway was characterized by couples coming together in a dance frame and then “breaking away”, which is a one hand hold instead of both, or a ballroom frame, which gave spontaneous opportunity of improvisation, play, and creativity. The stylings of the breakaways came from vernacular jazz and tap steps. Dance pairs in this era were moving closer together and further apart while spinning to make the moves more intricate and eye-catching. Eventually, this led to the innovation of the 10-step Lindy hop basic: the swing out (Hazzard-Gordon, 148).

According to Legend, the Breakaway was dubbed the “Lindy Hop” or “Flying Lindy” at the Harvest Moon Ball in Central Park in September 1927 according to Pender (42), or at the Savoy ballroom in 1928 as stated in [www.wikipedia.org](http://www.wikipedia.org) (the story varies). This naming occurred as a result of Charles Lindbergh’s completion of his inspiring solo flight across the Atlantic in 1927 –making the once alarming distance seem just a hop over the ocean. When a reporter at the Savoy Ballroom asked “Shorty” George Snowden what he was doing, he either renamed the dance or dubbed it the “Lindy Hop” (once again, the story varies) in honor of Charles Lindbergh’s transatlantic airplane flight in 1927 (Monaghan).

At the turn of the century, many dance events were called “Lindy dances” or “Lindy hops,” so it is possible that the transatlantic flight may or may not have been the true origin of the name, but it did sanction and popularized the name (Needham, 86). What is special about this is that it gave an inherently white identity to a black dance, making it possible for the country as a whole to enjoy without cultural and racial restrictions. The Lindy hop was also known as the “Jitterbug” to white America, which

was the version of the dance that was taken overseas into Europe during World War II. It was a slightly different form because the triple step of the Lindy was abbreviated to a single step (Wikipedia). The music at this time was becoming faster and faster so the more steps that can be abbreviated, the more the momentum the body experiences in space. According to legend, the term “Jitterbug” was given to white dancers trying to emulate the Lindy hopping black dancers from the Savoy Ballroom who couldn’t get the sense of “swingin,” as in the swing in jazz composition. The white dancers would appear a little silly in the perspective of black dancers, so it would be said that ‘those kids be drinkin’ ‘jitter juice’” (“jitter juice” was a slang term for whiskey) (Stearns, 233). According to Ken Civimella of Speakeasy Blues at Yesteryears in Pomona, he found, during his research on the history of Blues dancing that the term came from someone observing a large dance hall from the balcony area. When watching all the dancers jamming away at the sounds of Big Band from a large height, they look like ‘jittering’ ants, or bugs moving around. However, McDonagh states in the white dance community, the term “Jitterbug” was slang for a “fast dancing partner” (54). However, this story may or may not be accurate to where the term jitterbug was used and where it truly came from, but a story, nonetheless. Despite the different names for this dance, the dancing of this era was enjoyed as a whole without social restrictions of culture or race.

The Lindy Hop was created and danced originally in Harlem, New York at the Savoy Ballroom. From around the 1910’s through the 1950’s Harlem was an entertainment district (Lewis, 202). Similar to New Orleans’ historical development of the Charleston, Ragtime jazz, and the animal dances in the Congo Square, much of Harlem was a place where people of all cultures, races, and classes came together. For

example, The Cotton Club drew blacks and whites sporting different roles, featured black performers and catered to the well-off, glamorous, and white patrons. The two different social groups were under the same roof but at this time, they were not socially interacting with one another. The Savoy, however, continued to attract the average, working, and mostly black regulars.

The “aerials era” Lindy Hop detonated in 1935 with a new generation of musicians and dancers. The music itself was insanely popular, thanks to the Benny Goodman orchestra. The Savoy was the hottest dance club in New York City which meant it was the hottest club in the world at that time (Lewis, 221). It was enormous and elegant, taking up an entire city block. There were two bandstands set up, so that when one took a break, the other was ready to play. So, the music and the dancing didn’t stop. The Savoy had a 50-by-250-foot hardwood dance floor that had to be replaced every three years due to abuse by the dancers’ happy feet. During this time the beautiful Ella Fitzgerald was a teenager and Chick Webb’s vocalist at the Savoy house band. Frankie Manning was 21 years old, and invented the first aerial in the Lindy Hop, and the dance was suddenly being choreographed and taken on the road to perform for audiences. In response, social politics were beginning to erupt amongst the best dancers at The Savoy (Monaghan).

There were two types of dancers at the Savoy: those who danced the Lindy with floor steps and those who fused floor steps with aerials. There was segregation amongst the two types of dancers: According to one story, Lindy hoppers were initially banned at the Savoy Ballroom because they took a lot more space than other customers and often kicked other dancers, giving bruises and bloody noses. In response to this, the “Cats’



Corner” was fashioned in one corner of the Savoy ballroom to dance to border off the wild dancers from the rest. As to what style of dancing these other dancers is not noted in historical literature (Pener, 49). A well advanced local from Whittier who dances primarily at Memories in downtown Whittier once stated, “they were probably doing some sort of blues style “jookin” dances, maybe Charleston, snake hip, etc.” This seemed probable. However, the further I thought about it, the style and speed of the music appropriate for blues-style ‘jookin’ dances was mostly popular in the suburban-agricultural communities earlier in the 1920’s in roadside houses, called ‘juke joints’ that had a more private, dark, pub-like atmosphere (Hazzard-Gordon, 146). Also, this style of dancing is a style that is much more grounded, slinky, private, and sexually inviting between partners. It was and still is not a communal dance, unlike the Lindy Hop. The likely hood that this was the dancing happening on the main floor in the earlier part of this era would not have been likely since Harlem was an entertainment district, with a different, more vibrant energy. As for the Charleston, some of its elements were present in the Lindy Hop, but was not the fad anymore. The dancers at the Savoy who were not the “wild dancers” would have most likely have been doing a more energy-conserving, less hyper style of this dance –as is fairly common today in most popular venues. Anyhow, according to Monaghan’s work in the Savoy Ballroom website, as the popularity of the Lindy Hop flourished, the owners of the Savoy surrendered to the growing culture of the Lindy Hop and welcomed more Lindy Hoppers to the general dancing space.

The other version of this story is that George “Twist Mouth” Ganaway, one of the elite dancers at the Savoy picked the northeast corner of the club and named it the “Cats’

Corner.” Only the elect were allowed to sit or dance in that space. These dancers included those who won contests by popular vote of the audience by speed-dancing, and later, aerals. The Savoy elite followed this rule: Nobody is allowed exactly to copy anybody else’s steps. This was how one achieved and maintained status: by creating original and exciting steps. Obviously, the requirements upon acceptance made it an honor to be permitted in the Cats’ Corner (Stearns, 246).

Prior to the aerals era, there was a widely acclaimed Lindy Hop dance troupe called Whitey’s Lindy Hoppers. This troupe was also later known as Whitey’s Lindy Maniacs, the Congeroos, as well as some others, which starred Frankie Manning and Norma Miller, among others. The troupe performed around the world from 1935 to 1941. Whitey’s Lindy Hoppers performed at private events and on Broadway. They were contracted to dance in the films are *Hellzapoppin’* and the Marx Brother’s *A Day at the Races*, amongst several others, which are still very much accessible to the general public today. The public was so hungry for the Lindy Hop that even the King and Queen of the United Kingdom requested private performances (McDonagh, 58).

Meanwhile, back at the Savoy, Whitey, the head bouncer, was forming his own dance team. He was arranging for his dancers to perform at parties and other events. The younger dancers were always willing to make a little money and, being a paternal figure, he took about thirty of the best dancers at the Savoy under his wing. He was an advocate for “making the Lindy Hop a famous and accepted art form” according to one of the original lindy hoppers from Whitey’s team, Norma Miller; who was discovered at the age 14 dancing on the sidewalk (Miller, 48). “Shorty” George Snowden had been away performing professionally for some time with his Shorty Snowden Trio (three

couples total), a new generation of dancers became active. Snowden, however, was highly respected and was known as the father of the Lindy Hop. However, the new generation was seriously beginning to challenge the former generation at the Saturday night contests. When he returned there was an instantaneous rivalry between Shorty George's crowd and Whitey's younger dancers. Frank Manning was a rising star and was ten years younger than Snowden (Wikipedia).

Shorty George and his partner Big Bea often finished dances with picking him up on her back and carrying him off the floor while he kicks his feet (Wikipedia). This move always "tore the house up" according to Manning as quoted by Degen (56). He wanted to outdo Shorty, whom he greatly admired. Thus far, no source has been detected that described the relationship between Snowden and Manning at any point during their interactions. This is unfortunate because it would have greatly helped in understanding the social politics between the major dancers during this period. However, it was always known that Manning admired Snowden for being the "Grandfather of Lindy Hop" as well as his humor in his dancing (Monaghan).

Snowden and Big Bea's move was performed for comedic purposes; however, Manning knew that in some dance styles a lift was the highlight of the performance. Manning convinced his partner, Freda Washington to help him turn that move into a brilliant aerial flip that would coordinate with unstoppable continuity to the music and other dance patterns (Wikipedia). Manning, as stated by Degen stated, "I went to my partner Frieda Washington and told her. And she said, 'I ain't picking you up on my back. Forget that!' And I said, 'That's not what I want. What I want to do is pick you up on my back, and not just for you to lay there, but to roll over and come down in front

of me. We'll do it to the music.' Just picture this: something you've never seen, you don't know how to do, and your partner doesn't know how to do it either. She said, 'Yeah, OK.'" They practiced this aerial for two weeks. With this move, they won the contest. When Shorty George asked Frankie Manning where he got the move, he said, "From you." Manning then explained (58).

That was a momentous contest. Frank Manning, as quoted in Degen's work (82-85), recalls the experience of performing the first aerial:

*Well, we were in the contest against five other teams that were the greatest dancers and Lindy Hop teams, I'll say, in the world, because they were from the Savoy Ballroom or around that area in Harlem...I was the last to dance in this contest. Freda and I were out there dancing and the Chic Webb band was playing and we were just swinging out and Chic Webb was catching everything we were doing, and I said, 'Okay, Freda, are you ready to do the step?' And she said, 'Yeah. Let's go for it!' So I jumped over her head and I flipped her and she landed on the floor. And when she landed she went "boom" and Chic Webb caught the music when we landed. The Savoy Ballroom was packed because it was a Saturday night and everyone knew about this contest. And when we actually did the step it was like quiet, like nothing. Everyone asked, 'What happened? What did he do?' Then all of a sudden the Savoy just erupted. Everybody started screaming and hollering and stamping and carrying on. From the excitement that they generated I thought, 'Man, maybe I did something'... [T]he people seemed to be so excited and were crowding around me and Freda asking, 'Hey, man, where did you get that step,' or 'Can you teach me that step?' Mr. Buchanan [the emcee] didn't have a chance to say who the winners were, so he said, 'Well, I guess the youngsters won.'*

The Aerials era ended in 1941 when World War II struck America. Many of the top performers were drafted for military service, and then just became a wartime recreation. It was imported as the Jitterbug into Europe by American soldiers and was more bouncy and jerky (McDonagh, 62). Also, during this time, the Lindy became

accepted and regarded as an American cultural icon. In 1943, Life Magazine featured Lindy Hop on its cover and called it America's National Folk Dance.

On the opposite side of the country, a new style of Lindy Hop began to emerge in the late thirties, thanks to Dean Collins. As a young adult he was very attracted to the dance styles coming out of Harlem. He took his dancing very seriously and he was inspired to explore its roots in New York City as well as New Orleans around 1937 (Loggins). Little is known or discussed as to how much exposure or interaction Dean Collins had with the top Harlem dancers, so it is not known how much influence he gained from the members of the Cats' Corner. Collins was not particularly interested in aerials and lifts. But, he did spend time at the Savoy nonetheless. Also, Savoy was so large that it took up an entire block, as previously mentioned, so it was not likely that he got to dance with a large percentage of the dancers during his times there.

Collins took on a job dancing with an unknown orchestra in Los Angeles. As a janitor living in the back of a drive-in diner on the corner of Wilshire Blvd and La Brea Ave., he was receiving help by his employer, who owned a number of night clubs, in getting small gigs in which to perform. Collins then began venturing into various ballrooms (Wikipedia). After making many connections with some established people in the movie-making industry, he was hired to choreograph dance sequences in *Let's Make Music* which came out in 1940. He became partners with Jewel McGowan, who was the most popular female social Lindy Hopper in Los Angeles. According to Swing Culture Dance Historian, Peter Loggins, a regular in the Los Angeles Lindy Hop scene, if one stops to talk with a lot of "old timers, Jewel's name always comes up" (Loggins). Dean and Jewel were partners in *Pot o'Gold* (1941), *Buck Privates* (1941). Collins also

danced in *Hellzapoppin'* (1941), *Ride 'Em Cowboy* (1942), *Chool Song* (1942), and *Springtime in the Rockies* (1942). He became one of the most filmed Lindy Hoppers in social dance history (Degen, 227).

Peter Loggins considers Dean Collins to have been so important to the development of the Lindy Hop because he was a technician of dance and fascinated with the perfection of body mechanics, and he was famous for breaking down the Lindy Hop into teachable patterns. At a time when the Lindy Hop was a street dance, the only way to learn it was through experimentation and practice, Dean Collins was an influential pioneer of Lindy Hop instruction in the 1930's (Loggins). He even gave private lessons to renowned dance teacher, Arthur Murray, as well as some famous Hollywood stars (Wikipedia).

His dancing style was very different from the Savoy Style in New York. His style became known as the Dean Collins Style, or "Hollywood Style" in later years. Savoy dancers tended to keep low to the ground, like a runner at the start of a race. Collins, on the other hand exemplified a more upright posture, resembling that of a Ballroom Dance aesthetic. This style is relatively smoother in its transitions between steps and turns, less hyper. Collins had changed the structure so that followers' travel within a pairs' dance frame on a line, making it appear as though the follow is dancing on a "slot," which is the most common imagery for teaching this dance today. This new structure gives opportunity for the basic eight-count swing out to end the swing out with the girl in the same place where the basic started. This structure may also have made it easier for the watcher to experience; giving the camera men in working on these films an advantage in picking up dance lines with their film angles. This is the style of Lindy

Hop that is primarily danced in California and especially strong in the Los Angeles, Orange County, and San Francisco areas since the late thirties and mid forties (Loggins).

The Aerials era ended in 1941 when World War II struck America. Many of the top performers of Whitey's Lindy Hoppers were drafted in military service, and the dance became a wartime recreation. Movies featuring Dean Collins, Jewel McGowan, and other styles of show dancing were very popular. The Lindy Hop was imported as the "Jitterbug" into Europe by (white) American soldiers and was more bouncy and jerky than the Savoy styles (Wikipedia). Also, during this time, the Lindy became accepted and regarded as an American cultural icon. In 1943, Life Magazine featured Lindy Hop on its cover and called it America's National Folk Dance.

After the war, the Lindy Hop and the swing culture went into remission. Jazz musicians began changing their demeanor towards dancers, as they wanted listeners instead. Jazz became "more complex and not danceable," according to Frank Manning and Norma Miller in Degen's work (61). The style of music called Be-Bop became popular. For the new generation of dancers, they began doing a mish-mashed version of the Lindy Hop called Boogie Woogie or Rock 'n' Roll. This dance incorporates a lot of hopping movements and kicks forward. East Coast Swing spawned from the Lindy Hop which is structured as a six-count basic and is generally under Ballroom Dance repertoire (McDonagh, 63).

Couple dancing was out of fashion during much of the 1960's with the Peppermint Twist, which came from the Peppermint Twist Lounge in New York, as well as the song, and the listening aesthetic of Rock and folk music. In the late 60's the Lindy Hop basic was combined with Cuban Dances to create the Mambo. The

syncopated aesthetic in Salsa dancing was combined with the Lindy Hop “push and pull” aspect to create the Hustle in the 1970’s (McDonagh, 67).

For many reasons the Lindy Hop culture began to die down and go underground after 1945. After the war, the musical realm changed constantly over the next forty five years as a result of economic and socio-political changes in society, which in turn affected the dance culture. Social dancing went out of style in the sixties due to women’s liberation movements and hippie folk music which was meant for listening and singing to. Social dance became popular again in the disco era with the Hustle. When Rock music became popular in the 80’s the public generally just listened bobbed their heads to the music. In the 90’s hip hop became the new age music that has evolved into its more contemporary version that we listen to today. In our dancing style at a contemporary dance club, we find ourselves in the era of the independent individual against the world. In the hip hop culture, one dances for the sake of expressing the self with out dependency on anyone else. However, during the mid-beginnings of the hip hop scene, social dancing started to come back to be an underground culture. Not just the Lindy Hop, but Ballroom dancing, blues dancing, Salsa dancing, etc. The only reason why social dancing, in this case, the Lindy Hop is not part of our mainstream culture today is because the “MTV world” does not acknowledge it. However, the swing culture is growing at a dramatic rate in the still-new millennium that is still relatively unknown by contemporary America.



### *13 Reasons Why the Lindy Hop Culture Went Underground*

To understand how the Lindy Hop functions and thrives in America today, we must first find as to exactly why the Swing culture went into remission. –Not just the dancing however, but the music culture as well.

- *The War Effort*

Major bands were not able to tour because of the rationing of gasoline and rubber, and also from losing musicians to the army via the draft (Degen, 29).

- *Musical shift in Swing Jazz*

Even though dancing was still popular in the 1950's, Degen states that contemporary music evolved and resulted with dance and music splitting apart. Bop was becoming popular out which had an exciting new sound, which allowed dancing to thrive in the teenage sub-group of society, though it is not known exactly how the dancing differed during this shift in music (Demory, 153). Bop was nondanceable for the likes of Frank Manning and other well-acclaimed dancers. As quoted by Degen, according to Frankie Manning, music had an “emphasis on dissonance” and a “relative lack of melody. When I came out of the army, we got a gig working with Dizzy Gillespie’s band and afterward I said, ‘Dizzy what is this stuff? What the [hell] is that?’ I did not understand that music at all. Also, vocalists, not orchestras began to dominate the charts. Vocalists were more like accessories to a band.” Norma Miller agreed with Manning in another interview that music at this point was “for listening, not dancing” (32).

- *Black Bands, White Atmospheres*

Another theory to the musical shift is that when black bands traveled and were hired to perform at white-owned establishments, blacks would not generally be allowed to attend or enjoy the atmosphere they played in. Black performers did not want White patrons dancing to their music, so they began to play the music differently enough so that it, even though it was still enjoyable to listen, but rather would not be danceable due to changes in musical structure and changing rhythmic patterns. However, as to why Dizzy Gillespie followed this example and played this style at the Savoy, which catered to not only to fellow black patrons, but to the home of the Lindy Hop, is interesting. It could be that he was following the new musical fad of music for listening rather than music for dancing (McDonagh, 62).

- *Latin Sounds*

Latin rhythms and instruments were being added to jazz which became a new trend of Latin Jazz danced by the mid to late 1950's (Demory, 197). Upper and middle class white America danced Latin social dances like the Mambo and the Cuban Cha-Cha-Cha. These dances became popular at country club dances (Wikipedia). The syncopated Latin rhythms were combined with the push-and-pull frame of the Lindy basic in the 1970's which gave an opportunity for the development and popularity of the Hustle and the Disco environment in the urban setting (73).

- *Musician Union Strike*

The American Federation of Musicians Union and the Music Industry experienced conflict. This resulted with a ban on recordings by orchestras. The union strike lasted more than a year starting in 1942. Jukeboxes were temporarily stopped being manufactured and the production of records were cut by 30%.

- *The Cabaret Tax of 1944*

It became too expensive for the average American to go out on the town for entertainment due to a Cabaret Tax instituted in 1944. If there were no customers at night clubs where swing jazz bands performed, then the bands could not be paid. If they could not be paid, they could not travel and perform (Degen, 32).

- *The Solo Singer*

As twelve to fifteen piece swing jazz bands were losing their viability by the 1950's, the focus went from the whole band to the solo singer, or group of singers (i.e. doo-wop groups). There could have been a change in aesthetic taste for a desire for hearing the voice create music, as well as the notion that it is cheaper to pay a single singer than a whole band (Judge, 52). However, to have background music for a singer, one still needed an entire band anyway. Between one to three singers were used to be merely accessories to a twelve to fifteen piece band and all of a sudden they were rising dramatically on the musical charts. The teenagers of this era were in need of idols and icons, and went crazy for soloists such as Frank Sinatra and Elvis

Presley at concerts, jumping up and down and screaming instead of dancing (Judge, 56).

- *Replacement for Material Goods*

Going out dancing was generally replaced by the satisfaction of Material accumulation and competing for the better, more advanced products, such as cars, washing machines, etc. Jukeboxes replaced bands as well –which made listening to music much cheaper and more convenient (Degen, 31).

- *Postwar Family Life*

The GIs returning home from the war were now older and looking to start families (Degen, 32). After a few years, going into the 1950's society became obsessed with the 'nuclear family' lifestyle. With the WWII era, the dance generation started to settle down, the definitions of maternal and paternal figures in the home were more clearly defined, such as staying home with the children, etc. Also, when couples marry and have children, they tended to befriend other couples of the same domestic situation. Thus, precipitating an era focused on establishing domestic lifestyle rather than an outward bound social life. Entertaining happened in the home more often, which did not tend to require dancing, but rather involved the radio, television set, or hosting dinner parties and barbecues.

- *The Development and Popularization of the Television set*

The Television provided entertainment at home where one could heat up the fast and friendly T.V. dinners calmly at home. Also, to “keep up with the Jones's” everyone *had* to have one, which meant everyone went home to

enjoy theirs. The Television set, in a way represents America's replacement of the importance of craft in their dancing, socializing, and artistry with the added importance of materialism and consumerism (Judge, 102).

- *Teenage Revolution in the 1950's*

The social focus during the Postwar Era went to teenagers. Literature, films, love stories, and songs acknowledged this new social group in the media, where importance was put on a girl's 16<sup>th</sup> birthday, the prom, slow dances, getting 'pinned', etc. Teenagers did not want to spend their time dancing as their "old folks" did, which was so "uncool, and unkeen," but rather had more important things to do like swoon at Elvis, watch T.V., and go out Driving. Also, there was an emphasis on establishing yourself as an individual and a larger emphasis on dependency to the "in crowd" and fitting into what society holds as ideal for men and women alike.

- *The Car*

Development and availability of the car for the middle class sky-rocketed, allowing society to do anything and everything having to do with their cars: eat at a drive through restaurant, the drive-in movies, and have sex in the backseat. The car generally allowed for the teenage generation to get out of the house without parental supervision.

- *The Sexual Revolution*

Women's liberation movement gave way to dances of the 1960's in which people danced solo style in group formations with a partner without touching or without a partner at all. Partner dancing became briefly popular in the

1970's, though during the grunge rock era of the 1980's and parts of the 1990's, dancing at all was not a popular pastime (McDonagh 71).

- *The Lindy Hop as a Spectator sport.*

One morning in October, during a radio show on FM 88.1, I passively stumbled across a discussion on the death of swing (not the music, the dancing) when they made the point that the dancing itself killed the dancing in a social setting. The dancing technique and all the hundreds of aerials and moves raised it to another level of athleticism and craft so much that it became a spectator sport for many at supper and drink clubs. However, I have found no other sources legitimize this theory.

## *A Rebirth*

A new swing scene came into full force in 1998 for several reasons, even though it was an underground culture that has been incubating and growing for a good ten years before hand. The following are some reasons as to how and why neo-swing era emerged:

- *We Can Touch Again!*

Frank Barajas of The Wiseguys, from the City of Montebello is a friend of mine. In a brief discussion of a particular night of dancing (and for him, singing) he mentioned, "I think of your swing dancing as a form of safe sex. I can't actually dance myself, but I love watching you people 'make love' on the floor." At a Lindy venue, it is not necessarily a form of courtship, but rather a sharing of craft. However, since after the changes of the last few decades, the sexes have wanted a way to physically interact once again in public after the free form, disco, and grunge years. It is known that touch is necessary for spiritual and emotional survival for human beings. That is a reason why pets are so popular. The Lindy Hop as well as the ballroom wave that came out in the late nineties supports the notion that the two sexes need some way to interact again.

- *Respect for Our Elders*

In the past, my roommate, Nicole had teased me for listening to "old people music." Ironically, I had never heard anyone else refer to swing, ragtime, Dixieland, and big band music in that manner. I quickly rebutted "Nicole, if

you go to a jazz festival anywhere in California (which usually last several days) you'll find people of all ages enjoying themselves. Do you see rap or grunge festivals? I would not think so." Today's fans of the Lindy Hop and Swing Jazz music range from teenagers who are just barely learning the basics of how to dance the way their grandparents did, to 'old timers' who were able to preserve their joy and style of dancing when they were young and heard Count Basie and the Benny Goodman Orchestra back in their youthful days. That music was for young people when those old people were young. "The younger generation has recognized that our 'old-timers' may just have something valuable to teach us, and the elders are eager to share their passion for the music and dance that kept them teenagers at heart" (Degen, 59).

- *Grunge and Hard Rock*

The neo-swing music of 1998 sprang from grunge and hard rock music, since it has the same four-four time signature structure (Demory, 280). During this time bands such as The Cherry Poppin' Daddies, Mr. Steve Lucky and the Rumba Bums, The Squirrel Nut Zippers, and Royal Crown Revue became widely popular in pop media. Younger people were able to relate to the new-neo swing style, and began learning how to swing dance rather than flinging themselves into other people at rock venues. People "kill[ed] themselves over that music...People don't kill themselves over the Lindy Hop. We became tired of bopping our heads to the sounds of Rock Ballads, or running into each other at full force at rock concerts" (Degen, 58). One Saturday evening, in the middle of November of 2004, I had the opportunity to witness



the happenings of a punk rock venue on Sunset Boulevard, called the Whiskey A Go-Go. From the balcony, I witnessed how the various groups of people interacted with the music. At one point, three men (probably in their mid twenties) attempted to start a 'mosh pit,' in which they would collide into each other like a battering ram, to the sounds of live punk rock music. Here is where they could interact with this type of music by feeling how their bodies could travel through space with momentum gained by opposing forces of other mosh pitters jumping, and turning with great exhilaration. The Lindy Hop is a very similar experience, though, less painful and much safer, but through whipping and flinging designs in space with rhythmic foot patterns. However, only people who study the dance can join in. Moshers need no training.

- *Confused Social Gender Boundaries*

Since the sexual revolution about forty years ago, gender roles in our culture have become less defined. Women are taught to compete with men at work, keep pepper spray in their handbags and take self-defense classes, and pay for their own meal on a date. Men on the other hand, are requested to be more sensitive and in touch with their intuitive sides, but at the same time they must be aware of possibly being threatened with a sexual harassment suit if they so much as look at a female colleague semi-suspiciously. However, in the age of independence, men sometimes want to be chivalrous and women want to be treated like ladies and not have to have to be so gender role bound. The Lindy Hop revival in the late nineties embraced the pre-conceived notions of

conventional etiquette without going back to the mindset formally defined gender expectations.

- *Fashion*

In fashion, clothing designs took on a unisex theme and were somewhat monotonous during the 1990's with the popularity of GAP inc. clothing industry. We all wore jeans, khakis, baggy sweatshirts, and sneakers. The swing scene marked a return to glamour, color, and classic lines, which fed into the retro obsession and a return to playful freeness with clothing and movement, i.e. flat shoes for women, but in different colors and styles (Needham, 88).

- *America's Retro Obsession*

We have become bored with today's fashions, furniture, etc., so much that we look to authentic pieces as well as re-creations for lines, color, and status to show we have an awareness of the quality goods of our past. We have become obsessed with post-WWI era lines as well anything from the 70's and 80's, including music. In the past ten years, many youth we have become obsessed with the *Antiques Road Show*, thrift store hopping, as well as Ebay.com for our retro treasures.

- *The Internet*

In two ways, the internet has helped blossom the swing culture. First, music and dance fans were able to find one another more easily because websites created hubs for connecting. As for my experience, I did not get involved much until I joined myspace.com, uploaded a profile, and networked with

people of my same dance interest. In less than six months. I went from going dancing once every two or three months to 4-5 days a week, with about 200 hundred different people that I have connected with in the Southern California area. At the same time that websites, message board groups, and events were displayed on the internet, people wanted a release from their daily computer life. People, now more than ever, want to get out and touch each other, and interact face to face after spending all day at work in front of the computer screen, which has dominated our work and social life in the last ten years or so.

- *Video Recording Technology*

Since the development of the VCR and the DVD burner, old footage of vaudeville acts, shows, Hollywood films, and competitions from the 1920's through the 1950's, as well as Lindy instructional videos are now available to the masses. Many of us have learned our first moves by watching *Buck Privates*, and *Hellzapoppin*, ' on late night shows shown what seem to be randomly once or twice a year in the wee hours of the morning. Swing music lovers once had to rely on their grandparents' old vinyl records. Now, major labels have released collector's series on CD.

- *The Gap Commercial and Movies featuring Lindy Snippets*

The *Kakhis Swing* Gap Commercial brought the popularity of the Lindy Hop into full force. With the sounds of Louis Prima's "*Jump, Jive, and Wail*," Gap models danced with one another, being filmed in the recently developed freeze-frame photography. Young America became obsessed with neo-swing

music and the Lindy Hop after this commercial aired. It aired for several months, (though I could not find the air-time schedule for this commercial). Once it was taken off, fans were calling in the commercial studios, demanding that the commercial be put on the air, and thus it returned for a little while (Wikipedia). The Gap commercial was not the only television source for finding swing music and dance in the nineties, but other movies like *Swing Kids*, *Swinger*, *Malcolm X*, and *The Mask* featured upscale, lounge-type music and dancing that was reflecting the popularity of jazz supper clubs in urban setting like San Francisco, Chicago, and New York.

## Revival? Or here to stay?

If one were to introduce themselves and mention that they “Lindy” or do the Lindy Hop, that person would be given a puzzled look. If that same person says that they “Swing dance” instead, then the other person would appear either intrigued or disinterested altogether. The general public tends to have the impression that it is a dead fad that was popular in the late nineties and happens to be a dance style integrated with the 1950’s rock-n’-roll culture, associated with zoot suits, jukeboxes, poodle skirts, and letterman sweaters or greaser jackets. The musicals *Grease* and *Bye, Bye Birdie* also come to mind. This is the general stigma of swing culture. The Lindy Hop and the swing culture is for sure underground culture in contemporary America, that experienced a revival in the latter part of the nineties. However, not many people know that, for at least, Los Angeles and Orange Counties have had a growing swing culture since then and has continuously been experiencing increasing popularity. According to Rusty Frank once again, “when I was researching tap dancing for my book, *TAP!*, I went into researching the dance as though it was a dead form. But what I realized is that it had a revival in the seventies, and eighties, and since then, it has been a lively and growing underground culture. Its here to stay! And that is the same case with Lindy. Its not going to go anywhere.” Many dancers in today’s Lindy Hop community would agree that Rusty is right; not only has the dance become more and more popular, but most have made their dancing a lifestyle, rather than just a fad hobby that they abandon in less than two years. The main reason that I can assume why the Lindy Hop and swing music are not popular with the average American and society is because it is not a part of mainstream culture which is still experiencing and relating to the hip hop/alternative rock

era we are currently in. It seems mainstream society does not relate to the Lindy Hop or its music. They can't relate to the dance or music culturally. However, the Lindy Hop's popularity can be found all over the U.S. and in a handful of large cities around the world. There are several reasons why we know that the Lindy Hop culture has been so successful in its reemergence into American culture. For the purposes of this project, the geographic area in which we will focus on is the Southern California region, primarily Los Angeles, since it is the primary Lindy Hop Community that I have been affiliated with in the past four years. In the case of Southern California, the number of venues, Competitions, the "Lindy Exchange" events, Jazz Festivals, College and University Teams and Clubs, movies and shows featuring the Lindy Hop, and the Olympics featuring Dancesport in 2008 give sign to the increasing popularity of the dance. The strongest evidence for the success of the growth in the Lindy Hop culture is the 75%-85% of dancers at any number of these events that are beginners.

There are several ways in which we know how dynamic and integrated the Lindy Hop community has become in Southern California. For one thing, there are many venues and studios that offer dances as well as clubs and lounges that offer Jazz, Rockabilly, and Swing Jazz music, which attract the larger dance crowds (see Table 1). For the function of this project, the scope of research in the contemporary dance community was limited to Los Angeles County and branching off into Long Beach and parts of Orange County. In these regions, we find that generally, there is at least one venue or dance space open every night of the week devoted to Lindy Hoppers. Something else that we find is all these places are spread out all over LA County, Pomona, Long Beach, parts of Orange County including Riverside, as well as San Diego

and Santa Barbara, which have very established Lindy Hop communities as well. The reason for acknowledging the importance of the other venues and clubs that are outside the borders of Los Angeles County is because, even though it is a large area, is because a great portion of dancers more often than not will cross commute all over Southern California on a daily basis. Many serious dancers will not make certain venues primary based on the convenience of distance from their homes only. Live Swing Jazz bands are what generally attract the Lindy Hop community to a variety of venues, even though most places offer DJ'd music. To give clarification on the extent and distance between the different venues, all the ones that I have been able to find have been listed in Table 1 of the following page as well as the days of the week in which they are open for dancing.

Day of the week	Venue	City	Distance from Pasadena
<i>Monday</i>	Sugarfoot Stomp (recently closed)	Alhambra	4 miles
<i>Tuesday</i>	Joe's Great American Bar and Grill	Burbank	14 miles
	The Atomic Ballroom	Irvine	46.5 miles
	The Alpine Village	Torrance	26 miles
	Kim and David's Juke Joint	Tarzana	25 miles
	Lunaria	West L.A.	22.5 miles
<i>Wednesday</i>	Rusty's Rhythm Club		29 miles
	The Atomic Ballroom	Playa Del Rey	46.5 miles
	Tia Juanas	Irvine	50 miles
<i>Thursday</i>	Lindy Groove (most popular in LA)	Pasadena	0 miles
	The Viper Room	Hollywood	18 miles
<i>Friday</i>	Memories	Whittier	26 miles
	You're Mom's at the Dance Factory	Los Alamitos	34 miles
	The Jango Room (new)	Santa Monica	25 miles
<i>Saturday</i>	Pasadena Ballroom Dance Association	Pasadena	1 mile
	Disneyland	Anaheim	36 miles
	The Atomic Ballroom	Irvine	46.5 miles
	Hide 'n' Go Swing (new)	Pomona	29 miles
<i>Sunday</i>	Third Street Swingers	Santa Monica	25 miles
	The Derby (very popular)	Hollywood	12 miles

Clubs and venues that are popular in Southern California that were not listed above are those that reside in the well reputable San Diego, Santa Barbara, and Riverside areas; feature Blues Dancing (which is popular amongst advanced Lindy Hoppers because the dance form allows for further improvisation, and allows for a level of energy conservation on the dance floor); or primarily feature Rockabilly music, which is a more rock-based swing genre of music and is embraced by a very different culture of people that are considered by many Lindy Hoppers to be much more focused on their vintage lifestyle more so than their Lindy Hop craft alone.



There have been a few venues in Los Angeles County that had been active in the past but were shut down. The Swing Pit in Glendale is one such place. Once in a great while, however, it is reopened for a special event. The last time it was open, it house a Large Halloween Extravaganza the Saturday prior to Halloween evening of 2005. Suzie Q's was a once popular venue open Friday evenings in Westwood. Later, the same building establishment was rented out by Doug Siltan, one of the originators of The Lindy Groove in Pasadena, and was called Swing Fish. Both Lindy Hop venues closed down due to lack of interest. Possibly this was due to the general dance community already had established friendships and cliques at Memories in Whittier (which resembles more of a nightclub atmosphere and hosts live bands, whereas Suzie Q's and Swing Pit featured DJ'd music) and the Atomic Ballroom in Irvine. Ironically, the Atomic Ballroom is nothing more than a rented dance studio.

The other major way we know that the Lindy Hop culture has been successful in its reemergence is through the number of competitions and camps, "Lindy Exchanges," and other festivals that are held on a regular basis. These events not only attract Lindy Hoppers from all over the country, but internationally from such places as Australia, Spain, England, Sweden, and Italy. In the competition world, the better known competitions are the Swing Dance USA Convention and Competitions, Camp Hollywood a.k.a. National Jitterbug Competition, The American Lindy Hop Championships (ALHP), Pacific Northwest Lindy Hop Championships, International Jitterbug Championships, and the World Lindy Hop Championships, just to name a few. These competitions generally schedule workshops and have dances in the evening. Most major Jazz festivals and Exchanges have contests as well. In the competition setting, the types

of events to be judged are the Open or Novice Lindy Hop (Usually Hollywood Style Lindy because it is a more structured version of its older brother, the Savoy style), East Coast Swing, West Coast Swing, sometimes Balboa and Shag as well (Most serious Lindy Hoppers incorporate Balboa and Shag in their social dancing). For those who wish to compete with spontaneity of Lead (traditionally, the men's part) and Follow (female's part), the Jack and Jill competition is very popular, especially for dancers who do not have an established partnership with other dancers. Formation Teams (where dancers as a group of couples are judged by their ability to maintain symmetry and are able to transition into other formations while traveling through space) and performance showcases compete as well. Camp Jitterbug is the most renowned camp that is available annually for Lindy Hoppers of all ages. It is held every summer in a summer camp-like atmosphere in the East Coast, though its location varies from year to year.

The development of the Lindy Exchange is considered by many Lindy Hoppers to be the most suggestive to the dance culture's success in its comeback. The more experienced and involved dancers attend these events. How it works is each major city hosts an exchange where gatherings of Lindy Hoppers visit for several days up to a couple of weeks. These incoming dancers tour venue to venue nightly are offered a place to stay during their visit by the local dancers, whether or not the Lindy Exchange host and visiting dancer know each other prior to the event. It has been explained to me by some dancers who have participated in Lindy Exchanges that they resemble high school foreign exchange programs. The Lindy Exchange is very popular by Lindy Hoppers because most of them love to experience dancing with new people in new locations because the style of movement varies from place to place and experiencing the

difference is how one increases the level of their skill. As the popularity of the Lindy Exchange increased over time, the events change from a strict city to city swapping of dancers to an open-invitational gathering of dancers from around the globe. Since November of 2005, there have been ongoing exchanges in Arizona, Sidney, Madrid, and Orange County. Starting in April 2006 until the end of June there will be exchanges in Atlanta, West Lafayette, Moscow, Washington DC, Hullabaloo-Perth, Los Angeles, and Pittsburgh. More often than not, these exchanges happen simultaneously. The venues chosen for each dance are often chosen to feature the highlights of the dancing or culture of the host city, although some of the more established exchange cities have a challenge balancing the large capacity/demand for exchange attendees with trying to display the smaller/more intimate venues that might be a more accurate representation of the local social dance scene. An example as to how 'dance crazy' Lindy Hoppers can be, the common schedule of a city weekend exchange follows this format: On opening Friday evening dance followed by a late night dance, which goes on to the early morning. On Saturday, there is usually an afternoon dance, an evening dance, and another late night dance. On Sunday there is usually an afternoon dance and an evening dance.

Under the category of the Lindy Exchange, there are annual dances put on that are considered very special in the Lindy Hop community. In Los Angeles, for example, there are dances on the Queen Mary in Long Beach, the Avalon Ball on Catalina Island, The Great Los Angeles Air Raid of 1942 recreation in San Pedro, and even though it does not feature the Lindy Hop, the Balboa Rendezvous on Balboa Island off the coast of Ventura, Los Angeles is very popular amongst Lindy Hoppers. These events are opportunities for dancers to dress up in their vintage clothing. Most dancers will dress

appropriately in their vintage because they are special events and are recreated in their atmospheres to resemble the Balls and dances of the thirties and forties. In the summer time, there are generally more dancers out-an-about outdoors at down-town areas such as downtown Whittier and Pasadena, when live bands are scheduled to play outdoors in the evening on the weekends.

The Lindy Hop has gained popularity on college campuses under Collegiate Ballroom Dance Repertoire. Many Universities and Colleges around the nation have Ballroom Competition Teams and Swing and Salsa Clubs. Loyola Marymount University has had a ballroom team that unfortunately has been struggling to establish itself and gain acclaim. The Ballroom, Swing, and Salsa Club, however, is always the most popular club on campus, at least at the beginning of each semester when they are the most advertised. Unfortunately, often decreases due to lack of advertisement put around the University. However, the general interest amongst many LMU students is there. Many times I have found interest in joining from the most random students that did not even know we had a club or a team devoted to social partner dancing. Those who do discover the club and the team at LMU are more often than not introduced by a friend who happens to already be a member of either organization. From my competitive ballroom dance experience, I found, that out of the major universities that I have LMU has competed against, the University of Southern California and Arizona State University have large teams with dancers, which are made obvious by their level of dance technique, have been trained since before their college years. Other well reputable clubs/teams in southern California include UC San Diego, Claremont College, UC Riverside. Brigham Young University of Utah has the largest and most renowned and

intensely trained Ballroom dancers at the collegiate level. My first ballroom dance coach, Michael McAdam, who attending BYU for his undergraduate studies told me that ballroom dancing, is offered as an academic major as well as an extra-curricular activity for the students of other majors. The universities that have such well-established ballroom dance programs are probably the result of being funded by their Fine Arts-Dance Departments, or because the Athletics department recognizes Dancesport and Ballroom Dance as a sport since its acceptance into the Olympics as a new Olympic Sport. Other well reputable clubs/teams in southern California include UC San Diego, Claremont College, University of California Riverside.

If one goes to witness a Collegiate Ballroom Dance Competition or a Dancesport College Division Competition, one will notice that out of the hundreds and hundreds of college dancers registered to compete, most dancers are at the beginning through intermediate level dancers, though the larger density of dancers are beginner-level. Only major schools like USC, UCSD, ASU, and BYU have advanced competitive dancers. This suggests to me that within at least the last five to ten years the interest in social dance competition in the collegiate setting has sky-rocketed and not been found to be merely a fad as the Neo Swing era had proven itself to be. This also means that social dancing is not just a hobby taken up by the older generations, but young adults are getting involved seriously. These competitions not only feature International Standard & Latin, American Smooth & Rhythm dances, Polka, and formation teams, but also have a "Club Dance" category in which the Lindy Hop, East Coast Swing, West Coast Swing, Salsa, and Hustle are featured on the last day of competition, and happen to be the most popular to watch by the audience.

In recent years, audiences have been fascinated by social partner dancing in such stage shows as *SWING!* And *Burn the Floor*. Major motion pictures such as *Moulin Rouge*, Disney's *The Haunted Mansion*, *Pearl Harbor* and *Mona Lisa Smile* have scenes with some of the top ballroom dancers in the nation. The films *Dance with Me*, *Strictly Ballroom*, *Dirty Dancing Havana Nights*, and *Shall We Dance?* Feature characters with social partner dance lifestyles and a drive for competition. In response to the success and popularity of *American Idol*, its creators organized a new tv show by FOX called *So You Think You Can Dance*, which challenges dancers of all different styles to compete within and out of their own boundaries for a chance to be dubbed as the best dancer in the nation. As of recently, the movie, *Take the Lead*, with Antonio Banderas is coming out into theatres this year inspired by the popular and witty documentary, *Mad Hot Ballroom*. Yet another very popular show called *Dancing with the Stars* with raising the popular charts, with the makers' new show, *Skating with the Stars* catching up on its heels. All these shows and films created within the last five years are even further proof as to how dance-obsessed the entertainment industry is becoming. Many dancers in the Lindy Hop community are anticipating the release of *Idlewild* in May of 2006. The movie trailer features highly an aggressive Lindy Hop dance sequence filmed with slow-framed cinematography, giving a similar experience to that of *The Matrix*. Some of my acquaintances and friends from the Lindy Hop scene look forward to audience reaction to this film, hoping that it will bring more interest in the dance culture and further increasing the number of new dancers in basic Lindy Hop classes.

Since the 2000 Sidney Summer Olympic Presentation of Latin Ballroom dance, there has been a debate as to whether or not ballroom dancing should be an Olympic

sport. Since this contemplation began, the Lindy Community is hoping that the potentially new Olympic Game would make headway for the Lindy Hop to one day join the Olympics games. Many argue that if American Jive, a cousin of the Lindy is considered a Latin/Rhythm dance, then maybe the Lindy Hop should be considered as well, since it is the original American social folk dance from which Jive (as well as East Coast and West Coast Swing came from). “Ballroom dancing is expected to be added to the Olympics for the Summer Games of 2008...[a]ll that is left is for the International Olympic Committee to grant Program Status to DanceSport.” If this does happen as the ballroom dance community plans on, then maybe the Lindy Hop will be a new DanceSport dance form.

The most personal way that we can realize that the Lindy Hop culture has been imbedded in America is through the analysis of one observation one would make upon entering several different venues in Southern California: On any given night of the year, no matter what venue, roughly between 65-75% of dancers are beginners. This is true for the venues that I have experienced outside of Southern California as well. And more often than not, they continue to return, and become regulars, even within their own level. This means that interest is by no means about to fade, but rather, it is growing. Granted, there are dancers who go out dancing once or twice a year and take three lessons and believe they know how to dance properly, or try it and soon quit. There are the other dancers who took classes for a minimal amount of time, became arrogant and believed themselves to be great at their craft and never changed their technical habits or styling. There are also those who are still growing and flourishing in their craft who are expected to become some of the top dancers by their because of their rate of improving, give or

take a few years. Once more and more of these dancers flourish to their top potential, Southern California could have potential to be a large area with a large density of people who embody a committed dance lifestyle rather than just enjoying going out dancing once in a rare while.



## The Preservation of an Era.

The general public has been primarily exposed to choreographed bits representing the Lindy Hop in movies, which do not give the nature of this dance justice. The general stereotype derived from these films about “swing dancing” is that the people of this culture are a “weird breed people who do tons of flips when they do that fifties dance and even wear zoot suits, poodle skirts, and leather jackets” (This was the perception expressed to me by an army man that I met at an airport when I explained my involvement in the Lindy Hop culture). This is the awful stereotype that most swing dancers detest. For one thing, the people of this culture rarely refer to this dance as “swing” though, there are some that do, but refer to it as “Lindy,” as though it were a friend one were introducing. They’ll usually say, “I can Lindy” and maybe even add “I Bal [meaning balboa] and Shag, too.” Second, Lindy Hoppers are just like anybody else in this hip hop generation, except that they inhabit this craft and appreciate and enjoy the music styling from a different period. Third, people of this culture do not generally dress up in vintage wear, although there are some exceptions, but the populations of dancers are generally found in casual wear, probably even more so than the average person who would relax at home with friends. Some dancers even bring a change of clothes because they accumulate so much sweat. Fourth, when these people do wear vintage clothing, it is for a special occasion like an annual ball in which they generally wear 30’s and 40’s style attire, verses anything of 1950’s teenage dress. Fifth, and the most important reason, is that these people who go out three to five nights a week are really hard-working people who suffer from long days on the job. No one wants to preoccupy themselves with getting dressed up. They just want to go and dance. However, one

aspect of the general public's impression is correct, in that in the world of Swing Jazz and Lindy Hop, one finds that it is about preserving an era. However, when we mean that this culture preserves an era, we are not only referring to the music and the dress, but we are referring to music, dress, etiquette, history, and dance repertoire as well.

For women, the opportunity to dress up in classic lines and colors that are traditionally feminine is the romantic side of the dancing scene that makes it all the more fun. This also allows for some of the more special events to be deemed as something more special if others are putting all the more effort into making it an enjoyable experience. Interestingly, the wearing of vintage clothing, in a sense is about self-identity, in that no two outfits are ever the same, since these clothes are all the more rare. It is almost impossible to find another woman wearing your dress. As for men, it is similarly the same case. However, no woman can resist a man in uniform or in a suite, which makes dancing with the men all the more appealing for some.

When dancers wear vintage Army, Navy, or for women, nurse's uniforms, they allow themselves to be a fictional historical character. As previously mentioned, the Lindy Hop culture allows people of all different ethnicities and nationalities allows us to connect to one another consciously as Americans, no matter their background. So, whatever sense of patriotism anyone has for our country, it tends to be heightened due to the clothing as well as the general knowledge that the Lindy Hop was and still is the dance of the American people that allows us to be even more proud of this nation. Personally I only feel my most patriotic at an annual ball/dance such as the Los Angeles Air Raid of 1942 recreation, simply due to the higher numbers of dancers in uniform.

To make a clarification on the zoot suite stereotype of swing dancers, they are rarely worn, due to several reasons, 1) most serious dancers find them too costume-like and tacky. 2) They are incredibly expensive and more often than not have to be custom-made. 3) They are generally associated with the Rockabilly culture, which, as mentioned before, are generally more serious about the lifestyle carried by the big band era. 4) The zoot suit represents an era of superfluousness and overdone materialism, rather than clarity and streamlined technical dancing.

For those who are just now getting interested in the Swing culture and would like to know primary dress rules for the vintage wear, probably the best contemporary source would be *The Swing Book* by Peter Degen. This book will pretty much cover, almost in outline format, everything a beginner needs to know about the Swing culture, how it came to be, and a how-to-guide for being a part of it, and where to go dancing city by city. Towards the end of the book there is a chapter devoted to how to dress period and the types of “characters” one can play, from an Andrews sister, to a USO girl, to zoot suiters, to collegiate guys and dolls, and to bobby socks-ers. I have wondered as to why exactly we love to dress up in the style of this period. Degen states that what made the clothes of the 30’s and 40’s so “knockout” is that they were costume-like. And it is true—most of my friends enjoy dressing up because they feel like a different person, as though they were attending a costume ball. Also, at least, for women’s wear, dressing up in fashions and lines of the period is exciting because it is a way to regain a sense of class and glamour with something that was casual: with flipped hair, red lipstick, and a gardenia in your hair. The fashions of the period required polish and sophistication, which suggests a partial reason as to why vintage lines are so popular in the fashion

industry today. The feminine extreme in these fashions are considered timeless. You would never look at old pictures of yourself from the 80's or early 90's and think, "Oh my God! What was I wearing?" The straight, more defined lines of clothing that fit most any body type began to reflect the independence of women that was increasing by the time of World War II when they were going to work. Also, they were straight because excess fabric was rationed for the war effort. These were sensibly sexy outfits that both looked great and commandeered respect. Also, this is one of the few periods in fashion history when men were expected to strut like peacocks, so women had to play it up with the hair and accessories. And as for men, the zoot suiters literally make them look like a sophisticated peacock, the collegiate guy looks clean and smooth, and the men dressed in Navy or Air Force apparel are always attractive to the feminine eye. Also, the clothing of the period somewhat reflects a colorful and romantic side of the culture and the need for courtship and proper mating rituals in the period.

The Lindy Hop culture reflects a sense of etiquette and social protocol that we do not tend to practice anymore. There are chapters and web pages devoted to listing all the 'rules' of proper dance hall etiquette that are still taught in some dance classes. This also is important because going to a Lindy Hop venue for the first few times is generally a scary thing because skill and confidence are imperative. For example, men customarily ask women to dance, though with our contemporary society women generally ask as well. Nonetheless, for the temporary partnership to happen, a verbal invitation is not necessary, but a physical acknowledgement with the widening of the eyes and extending an arm towards the other person. However, it is improper and rude for a man to turn down a dance to a lady, and it is also rude in return to deject a man in the same fashion. The

exceptions to this rule are: a) if you are tired or on your way to the rest room, then you cannot dance that dance with anyone else until the next song. b) If you find a potential partner unnerving. Given that, “no”, will always mean “no”.

It is the responsibility of the lead to protect the follows and always make them feel comfortable and safe. This is something that is fairly stressed in the learning environment. For the purposes of making others laugh, playfully, men will follow and women will lead, or men dance with men and women dance with women. If another couple is about to collide with your own, it is the lead’s responsibility to get their follow out of the way or to take her place and take the hit. The dance generally shows off the lead without the male being too flashy, though, generally, both are equally presented. Taking hands is proper and one never holds the follow from below the shoulder blade area while in a dance frame.

All of these unwritten rules are only some examples as to what is common for the etiquette culture of the Lindy Hop culture. During the Big Band era, one would never go to a ballroom unaccompanied. This was an idea presented to me by 78 year old Los Angeles native, affectionately known as “Rudy” at Rusty’s Rhythm Club. After he was discharged from the army after WWII he was sent home to Los Angeles, he would often go to the different ballrooms all around Los Angeles, his favorite being the Hollywood Paladium and the Satin Ballroom, in Culver City. He said that, unlike today, where dancers go to different venues, clubs, festivals, ballrooms, even competitions independently without a partner, as a young adult in the midst of the Big Band Era, you would not dream of going to a ballroom without a date. This sparked some interest and

gives light to how self-dependent we are in Western culture in comparison to the first half of the 20th century.

The Lindy Hop culture preserves not only dress and etiquette practiced in the first half of the twentieth century, but something even more valuable, the history of the dance and the music itself. In this sub-culture, most advanced dancers pride themselves on the perfection of technique and execution of famous aerals, tosses, and transitions that are well known from the films featuring Whitey's Lindy Hoppers, and Dean Collins and Jewel McGowen. Ironically, for a dance that was famous for its playfulness, creativity, spontaneity, and youthful innovation, these days making up new moves is hardly heard of. Some advanced dancers look down upon those who do not follow traditional protocol. There are other advanced dancers who do not appreciate dancers who are too strict with their technique and do not create their own styling. There are rare occasions when someone creates something new and is respected, but for their innovations to be respected amongst the dance community, one must have some status in the Lindy Hop scene. In this sub-culture, it seems as though no one has the right to make up new moves, because it is about the preservation of the things handed down to us from our grandparents' generation. Most of the iconic lifts, choreography, and styling from Whitey's Lindy Hoppers and Dean Collins films can be found in many clips that are available today. In its film archives, Loyola Marymount University's Von der Ahe Library has a rich and rare collection of dance footage from Marathons and the history of ballroom dance in American culture. There are some wonderful clips of dance marathons as well at [www.camphollywood.net](http://www.camphollywood.net) under *Media*. Also, there are video trailers that show the moves from old dance comparing the original dancers performing

their original steps, to current dancers performing these moves in competitions and in showcases performances. After a while of studying the same clips over and over again, one can begin to identify who is whom by which characteristic step or aerial the couples perform. The most complete list of the classic aerals can be found at [www.wikipedia.com](http://www.wikipedia.com).

## Safe Social Mingling Environment

One of the major characteristics of swing dancing in today's society is the lack of generational gap in the social scene. After some personal observations in many places at many types of events, I found that there are generally people in their teen years (unless the venue serves alcohol, which is uncommon) all the way up to people in their sixties... I have even seen and met dancers in their seventies, eighties, and I know one particular man who used to be a ballroom dancer who is 97 and still swingin'. Some of the much older dancers, who are outgoing enough, achieve popularity with the younger dancers in their twenties and thirties. They share tap steps, stories, and laughs. The respect for our elders come back to play in this subculture. However, it is not just the fact that the lack of generational gap makes lindy hop so special, but the fact that the different generations interact and dance with one another and rarely segregate themselves. The different generations actually can relate to each other here and treat each other like equals even teaching each other steps and moves that they picked up. At a lot of venues you will see, for example, a fifty year old woman dancing with a twenty one year old man. It is pretty common however the age groups with the largest density are dancers in their twenties and thirties. Some of the much older dancers, who are outgoing enough, achieve popularity with the younger dancers in their twenties and thirties. They share tap steps, stories, and laughs. The respect for our elders come back to play in this subculture.

Something interesting to note about the Lindy Hop scene is that even though it is not heard of, having kids under the age of sixteen or seventeen present, but young children have been brought to swing venues by parents or older siblings. The older



crowd will have a great time dancing with them, and often bring a different energy to the environment. I have two personal examples: at an 'anti-venue' (which means it is not a venue, but money is charged for the purpose of affording to rent the studio space) called "You're Mom's" held at the Dance Factory Dance Studio in Los Alamitos, one of the regulars, Jenn, has a daughter named Eris who is six years old. This little girl has been trained in gymnastics and ballet since she was four and has no shyness when dancing socially. A lot of the other dancers, even the champion-level dancers will share a couple of dances with this little girl. Another example, at the Rusty's Rhythm Club in Playa Del Rey, I had the lovely opportunity to meet a family of three who came: A mother, father, and seven and a half year old girl named Rebecca. Granted, little Eris was dancing at a dance studio that was transformed to be a casual, hang-out environment. But, Rebecca, who had a great, outgoing personality who commanded the attention of many of the considerably good male leads, was dancing at an actual club venue. I spoke with her father, Ken, a tile setter, "She's the dancer. I signed up for the lessons and bring her with me, kind of like father-daughter time. Tonight is a rare thing, we all came out tonight." He was referring to his wife and sister-in-law who went out for the first time. What these two examples of randomly having children present at a Lindy Hop venue suggests is that for those who know even just a little bit more about the Lindy Hop culture than most, quickly understand that places where Lindy Hoppers congregate to dance are known to be relatively safe and wholesome environments. So much, even that I even rarely hear the use of profanity.

The very first time I went to a Lindy Hop venue, was the first November of 2004 at The Lindy Groove. One of the first things I noticed about the dancers aside from the

sounds of laughter, and the whipping, twirling, was the footwear that most people possessed. Many of the women, regardless of age or ethnicity, were wearing Keds brand white tennis shoes (which I had not seen women or girls wear regularly since the early nineties when I wore them as a child), and a large number of both men and women were wearing converse. This grabbed my attention because I was accustomed to recognizing popular name brand shoes worn by most people I came across in Los Angeles, primarily LMU, where I have spent most of my time at this point. After further study of the choices of clothing and accessories worn by a lot of these dancers, I found that most people were of the lower-middle and middle-middle class statuses, there was a lack of class recognition amongst most of the community. What I found is that your socio-political status in this environment is not judged by what you wear or what you own, but rather your sense of play and dancing ability.

One major quality about Lindy Hop venues that makes them different from discotheques, hip hop clubs, and salsa clubs, is that club owners make almost no revenue on alcohol. Hence, most are not 21 and over, or even 18 and over. Most places do not support an age limit of admittance, which is a rarity for dance clubs in general. Hence, another reason that supports no generational gap. Lindy Hoppers cannot afford to drink much except for water because it makes the dancing space dangerous for others, with all the pulling in and swinging out that happens already. It is already a hyperactive dangerous space; the goal for some club owners is to keep it safer. Also, I have never seen public safety officials at a Lindy Hop venue except for the Derby, since it does provide heavy alcohol. With the scarcity of alcohol in most places it leaves certain stereotypes about 'going out dancing' out. It becomes a place where people cannot drink

to forget their problems while enjoying the dancing and the music. However, there are exceptions: those who ingest any particular amount of alcohol prior to entering the dance space, however, I personally know no one who has done that. The dancing and the music become the feel good drug and give you a healthy high. A friend once told me that people dance because they have something missing in their lives. The same rule can pertain to substance usage. We are fulfilled by being physically touched in a friendly, respectful, benevolent, and playful way, which is also spiritually and emotionally comforting down to the molecular level. The idea that those of us who enjoy going out dancing are dissatisfied with life may not be an accurate assumption. Maybe what we are trying to fulfill is the need to dance and be touched in general. In that case, the lack of alcohol makes a Lindy Hop dance venue a sexually safe mingling environment. There is less of a discomfort for women to feel as though they were sexual prey physically or even visually. There is less of an expectation that one has to find a sexual partner. Generally, people are not present to dance for attracting a sexual partner, hence another reason why dancers are dressed fairly casually. However, some of my male friends have agreed, that the presence of women and having the opportunity to touch and hold some of them is a plus.

When one goes to a Lindy Hop club venue, there is a sea of men, women, young and old, and of all kinds of occupations. But probably the largest point of interest is that not only are people there multigenerational, but multi-ethnic and multi-cultural. Not only are they present, but there is a beautiful interaction between people of different ethnicities and cultures without segregating themselves. However, there is segregation between levels of dancers and cliques that naturally grow over time from interaction.

Judging from personal experience, the largest percentages of interest in the Lindy Hop is established amongst the Caucasian crowd, followed by a large interest in the Pacific Islander and Asian crowd, Mediterraneans and Hispanics/Latinos tied for the third spot, and lastly, there are very few African-American dancers. This becomes another point of interest because not only do we have a wonderful example of success in integration and interaction between ethnicities in a social setting, and nonetheless practicing something as intimate and pair dancing, but what is unfortunate is that the smallest percentage of dancers that come from such a dominant subculture (those of African descent); also, that the root and development of this dance comes from that very culture.

## Demographics of Los Angeles

For the purposes of this project, I wanted to see if my assumptions of the demographic statistics were consistent with the results of going out into the field and conducting a series of surveys to be taken at various venues. The various places that were chosen to be a part of this demographic study were kept within the Los Angeles County district lines. However, out of the various venues previously listed, only two complied with having me come to one of their weekly scheduled dance nights: Memories in Whittier and Rusty's Rhythm Club in Playa Del Rey. The two have contrasting environments: Memories is not just a venue but a beautiful supper club and has a ballroom-like feel. The crowd is generally younger with dancers in their twenties and thirties. Rusty's Rhythm Club, however, is a much smaller rented space, and has a smaller, more closed off community of dancers who are much older, but are not as technically advanced in their dancing as some other places that I have been. Hence, we can prefigure that both Lindy Hop communities are very different.

The study conducted at Memories has different survey questions than that of Rusty's Rhythm Club (see Appendix A and B). Many of the survey takers gave wonderful feedback and suggestions for further research on the back of their survey sheets, hence, the increased amount of questions in the survey for Rusty's Rhythm Club. Prior to handing out the surveys at Memories, I assumed that I would acquire between twenty to thirty surveys to be filled out. On the contrary, I accumulated exactly sixty. I was amazed by how friendly cooperative these dancers were. I did not have to ask people to take the surveys as much as I thought I would. At first, I assumed that most

would want to spend their time dancing, and when they decide to take a break and catch their breath, which is when they would potentially have the opportunity to come to my table to satisfy their curiosity as to what I was doing. However, after I asked some of my friends to fill one out, they would go and dance for a few songs and then a whole new wave of enthusiastic dancers would come over to take the surveys, after being told as to what I, “the girl with the crutches and the broken foot,” was doing with the surveys. I was hard to miss since it is rare to see anyone on crutches at a dance venue. This was also the case at Rusty’s Rhythm Club, when I conducted the study. The population at Rusty’s is generally much lower than that of Memories by nature, although, I succeeded in having fifty five surveys filled out. Rusty Frank, the owner of Rusty’s Rhythm Club inquired of my results in an email. Her reaction to my results was that of surprise. She figured that maybe fifteen to twenty of her regulars would take part in my cause. I strongly believe that I was very successful in retrieving accurate results with only two sessions of survey-taking due to the friendly and supportive nature of Southern California Lindy Hoppers dancers.

The statistics calculated from the surveys taken at Memories, a majority of dancers were mostly heterosexual, Caucasian/European descent, a relatively balanced number of men and women, and a range of ethnicities, areas of study amongst the students, and occupancies. Most dancers have had some sort of dance training, whether they were only lessons in swing and Lindy Hop, and/or including other types of dancing. The motivations for dancing varied, but are all considerably healthy reasons. A little bit over half of the dancers have had less than six months worth of training, while the rest of the dancers had between 1 and 10 years worth of dance experience. The most common

motivations for dancing turned out to be for the enjoyment of the music (when played live), the dancing itself, and a very friendly community. The least common motivations were for purposes of exercise and interaction with the opposite sex. The ages ranged between teenagers and dancers in their early fifties, with the largest concentration of dancers between the ages of 18 and 27 (for results of data collected see Appendix C).

After I spent the time analyzing the data from Memories I realized there were more things I needed to consider and to attempt to discover.

- How many dancers also do the Balboa, Shag, and Charleston, and how many incorporate those elements into their Lindy sequences?
- How often do dancers go out dancing, and where?
- What is the commute distance limit for dancers to go to a special event or weekly venue?
- Do they own vintage clothing, and under what circumstances are they worn?
- How often do these dancers go to jazz festivals, Lindy exchanges, or and/or compete in competitions? If they compete, how many in the Los Angeles area attend Camp Hollywood every year?
- Does the weather affect the density of dancers at a venue? (i.e. Summer versus winter.)
- Which bands and orchestras bring in the most population of dancers at a venue?
- How much more does the density percentage of dancers rise in a single night if there is a band or orchestra playing rather than a band?

The results from Rusty's Rhythm Club had some similarities as well as some

Differences when held in comparison to the results of Memories (for results of data collected for this session see Appendix D). Similar to Memories, Rusty's Rhythm Clubs dancers were primarily Caucasian, and were relatively the same number of men and women, and ranged in ages from teenagers to senior citizens. However, the range of ethnicities present was very limited to only ten dancers who considered themselves to be not of Caucasian or of European descent. The largest concentration of dancers was between the ages of 40 and 80. A majority of these dancers have had training in ballroom dancing and salsa, as opposed to the dancers at Memories, to where I have found a wide range of movement training experience, though no pattern of dance style interest aside from the Lindy Hop. A majority of Rusty's Rhythm Club dancers attend dances at the Pasadena Ballroom Dance Association, which, from my knowledge is also a place where a more mature crowd congregates. A large majority of the dancers have had between 1 to 5 years of training in Lindy Hop technique. However, what I find about these dancers is that none of them are seriously advanced. The data also shows that amongst those who are relatively much older dancers, most of them are not willing to travel more than 20 miles to go out dancing, nor do they go out more than once a week. The younger crowd is much more willing to drive between 30 and 90 miles a night for several nights a week to go out dancing. Also, on the map, Playa del Rey is near the coastline of Los Angeles County. This suggests to me, that for the regulars of Rusty's Rhythm club, that the older dancers here not only live relatively close by, but they are isolated from the rest of the community, thus cutting off their potentiality for improvement, since they do not have the opportunity to dance with a larger variety of skilled dancers.



Judging from the data that I was solely able to collect from Rusty's Rhythm club, I was able to find that most of these dancers will incorporate elements of the Balboa, Shag, and Charleston dances in their social Lindy Hop dancing, about half own vintage clothing, and primarily save them for special dance events, and the younger dancers are much more serious about attending Jazz Festivals, Competitions, and Lindy Hop Camps. As far as musical tastes go, this small dance community enjoys the live appearances of primarily The Fabulous Esquires, Stompy Jones, Jumpin Joz, The Five Aces, and the Bill Elliot Orchestra –which are all regularly scheduled to play at Rusty's Rhythm Club.

After Analyzing the data from Rusty's Rhythm Club, I realized that there were still more questions I needed to consider:

- How many people came to the venue total that evening, and what is a generally common range of dancers that come weekly?
- How many consider themselves to be regulars and how many are bran-new every week?
- If I attempt this method of collecting data, I need to conjure up more options for dancers to identify themselves with choice options between considering themselves either a “new dancer” and a “regular.” I did not consider those dancers who maybe regulars at other venues, or who are from out of town.
- What is the frequency and amount of dancers that come from out of town or out of state (including international dancers) that are not regulars?
- A good thing to try to learn is to research the marital patterns of these dancers, whether or not they have children? Especially for those who are married

and/or have children, how do they fit going dancing in their lifestyle? Would it have a different value for them than for someone who is single and independent?

- How many dancers consider the Lindy Hop and the community to be a part of their lifestyle? Or, is it just a hobby, or even a minor interest for some?
- How many people are involved in Ballroom dancing and Blues dancing? (I noticed that the most advanced dancers incorporate, the calm, sexy, sleek elements from Blues dancing in their slow Lindy).
- Which dancers of heard of *Bobby McGee's* in Diamond Bar? I recently learned of this dance space where the accomplished 'old-timers' are present. I am still unsure of whether it is a restaurant or a bar, etc. However, from what I have been told by a friend of mine, who has been dancing since the neo-swing era, is that this place is considered a 'treasure' amongst 'old-school' dancers that have been dancing for at least ten years or so since the Swing culture revival in the late nineties. This place is relatively unknown, but it is a place where one can go to pick up tips, moves, and good stories from the matured and truly great dancers that still get together and jam since they were young.
- What I feel is most important to find out, which would be a whole new project altogether, is why is there such a tiny percentage of people that come from the African descent present in the dance scene, if the Lindy Hop's roots came from the heart of the African American culture in Harlem and the southern states? Why is the interest in this dance lifestyle so much more popular for

Euro and Asian American people than it is for African Americans and South/Central Americans?

One of the goals of this project was to learn as much as possible about the nature and lifestyle of the dancers from the Los Angeles area. One day, to pursue further information, I will attempt at researching and conducting experiments in the whole county if possible, and expand towards Orange County and include Santa Barbara and San Diego, as where these areas have large Lindy Hop communities as well.

There was one particular location where I wanted to conduct a survey-taking, which, I believe, would have told me more and given me the largest accuracy of demographic information, and that would have been The Lindy Groove held at the Masonic Temple in Pasadena. This location has a large ballroom and is fairly welcoming. What makes this venue different than all the others I have ever experienced attending is that the best dancers in Los Angeles generally attend the event weekly, which includes some of the best dancers in the world. The range of people at this location is amazing. Just from witnessing, one can see the large range of people from many different types of social groups and a large span of dancers with varying levels of technique and ability. Also, the range of ages and ethnicities present is much more spread out. From personal experience and word of mouth by many, the most serious dancers from all over Southern California go to this particular venue, primarily because it is the most centrally located venue with a large dance space. Its popularity is even all the more amazing because it is one of the few venues in Southern California that does not schedule live musical performances, as music is provided almost always by a DJ.

The atmosphere of this location interests me more than any other venue that I have experienced for another reason. Even though the age range varies, there is a particular style of dancing here that gains its influence from the hip-hop era that we live in today, as danced by those within their twenties and thirties. National Champion, Ben Yau, once expressed to me that it is more like a 'grooving' kind of Lindy Hop, hence the name. This contemporary style is an un-teachable style because it is more playful and improvised, which allows for many dancers to have a silly nature to their dancing and relating to one another. Simultaneously, it can be danced with a slightly sexier style resembles that more of Blues dance technique, which is another form of partner dancing that many advanced Lindy Hoppers enjoy. Granted, it is much more difficult because of its simplicity of steps, but greatly spanned in its variations of improvised motions, and the vulnerability it requires of a dancer because it resembles sexual activity. What gives this specific style of Lindy Hop its particular nature is the acknowledgement of the Afro-centric aesthetics embedded in the dance, which is more recognizable as a 'hip hop' feel. This contemporary may even potentially give headway for a new folk dance in the future: one that incorporates the granddaddy of America's first culturally collaborative social dance form, with that of the contemporary, independent hip hop aesthetic. However, given that, it would be no surprise is the Lindy Hop will not go into remission again, but rather remain in our culture for the future of American social dance.

## Conclusion

### Questions Left Unanswered

#### *When Will Society be Prepared for a New Folk Dance?*

Throughout my experiences in the past year while all the while keeping this project in mind, two thoughts constantly crossed my mind: 1) When is Society going to be ready for a new folk dance since we have been in the hip hop era for about a decade and a half? 2) What would happen if one could morph an ideal concert dancer with the ideal social (ballroom/pair) dancer?

As for the question as to whether or not our society will ever have a new folk dance, I feel that it is possible, but it will not happen for at the very least another half-to a full decade from now. As of right now, some of the best Lindy Hoppers in the world that dance in Los Angeles (that appear at Lindy Groove weekly, anyway) are playful, silly, improvisational, and have a different feel in their lead and follow from everybody else. Everyone has their own personal aesthetic when on the dance floor. As a generalization, the crowd at Lindy Groove as mentioned is a prime example of a shifting period in dancing. Some fellow dancers have already agreed with me that it appears that even though it is preserved by the members of the subculture as a historical dance with its respective traditions, it has been shifting in the past six years or so. For the public to create and take part in a new social dance form, the first thing that has to change is the

music. For our culture to establish a new folk dance we need to have a new music culture, which means, the hip hop age has to either end or shift. For that major change to happen in our society we need something drastic to happen to our country economically or politically, i.e. another depression or another major war. Or, yet, as a stretch, let us imagine the take over of Japan as the richest nation in the world so that it potentially will influence our culture and thus giving us a new sense of social entertainment culture. No matter what happens, a change in the future is inevitable. Hip hop and break dancing will be preserved as a historic culture as the Lindy Hop was. Hopefully, however, the Lindy Hop and its descendents will not venture into remission anytime soon, should it happen.

The second major question developed simultaneously from my training in social dance and my exposure to the concert dance world. I have studied the Lindy hop and ballroom dancing as well as technique in different styles of performance dance and exposure to academic literature on those same subjects. Ever Since I began studying Laban Movement notation, Kinesiology, an idea began to incubate in my imagination in collaboration with my mentioned dance training that I could not put words to until now: What would happen if you meshed the ideal concert dancer (someone who has had extensive, life-long training in Ballet, Modern Dance, etc.) with the ideal social dancer (someone with life-long ballroom, latin ballroom, Lindy Hop, Blues, and other social dance experience), mix that with someone with a talent for choreography, musicality, and sense of and performance and creating relationships? The end result would be someone with enough elements in their bag of tricks to come up with nothing but pure

choreographic genius. The two types of performance dancing: the soloist in relationship to others in space, and the pair that become one item shifting through space, will be a whole new dance aesthetic that could not be identified as “ballroom dancing in the concert dance world” or “modern dance incorporating ballroom elements.”

It is my hope that one day I can train and study enough in both spectrums to have enough knowledge to experiment in the creation of pieces of that nature, including a story-line depicting theatrical scenes between dancers—not just pure movement and merely dancing for an audience. The goal would be to create choreography that allows the observer to experience a performance piece that does neutralizes the boundaries between the two forms of dancing that may be even more relatable due to its possibilities in expressing the human condition on a more organic basis.

### *Some Things We Still Need to Discover*

During the process of analyzing all the data collected, I found myself concerned with other questions and topics of discussion that I did not consider, but would hope to find a way to have answered in the future:

- The history of the Southern California, San Francisco, and New York scenes.  
Who brought it here, who preserved it?
- What do Savoy Style Dancers generally feel about Dean Collins/Hollywood style dancers from different geographic locations nationwide?
- What would have been interesting, though incredibly time consuming, is to list every single 'local' or 'regular' that goes to any or a combination of any of the mentioned venues and color plot them on a map to find any geographic patterns on the correlations to where all these dancers live and where they prefer to dance, as well as to see how far people travel to go dancing.
- Did Manning and any of the dancers associated with Whitey's Lindy Hoppers have an opinion about Dean Collins' Style dancing. What does Frank Manning think of this West Coast Style when he dances with some of our locals during his workshop visits? What did Dean Collins enjoy and dislike about the dancing he discovered when he was dancing at the Savoy prior to moving to Hollywood?
- Another important factor of the Lindy Hop would be to research and discuss the different types of movers that are found at a dance hall and study the ways in which they move through space and time and redefine the experience with the vocabulary of Bartenief Fundamentals and literate them through the terminology



of Laban Notation, which would give a better psycho-emotional insight to the dance community.

- For the homosexual dancers who experience this heterosexual dance, is their experience in the social dance environment generally different for them than for heterosexual dancers?

## Recommendations for Further Research

Probably the most important part of the Lindy Hop and its history that we have to honor and further understand is its place within its own ethnic culture from which it sprang. For the purpose of this, I highly encourage research on the subject for future social dance anthropology fans, for which I recommend the following readings:

- Anything by Brenda Dixon Gottschild on African Aesthetics in dance and performance history.
- African Dance: An Artistic, Historic, and Philosophical Inquiry. Edited by Kariamu Welsh Asante
- The history of jazz music and its shifts in American pop culture.
- The history of Harlem as a popular melting pot of culture and music during the Harlem Renaissance
- Any information available about the history of the neo-swing era in Los Angeles and the people who brought the culture in and worked so hard to allow it to continue to flourish in Southern California.
- The music and dance culture of Europe that was practiced in the united states circa mid-1800's.
- Norma Miller's Book, Swingin' At The Savoy is a wonderful read and gives into great insight to the lifestyles of the dancers of the Savoy during its prime in the 1930's, as well as a detailed history of Whitey's Lindy Hoppers when Miller joined the troupe.

- By the time this project began to come to a close during the editing process, Dr. Teresa Heiland of Loyola Marymount University's Dance and Theatre Department brought the following work to my attention: *Living in the Present, Dancing in the Past: Nostalgia and Race in Southern California Neo-Swing Dance Subculture*. This wonderful piece is a Master of Arts Music Thesis written by Eric martin Usner in 2001 at the University of California Riverside.

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## Appendix A:

Survey Questions used for conducting field research

*Memories Dinner and Dancing.*

Date: September 30, 2005

Location: 12901 Philadelphia Street, Whittier CA

Name/Alias:

Age/age group:

Ethnicity/nationality:

Occupation:

If student, what is your Major or emphasis of Study?:

How long have you been swing dancing?:

Have you had any other dance education? (i.e. ballet, modern, jazz, tap, ballroom, hip hop, disco, salsa, etc?) Please mention if it was in a class room, workshop, or just learning socially:

What got you involved?:

What kept your interest in this dance culture?:

Most importantly, any thoughts about swing dancing that you would like to share, i.e. any stories that stick out in your memory about social dancing; what you enjoy most about swing dancing socially, etc?

## Appendix B:

Survey Questions used for conducting field research

*Rusty's Rhythm Club.*

Date: March 19, 2006

Location: 8025 W. Manchester Ave., Playa del Rey, California



- 1.) Sex:                      2.) Age/age group:                      3.) City of residence:
- 4.) Ethnicity/nationality:                      5.a.) Occupation:
- 5.b.) If student, what is your Major or emphasis of Study?:
- 6.) How long have you been swing dancing?:
- 7.) Do you listen to big band, jazz, Dixieland, or blues aside from going out dancing?
- 8.) Which bands are you willing to travel to see to dance to?
- 9.) Have you had any other dance education? (i.e. ballet, modern, jazz, tap, ballroom, hip hop, disco, salsa, etc?) Please mention if it was in a class room, workshop, or just learning socially:
- 10.) Do you do other types of social dance (i.e. salsa, blues, etc)?:
- 11.) What about your Balboa, Shag, and Charleston? Do you incorporate any of these in your social dancing? are there any particular places where you go where people appreciate these styles more?
- 12.) How often do you go out Swing dancing? Other styles of dancing?
- 13.) What is your commute distance limit when you decide to go out dancing?:
- 14.) Do you own vintage clothing? If so, when do you wear your attire?
- 15.) Do you, or have you been to jazz festivals, exchanges, competitions, etc?
- 16.) How much importance does Camp Hollywood hold for you?
- 17.) In your opinion do you think the weather would affect the density of dancers at a venue? For example, whether it rains....if it summer vs winter, etc.?
- 18.) Where else do you generally dance? I.e. Other venues, other cities, a friend's house that happens to have a wood floor, etc?
- 19.) What got you involved in the Swing dance community? Why do you keep coming back?
- 20.) Most importantly, any thoughts about swing dancing that you would like to share, i.e. any stories that stick out in your memory about social dancing; what you enjoy most about swing dancing socially, etc? *(please write this one on the back)*

## Appendix C

Results from survey-taking at

*Memories*





## Appendix D

Results from survey-taking at

*Rusty's Rhythm Club*

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## What Is Dance?

### DANCE IS NATURAL:

Judging from personal study and from the book, Barefoot to Balanchine by Mary Kerner, we find that dance is a great many things. First and foremost we can say that dancing is the most natural thing for human beings to do aside from feeding, sleeping, and procreating. There is not one culture in the world that does not have some sort of dance or codified mode of movement to represent something valued in a vernacular or sacred fashion. To ask the question what is dance has many view points across a span of many cultures, time periods, and other social groups. However, there are possibly two foundations in which dance can be described: Dance valued in a theatrical fashion, where an audience of some sort is required; also dance in a vernacular sense, where it is valued as part of being a member of a social group.

### DANCE AS COMMUNICATION:

Dance is a form of communication in which we share stories, ideas, and the sense of pleasure that we share in the mediums of theatrical/concert dance and social folk dance.

According to Kerner before man could communicate verbally he was only able to make physical gestures. -This is the root of dance. It expresses the need for humans to communicate a variety of information and emotions. Dance that developed later on in human history was folk/religious-based, where man celebrated "victories in the hunt, the harvest, and in protecting himself against the forces of nature and other terrors, with ritual dances" (29). Sophomore year I took the Philosophy of Human Nature course with Professor Jasper Blystone. The very first discussion in the course was about what made humans different from animals. I raised my hand and answered "we create things". I meant that we physically create objects, but Professor Blystone went further (when he realized that I was a dance major) to discuss the fact that we create our governments, our jobs, languages, stories, heroes, insecurities, music, art, and our dances. He went on as to say that dance (and making love) are the most natural ways to show agapic love to the deities that we created. Also, what makes the human race distinct is that we bring our history with us, create our stories, our heroes, etc. So, folk dance because a form of theatre and passing on of historical information. For example, the Hopi Indians of North America have rain dances to honor their spirits who enhance the growth of the crops and ask for rain.



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In another course called The History of Science and Religion, we quickly learned that dancing as a ritual at one point represented the religions and cosmogonies of those cultures, hence, dance as a representation of cultured institutions and beliefs.

In the European tradition, structuralized dance from the royal courts of Louis the XIV evolved into theatrical dance. The Ballet became a realm where education of social roles, etiquette protocol, history, and stories came to life in the form of spectacle and hierarchy of dancers. The ballet expressed cultural and social ideals for men and women, such as beauty, grace, and lightness, and strength, power, and aggressiveness were respectfully feminine and masculine qualities. The domination of men over women was prominent where often in the stories the star female character died, was killed, or was a different creature, like a fairy, etc.

Contemporary ballet traditions still maintain the ancestral European aesthetics, technique, and other protocol. However, there have been pioneers in concert dance along the way that altered and added more definitions to what dance was in the concert dance world. Since Balanchine and the modern dance pioneers, there has been a shift in focus from dance being pure spectacle, to pure dance. With Balanchine this happened when he stripped away the flashy costumes and developed his ideal of the perfect ballet body, where the focus went on to dance as art of lines and shapes in black leotards. Examples of his "rehearsal-clothes" ballets are Concerto Barocco (1940) and Agon (1957). The result was dramatically effective and the audiences could not take their eyes off the dancers because of lack of attention to the clothing. With Balanchine and other modern dance pioneers, dance then became a communicative medium for not just stories, histories, and pure spectacle but rather started to communicate the need and love for lines, shapes, emotions, and ideas, etc.

Modern dancers in the beginning were in revolt of the traditional confines of ballet. There was experimentation in costuming, music, subject matter, and movement itself. Martha Graham had explored movement as an expression of "psychological drama" and experimented with Greek and Americana themes in a span of twenty or so years. Here, there was a play with opening up the body at the solar plexus where the emotions of the human body reside. Here is where communication came from, and then tingles its way to the further extremities of the body. According to Martha Graham, "[t]he primary bond between people is undoubtedly physical, since the body is the one thing we all have in common...the function of dance is communication...By communication is not meant to tell a story or to project

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an idea, but to communicate experience by means of action and perceived by action..." Merce Cunningham, on the other hand choreographed with the intention of allowing the viewer to interpret the dance's meaning in a way that they pleased. Alwin Nikolai did something similar with his work, where the intention was to separate emotion and movement to create a sense of pure dance (57-59).

#### DANCE IS PHYSICALIZED MUSIC AND RHYTHM

The Africanist Aesthetic in music contains many complex combined rhythms. Brenda Dixon Gottschild notes this as the "polyrhythmic" aesthetic in her book From Coon to Cool: Digging the Africanist Aesthetic. African Cultural dances are characterized by these complex rhythms which are not only from external in instruments, voices, and hands, but also internal, such as the heart beat and the rhythm of the organs and the breath within the dancing itself with the turn of the head, the shoulders, chest, midsection, hips, knees, etc, where each body part can take on a different beat or rhythm. This aesthetic is found in Caribbean, South American, and North American social dances of today, such as the Samba, Salsa, Charleston, Lindy hop, and break dancing, just to name a few.

On the other hand, European music is physicalized in social and concert/theatrical dance in the European tradition as steps and choreography. There are two examples of rhythm here and are imbedded in the western values of beauty and pleasantness of melody and harmony (ballet and other folk dance). In more contemporary traditions, Ruth St. Denis attempted to make music visible through dance as the expression of the connection between body and spirit. However, there have been other greats in the modern dance world that would have disagreed and value music and dance differently. Mary Wigman believed that dance was free from musical accompaniment. Merce Cunningham felt the dancing itself to have its own rhythm aside from the music and that to have music and dance coincide together was for convenience of the audience. He choreographed with many types of patterns where his dancers could, during live performances, spontaneously start and stop executing the choreography at any time of the music.

In more recent years, contact improvisational dance, which developed in the 1970's does not deal with a structured rhythm whatsoever. This form of social dance works with the internal rhythms and trusting kinesthetic connection and intuition with the others one is in contact with during a jam...Just to step out on a limb here, we could possibly say that kinesthetic intuition can be considered rhythm.

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## DANCE IS A MODE OF EXPRESSION

Structured dance, social dance, choreography, technique, and even just movement put in the context of being dance is an expressor. What we mean by it being an expressor is that it can indirectly express cultural/moral/social values. For example, social dance in the Americas: Clearly, the hundreds of dances here express the acceptance of heterosexual monogamous relationships. American Social dance is traditionally vertically driven, with the mind reaching towards the sky, which expresses a sense of rational, logical lifestyle and/or the sense of reaching higher towards the heavens. In Philippine cultural dance as well as African dance, for example, there is no touching between them, but everyone has a set part, or a role they play. The dancing is low to the ground, very close to the earth and shows value to the ground and the elements. As far as expressions of social status, again, Ballet throughout history is a good example of which: a) only members of the court danced. B) The most talented and famous ballerinas danced certain parts over and over. An even better example is a lindy jam circle. It is characterized by a competitive nature, but only the best dancers are expected to jump in and dance. If a couple overestimates their ability and talent and the quality of their swing out or pancake, for example, you would silently lose respect from the other dancers or members of the circle. In break dancing, a battle occurs under similar circumstances, but was used as a means of expression without using a physically destructive means of contact between opponents.

Most accomplished dancers and other performers would and have agreed that the transitional moments between the steps defines itself as dance. The rest is only steps strung together. In ballet class, for example, we learn how the dancing is very structured, down to tiny details. What makes the structured movement dancing are the choices you make as to what you want to accentuate, for example, the tilt of the head, the use of breath, making things circular and resisting against yourself, the expression of emotion, etc. Kerner states that “[I]t (dancing) is about letting go and forgetting about particulars, only thinking about the entire body moving through space. The great dancer, assured of technique and adequately rehearsed, will probably not be thinking at all.... Those performances which are the most emotionally moving are those in which the dancer is feeling, not thinking” (4). This is true of the disciplined concert dancer but is equally applicable to the social dancer.

Dancing is an expression of emotion and indulgence. We can use the example of mosh pits. The type of movement in this social event is based on

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throwing the self around in space, colliding with other people, and pushing and shoving, and allowing yourself to be pushed and shoved. It is about feeling the sting of a new bruise and the exhilaration of the body directly or passively traveling through space. Contact improvisation, as well, is very similar, however, a *tad* less violent, for those who know the difference. With contact improv, you listen to your kinesthetic intuition, you feel your partner's breath, the feel of their body, and there is no other method to describe in this dance except just go with it and feel. Funny thing is, they are almost direct opposites. Mosh pits are more of an independent nature, where one collides with someone else, but at contact jams there is a sense of give and elasticity in a communal space.

Dancing is an experience. In social dance situations we find dance to be an expression of the in-the-moment experience between two people. A strong example is in social Swing dancing. The dance is respectful, sexy, proper, exhilarating, playful, and a whole other list of things all at once. The smiling you see, for instance, happens when a pair finally looks at each other and communicate with the eyes and laughter just as much as the connection in their frame. In my experience when you truly connect with someone mentally and emotionally, whether or not you have some sort of friendship before the current dance, when you are comfortable enough to look in their eyes and smile and laugh. When that happens, then the dancing is stronger, sleeker, vibrant, and honest. It becomes about your relationship with that person and that moment. Another way of thinking of dance as experience is to be an audience member. Kerner says "everyone has kinesthetic awareness, or the ability to feel muscular sympathy without actually doing the movement" (57). She also states that "...an audience can...respond in their bodies, or feel what the dancer is doing. Probably everyone, in response to some performance, has experienced that urge to assist one dancer lift another in the air or to help a dancer balance" (4).

Dance is an expression of the psycho-emotional state. Francois Delsarte (1811-1871) formulated a system of teaching control of body movements by analyzing the gestures of the human body as expressions of the emotional states. He divided movements into three categories –eccentric, concentric, and normal –and expressions into three zones –head, torso, and limbs; and human behavior into three attitudes –mental, moral, and vital. Rudolph Laban found a method of notating dance. In his movement notation system, he found a way for dances to be broken down into themes of qualities, shapes, etc, but for creating dance under certain mechanical rules. In studying movement and analyzing their qualities, one can determine the

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psycho-emotional state. In theatrical education, student actors are trained in physical theatre –how to convey the characters’ mental and emotional state and changes thereof so that they become innate (52). In the acting classes that I have taken at LMU there has been a large emphasis in finding or developing the character through movement. As a student here, you are exposed to many exercises that allow you to discover a character’s emotional and mental plate, how they walk, sit, stand, and exactly how they express that to the rest of the world. Another example of movement expressing the psycho-emotional state of the self comes from an experience with Judith Royer’s Advanced Acting method class. One day she has invited a neurologist to come in and work with the students in exercises and physical motions that would allow us to find true and organic emotional states quickly for character work. Through a series of exercises, we were taught how to cry, and truly feel the need to be emotional.

Dancing is an expression of Individual. Isadora Duncan believed that all movement originated in the solar plexus, or midline of the body and traveled out through the rest of the body’s outer extremities until it radiated out of the body. For her dancing was the organic expression of the individual, and that the human body as a thing in itself was beautiful the way it was naturally. Given that, any movement would be appropriate to put into the context of dance. She was famous for eliminated codified steps and traditional positions from the ballet world. Given that, most of her choreography was consisted of more pure, natural physicality. Using the example of Swing dancing once again, this dance form grew up in the night clubs of Harlem. The dancing was about the individual (within a couple) and how they move. The dancing was competitive in a jam circle as if it were a game is to make yourself known, remembered, and be better than the couple before you. You have to ask yourself:

“How much can you ‘work that skirt’ with those swivels?”

“Let’s see if I can do the “pancake” even further away from the ground?”

“How much more can I experiment with syncopated steps or swivels?”

and the greatest one:

“What NEW MOVES can I create that no one else has done before?”

That is the spirit of this social dance. Even hip hop and break-dancing, in a new, more contemporary folk dance scene is all about those same elements. –Allowing yourself to stand out amongst the masses and be different.

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Clearly, Isadora Duncan and Kerner, the writer of the book connected very strongly with Dancing as an expression of Individuality. However, this is more of a Western concept: the “individual”. It is a wonder if other cultures would view concert/social/cultural dance in this manner. However, in all cases we find that the definition of dance is plural and has a broad spectrum of answers. There are many more, however. But, in accordance with this book and to the lessons taught in the LMU Department of dance curriculum we find that dance, thus far is: the most natural thing for our race to do; communication; spectacle; theatrical; education; art; cultural; physicalized harmonic, melodic, and rhythmic patterns; cultural; historical; an expressor of culture, society, morals, psycho-emotional states, indulgence, emotions, experience, and individuality.

## **Kinesiology I**

- We studied the function of the human body and how those systems worked in relation to each other, such as the cardio-respiratory system, energy systems, cells and tissues.
- By understanding the body, we learned how to maintain optimal health as well as its influence on movement.
- We analyzed the effect of nutrition on the body's development.
- We studied the cell, its anatomy, function, and organizational structure.
- We studied bone composition, formation, and the process of building and destructing.
- We studied how muscle tissues healed and repaired.
- We studied the functions of the cardiovascular system and the functional integration of heart rate and respiratory involvement.
- We studied neurons in relation to action potential.

## **Kinesiology II**

- We studied the skeletal landmarks and structures in the body and how they should ideally line up with each other.
- We also learned about the different types of joints in the body and their range of movement.
- We studied the anatomy of breath in relation to the vital organs and pulmonary and lymphatic system.
- We learned about the four muscles that compose the core of the body and how they function collectively to increase stability.
- We learned about the anatomy and biomechanics of the foot and ankle and exercises to strengthen the foot and ankle in order to prevent injuries.
- We learned about the insertion and origin of the muscles in the leg.
- We learned about common alignment problems of the spine and the possible causes of this weakness, and how to strengthen the weak muscles.
- We studied the musculature effecting the shoulder girdle bio-mechanics.

## **World Dance-Katherine Dunham Technique**

- We studied the timeline of Katherine Dunham and how that influenced her technique to evolve.
- This class emphasized a flexible torso and spine, articulated pelvis and isolation of the limbs, and a polyrhythmic method of moving.

- We recognized and identified beat divisions.
- We identified different metric signatures and musical structure of simple compositions.
- We recognized and reproduced fundamental music patterns in both Western musical notation and South Indian drum syllables and the international language of Solfeggio.
- Bodily response to rhythm was emphasized.

## **Ballet**

- We studied how to align ourselves properly with the correct placement to establish a fundamental base for classical technique. Our alignment varies with our body types so we learn to work in a way that is safe and effective for our own body.
- We built strength, stamina, coordination, and flexibility through barre and center work.
- We analyzed individual steps and how the transitions link each movement to make the phrase more effortless to perform.
- We explored the concept of opposition. Down is up in plies, up is pushing down on relevés.
- The use of breath was heavily emphasized to keep the movement alive, moving, and more human.
- We learned how to utilize our core, inner thighs, and rotator muscles when executing ballet phrases, as opposed to just moving from the joints. All the work initiates from center before it is drawn out.

## **Jazz**

- We studied how to accentuate the music with sharp movements in our bodies. For instance, we would hit accents in the music with a sharp crack and really attack the position rather than just drifting into it.
- We learned how to take up space during the across the floor sequence and in the center combination. Every movement is meant to take us further into space, whether it be a deeper plie or a further traveling pique.
- This course is saturated with anatomical analysis used to complete a movement. For instance, movement articulation of the spine is crucial for achieving a flat back or arched/rounded back. When elongating into the flat back, there should be a straight line from the tailbone to the crown of the head. When curving into round back, the deep abdominals draw the belly button to the spine in order to initiate the curvature, vertebrae by vertebrae.



- Jazz should be enjoyable to watch. The audience should receive the message that the dancers are having a thrilling time, not that the dancers are working very hard.
- Emotions need to come through every with movement, and emotions aren't only expressed in the face, they are conveyed through the body as well.

## **Modern**

- We studied how to improve our kinesthetic awareness of our body, especially while traveling through space.
- We learned the difference between undercurves and overcurves and how to shift our weight accordingly to achieve that technique.
- We learned complex floor patterns and how to travel through space will correctly exercising those patterns.
- We utilized the mechanics of breath into phrasing and in relation to the initiation of movement.
- We explored how to give and receive weight through partner work (contact improvisation).
- We strengthened our upper body so that we can use our hands as much as our legs.
- We learned how to increase our rhythmic clarity and musicality by breaking out of the traditional 8 count phrase.

## **Principles of Teaching**

- We learned how to give anatomical corrections in technique classes by using landmarks on the body to specify alignment.
- We learned how to create a structured class plan by implementing short term and long term goals for the students.
- We delved into diverse music selection to fully accentuate the movement done in the classroom. For instance, a specific track may be more suitable for tendus than for an adagio.
- We learned how to adapt the course material to appeal to students of all ages. For instance, the brain dance can be done to the song "Itsy Bitsy Spider" if the teacher is instructing a Kindergarten class.
- We learned how to implement dance in relation to other academic disciplines.
- We learned about multiple intelligences and how that affects a student's reception of new material.
- We learned how to produce a professional teaching resume and teaching statement.

## **World Dance – Beginning Ballroom and Swing**

- \*From the Ballroom dance class we learned a variety of dances: the basic waltz, Viennese waltz, cha-cha, west-coast swing, basic lindy hop, samba, and rhumba. From the intensive work of each of these dances, we were able to look correct body alignment as they pertain to a kinesiological as well as a technical sense, footwork, and hand positions.
- \*We were able to develop a sense of the musicality and rhythm of the cultural dances while developing a kinesthetic awareness of our own physical abilities.
- \*Another main focus of learning the dance techniques in the class were to find a sense of strength, endurance, balance as an individual and as a couple, and how to be a leader as well as a follower.
- By the end of the semester were able to demonstrate a sense of comfort with each of the dance styles as well as lead or follow accordingly as body memory kicks in as we are able to demonstrate a variety of combinations besides just the basic framework of the social dances learned in class throughout the semester.

## **World Dance – Yoga for Dancers**

- \*In the course, we learned how Yoga is a way to connect the body in peace through the postures that tone the muscles, organs, and nervous system.
- \*We learned some of the tools that develop sensitivity and awareness in recognizing movement patterns that are created by misalignment of the joints and muscular imbalances.
- \*By the end of the semester, we were able to execute Surya namaskara A and B, standing postures, seated postures, and efficiency in these postures while maintaining an even flow of breath. We were also expected to integrate fundamental kinesiological awareness and alignment into the yoga sequences.
- \*There was strong focus on learning how to use the benefits of yoga as a tool for rehabilitation, therapy, conditioning, energy balance as well as how to move away from performance and instead towards internal observation and concentration.

## **To Dance is Human**

- \*This class was like an introduction to the significance of studying the history and culture of peoples that are more or less familiar to us

already, as we see that the body is a universal instrument but at the same time it is used for various expressions from culture to culture.

- \*There was a focus on the dance in American culture –primarily in Los Angeles as a home base to investigate multiple philosophies in cultural-anthropological, and aesthetic concepts as they pertained to Dance and dancing.
- \*By the end of the course we were able to conceptualize using contemporary dance vocabulary to study dance as a phenomena in rite, ritual, social life, entertainment, art, recreation, education, health, mechanics and gestures among culture.
- In the course we were given the opportunity to observe and perform the dances from man different cultural groups in America as well as witness how dance and dancing in different cultural groups travels in history and geography to the new era.

## **Fundamentals of Dance Composition I**

- \*This class was about developing cognitively and physically in the realm of creating dance. It was here where we were introduced to the notion of space, time, and energy with a sense of play to discover our own sense of awareness, attention, intention and action-execution through experience, analyzing, and discussion.
- \*In this class we learned to attune the self to be able to be the creative dancer as well as the performing dancer through analyzing gesture and dance movement phrases; recalling and revising original movement during improvisational exercises; how to understand how we personally like to get started with a piece and how to develop and revise our composition assignments; how to accept coaching to revise dance studies; performance, and how to assess the challenges and successes that we each had to acknowledge.

## **Fundamentals of Dance Composition II**

- We learned how to create dances through our memories. Using our personally drawn lifeline as a guide, we modeled the triumphs and disappointments of our lives with movement.
- We learned how to integrate text with movement. We had to speak words and use dance vocabulary to demonstrate the emotions conveyed through the trigger words in order to create a more powerful performance.
- We learned how to engage in partner work with a prop, such as a scarf.
- We were offered several solutions to road blocks in the creative process through the book by Daniel Nagrin called "Choreography and the Specific Image". For instance, when a dancer becomes frustrated, he/she should

go back to the original intent of the dance and learn to simplify rather than adding on.

- We learned how to work together as a group to create choreography that presents a central theme layered with an emotional component.

## **Styles and Forms**

- In this class we reviewed historical contemporary 20<sup>th</sup> century choreographic aesthetics; encouraged the recognition and development of multiple approaches to dance composition by means of investigating solo, duet, and group dance formats.
- By the end of the course we were able to have a deeper understanding and implementation of Laban's Effort concepts; music and dance related to dance composition; and a deeper understanding of our own individual student's personal dance aesthetic.
- In class we worked on having a deeper sense of our own difficulties and successes and creative dancers by group discussions, giving one another constructive criticism, working in groups as well as solos or duets to discover original answers to choreographic problems with the introduction of a diversity of choreographic approaches to dance.

## **Tap**

- \*This class was devoted to the study of more complicated steps within a more advanced tap dance technique as well as studying a more advanced function of music as it relates to tap dancing.
- \*Within the class we learned how to more quickly and rudimentarily learn how to execute more intermediate and advanced tap steps at a quicker pace, how to use the music skills to improvise, as well as how to read the music as it relates to tap, and how to learn more sophisticated combinations.
- \*By the end of the course we were able to have a more advanced sense of executing exercises and rudiments more quickly, be able to possess a more advanced knowledge of music structure, how to improvise, and possess a deeper understanding between dance and music.

## **Laban Movement Analysis**

- We studied body, effort, shape and space and the components for each category.
- For body, we learned how to initiate movement from specific body parts.

- For effort, we discovered contrasting types such as direct/indirect (space), strong/light (weight), sudden/sustained (time), and bound/free (flow).
- We learned how to describe and analyze movement (dance and non-dance related) using those specific terms as well as notating them with Laban symbols.
- In addition to adhering a term to the movement, we worked on discovering the meaning behind the movement and what that revealed.
- We worked on separating the container (body) from what was contained, (internal organs).
- The importance of breath and head to tail connection was heavily emphasized.

## **Dance History**

- All forms of dance are culturally bound—not just ethnic or cultural dances.
- All dance starts with a reaction to a political or social movement.
- The evolution of concert dance in Western culture and was studied from a viewpoint that looked at how and why the evolution occurred in our contemporary society.
- We examined the political, gendered, anthropological, sexual, technical and historical foundations that caused changes in the dance world.
- We studied dance development as an art form from earliest origins, through medieval religious pageantry, renaissance court dances, eighteenth century stage dance, and culminating with dance from the 19<sup>th</sup> and 20<sup>th</sup> century.
- Required texts brought forth such topics as the history of ballet and modern dance in Western society, the Africanist presence in American concert dance, and the history of African influence in American culture, and the development of American culture through contact improvisation.
- We focused on analyzing movement in film for a greater theme or pattern for representation of cultural norm.

## **Drumming For Dance**

- The lessons brought forth demonstrated the importance of learning how to reproduce the patterns and hand techniques which constitute the discipline of West African drumming.
- We learned the cultural significance of each rhythm and song.
- We learned 5 polyrhythmic traditions.
- We learned several different rhythms of various folkloric traditions, the accompanying parts, and how the patterns interweave with every accompanying part with every different instrument.
- We also learned how to sing the accompanying songs in different African languages, including the modulations of the chords.
- We expanded our knowledge of keeping time, the overall pattern of time, and the many forms of subdividing time.
- We learned how to keep and hold tempo, display rhythmic accuracy, to increase hand coordination, and master the techniques of bass, tone, and smack.

## **Music for Dance**

- We learned the significance of notating music and its similarities and differences between that discipline and the discipline of keeping time in dance language.
- We learned how to recognize and write pitches, scales, key signatures, and intervals in both clefs.

## Personal Aesthetic of Movement

In regard to theatre-dance performance, I have been told by some that I have an interesting sense of theatricality and expression of a range of emotions when I dance. It is an appreciated compliment. However, my secret is that I am acting and going out of my way to bring that out at performance time. To be perfectly frank, sometimes I feel ridiculous doing so, and yet, as a *performer*, I still hold back. This is something that I am working on overcoming as an actor.

I cannot seem to put this plainly enough to my colleagues: I am an actor, not a dancer. I am an actor who sings, one who has had dance training, vocal training, and experience in design. That is all. If someone asked me as to what I do, I am unsure of how to answer even with all my experience, style, and aesthetic is not one of a particular technique yet. I have a variety of stylistic dance training in my background. Including Irish step dance, jazz, ballet, tap, hip-hop, modern, and most forms of ballroom and social dance. I do not particularly appreciate one over the other, but I find that my body looks best in some forms of modern dance, Lindy hop, and other ballroom dances. In terms of the work that I have accomplished in this class and in the compositional classes I've had last year, I find that my aesthetic of *solo* choreography is modern and theatrically based. I tend to base my movement and experimentation during times of frustration, musical inspiration, and theatrical focus.

I have found that I address my frustration and anger through dance and movement. However, whenever my opportunities come around to introduce that side of myself, it is almost too vulnerable and open to throw out of performance.

Experimentation with such movements as biting a wrist and mimicking my cat when he is

irritated, become options and discoveries of movement where negative expressions come around. I use those movements to cope with my negative energy through bringing humor to the observer. It always makes me feel good to make someone laugh or smile, and will keep me in bliss for an entire day for that alone.

Music has always first and foremost inspired me to dance. it is one of my loves, which is why I have been singing for long time. First, there will be an idea or an image relating to a piece of music (I have found that I will step away from that music, put examples of other styles and genres on the stereo and play around with some ideas to draw inspiration from other rhythms and put random sentences of movement together). Then I try them out with my original choice, and just play, until I can make it work; altering movements to fit the pattern that I am looking for.

I choose to involve a sense of theatre in movement based on animal motions. I don't mean to say that I choose to mimic a cat, or a dog, but rather look at qualities that animals have that we personify as different stereotypes of human personalities. For example, "What attitude would these creatures have when entering an environment? How do they enter, exit, attack, or retreat? When are they silly? How do they move their heads, tails, and legs?" This is an acting technique that I have picked up through the years, which helps in developing a character. And I have come to the firm conclusion that each dance is a character, not only the characters within the dance.

In terms of Laban descriptions of movement that is more typical of my nature, I would say that I enjoy all the efforts, and try to incorporate all of them or a majority of them in my dances. However, it is more typical for me to incorporate indirect focus, bound flow, sudden and sustained movements. I love to find different ways of advancing



and opening in simpler movements that involve the far outer kinesphere, but small, quick, intricate movements when I am using the positive space and near inner kinesphere.

These special concepts and Laban ideas are more about the style of movements, but not my process of creating dance. I would like to point out some things that have aided me during the process of choreography. At the beginning of this semester, the first assignment was to put together a site-specific study. This is where the notion of the choreographic devices: Augmentation, Diminution, Transposition, and Repetition were introduced to the class. I could not understand the difference between each one, except for Repetition. My mind did not take note of them what so ever. All I noticed was the idea of patterns in a certain phrase, or specific movements, and the change in facings, the levels, and the intent of the movement. It was not until I saw the video recording of *Esplanade* by Paul Taylor in which I saw how these concepts of choreographic devices could be used. The space and continuation of these types of patterns were fascinating to watch and give character to the dance. It is very intriguing to the audience, even though most of the dance incorporated a lot of running and other pedestrian movements.

The site-specific study took a long time for my group to really get started and design a basic outline of our dance because it was an unfamiliar type of project in the sense that we had to use props, levels, and supports, as well as these new choreographic devices that were part of the assignment. This was all completely new to us. However, the project was also a fun and precious experiment for my understanding of space and theatricality. I imagine using it in terms of development for a set design for a musical show or for concert dances on stage for example, by playing and choreographing with real existing props, levels, and spaces. And not to mention, it began to make sense in my

mind how for all the years I've been dancing, that the imaginary people dancing in the trees, or on the picnic tables that I pass can actually be possible scenarios in life.

My experience and appreciation of partnering and duets started with ballroom dance. I have done it for a few years, and what made it so wonderful to perform for an eager audience is that there is a shared love, energy, and play within the dance couples which is also very audience-conscious and musically based. This started my interest in space between dancers. My absolute favorite form of dance between two dancers (apart from ballroom and specifically modern dance) is when they do simple, simultaneous movements when they are spaced apart. I can almost see a dense energy field between them, and you can see the lines between different points on the body as though they were mathematically graphed here within space.

I remember being fascinated by Lar Lubovitch's *Fandango*. It was the first time I had witnessed continual partnering before, and was the first example of contact improv-inspired dance. I was drawn to how these two dancers followed the music in a variety of ways as well as how they had continual shape flow and ease through their movements, and never stayed in one place too long. With that image of dance in mind, my partner, Stacy, and I excitedly started working on our duet together. It was a very enjoyable experience because we got to know one another as we played around with steps and ideas. We started over a few times until we were satisfied with a beginning to our dance. Also, I always enjoyed working with a partner rather than by myself because each person's creativity bounces off the other.

Stacy and I have very different body types and have been trained differently within certain techniques of dance. She reflects a lot of ballet and jazz techniques, and

moves gracefully with a light weighted, free flow quality, with those elongated limbs of hers. However, I have spent only the last few years of my life involving myself in dance, but in many different styles. It was very interesting devising vocabulary. The vocabulary for the duet revolves on the motifs of breath, cocked heads and feet, upper-lower body patterns, dabbing and punching with our feet; robotic pendulum movements with the lower half in bound flow; running in reverse, triangular shapes, and inversions of sorts. Stacy and I treated this project as though it was a game, in which we would play with phrases, try them, play again, throw things away that we did not like after all, and see how many patterns and variations of certain sentences we could make as well as diminish and augment our motif.

The duet study was the first one in the class that revolved around musicality. We had selected to choreograph our dances to Sergei Prokofiev's *Visions Fugitives*, opus 22, *Assi Moderato* (parts 1 and 2) and *Feroce*. The funny thing about our dance is that we did not purposefully choreograph our dance along with the music, except for a few parts within *Feroce*. What we did do however, was make up phrases and concentrated mostly on our themes of shape, motif, our use of choreographic devices, and only timed our movements to the music. Ironically, the majority subjective of the class during our last discussion categorized our dance as musically connected to the choreography.

For my solo study, I had decided that I wanted to try to choreograph something that is more apparent to my nature as a person rather than a dancer, which was a challenge, because I am full of complexities. The other solos that I have done in the past were slow and sustained, and very pedestrian. I wanted to try something a little more risky, so I started playing around with jumps and rolls. After about a week of

experimenting I wanted to start the beginning of the piece, I tried different classical selections. At first, I decided to use the Gregorian chant selection. Once I started choreographing to it, I realized that it was a similar type of musical selection that I would have picked if I were still in the fundamentals class in that they were airy, light, sustained melodies that were impossible for me to count meter. Robert Ellis Dunn would describe that kind of music-dance relationship as having “complete indifference to each other,” or “wallpaper” (Dunn). I put the selection aside and played around, thought, and experimented for about two hours until I decided upon Handel’s Suite NO. 5 in E Major –*Air in Five Variations*. This music starts out somewhat romantic, elegant, and strict in meter, which gave me the opportunity to play with its minor degree of freedom, or “mickey-mouse” the music. As it progresses, it plays the same phrase, and similar ones in acceleration of the speed of the tempo. I thought that this would be a good way to try and attempt the concepts that I have learned this semester about the choreographic devices as well as musicality.

My solo pieces for my final is not a story or narrative, but it is an expression of honesty. It is not an expression of what I am because of my past experiences but rather an expression of how I want to feel right now in like: happy, joyful, and silly as I am working hard for the things I care about. My life lately has been in the ruts, but as I said before, I deal with my anxieties and my personal issues through humor in movement. Just because I may be sad a lot does not mean I need to live in that moment of sadness, or lower the spirits of others. With that in mind, and the fact that the music I chose was baroque, which is lively, intricate, and fruitful; I decided to experiment further with my solo. I decided to try to express the feelings between the music and myself, in using

movements that are not of classical technique. I say this because when I first imagines movement to this music, I imagine classical ballet being choreographed to this particular piece.

For the solo that I prepared, I could only squeeze in enough time in my schedule to choreograph almost two minutes out of the selection's time of 3:31. I used a lot of circular movements with the shapes of my arms and running patterns. For my entrance into my dance I choreographed it as bound flow as I advanced in a crawl. Most of the dance has a theme of advancing, opening, and enclosing. Then, I shifted between light weighted free flow and strong bound flow. I realize that I contrasted heavily after every couple of movements and/or shapes. In terms of drive configurations, I found that I used a lot of variations between punching and dabbing as well as gliding and floating.

At this day and time, I find myself comparing what Karen McDonald has said in her Dance Talk interview with Mike Mizerany. McDonald stressed a few times the importance of constantly telling a story when you dance or even warming up at the bar. Under normal circumstances I would agree, however, I recall the last few years when I used to write poetry at a constant tempo –almost everyday. In terms of art and self-expression, I remember that what I would do is write down any words that came to my head. I did not try to tell a story, and a lot of my written work never came off that way. They had a general emotion, or complexity of emotions, questions, and thoughts, but it was a flow issue, rather than exact intention. I believe in half of Kern's philosophy in creating and performing dance. The other half of my thoughts has been influenced by Michael Mizerany. He spoke of honesty in regards to his work that he had presented for

my class as an example of his artistry and aesthetic. He said that the movements in dance in themselves are “the most honest way[s] of conveying your ideas.”

I have learned how interesting it is to see a dancer’s layers of movement characteristics. Those layers give us the right to not be afraid to experiment, and to also learn that being comfortable is never good. That is how art and expression become stagnant; just as in all matters of life. To strive to be perfect is ridiculous and is just an infantile human fantasy that I sour nature to believe in. What I believe is in the notion that what we are to believe in is to become more ‘colorful’ and larger in dimension that we are. To dance is to prove that we are meant to strive to be bigger than our bodies give us credit for.

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J.S. back. Concerti in E Major and D Minor
- Robert Ellis Dunn: Music and Dance Relationship  
Dance Research Journal (Fall 1998). P. 29
- Dance Talk: Karen McDonald
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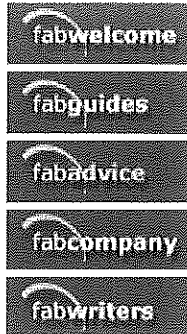
Christina Crapotta  
May 5, 2006

## Partner Aesthetic: Alice (Shang) Ngo

When I asked Alice what her thoughts were in regards to her personal aesthetic, I was awaiting to hear “jazz,” and made me laugh when she blurted out “jazz, obviously!” almost instantaneously as I was processing the prior thought. As an audience member, dancer, and choreographer she most enjoys the structure of the technique and the presentational aspect of this dance form. She especially enjoys the contemporary jazz styles which mix the modern “humanness” embedded in post-modern dance. She says that this ultra-organic humanness elevates the emotional, spiritual, and physical level of being human that is experienced by the audience member as they receive and embed the experience of watching these dancers, in their own body and mind.

In terms of relating dance to sound, Alice most enjoys movement and music that complement each other, rather than that of wall paper music. She gave the example of Merce Cunningham’s productions, where he left the performance of dance in relationship to the chosen musical score completely up to chance. She considers this to be too experimentary to express an emotion or story line intently. Even though, she does agree that it has a strong level of organic humanness, it is completely along the opposite end of relating to an audience, which is more of her aesthetic entails. She strongly believes in choreographing with the essence of the music in mind. For her, it is extremely essential to her aesthetic in jazz dancing.





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## Advice & Ideas



## 10 Steps to a Fab Job as a Massage Therapist

The world can be a stressful place. Most of us feel like we're living at the speed of light, running here, there, and everywhere. And to top it off, because of life's pace, a lot of us have chronic pain. Tight shoulders, aching necks, tired lower backs. And we seem to get sick more than we used to.

As a Massage Therapist, you can help others overcome chronic pain, recover from injuries and illness, reduce stress, and just plain help them feel better.

Now is an exciting time in the field of massage therapy, which is expanding like never before. The public's use of massage as a healthcare modality has tripled in the last decade, which in turn has caused a tremendous increase in the demand for therapists.

Massage therapists can be seen working almost everywhere, and spas, healthclubs, cruise ships, physician's offices—even the local mall—are just a sampling of the places where a therapist can work.

Here are 10 steps you can take toward your dream career as a massage therapist, based on the [FabJob Guide to Become a Massage Therapist](#).

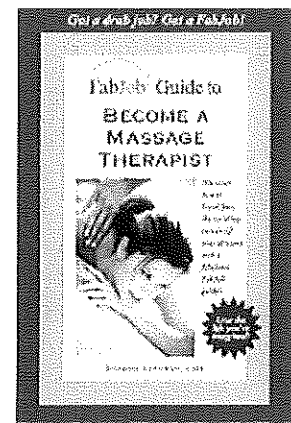
### 1. Is a Career in Massage Therapy for You?

Before deciding on a career as a massage therapist, you should first ask yourself the following questions:

- Do I like working with people?
- Do I enjoy caring for and helping others?
- Can I work quietly, without much conversation, for much of the day?
- Can I empathize with someone, without taking on their "stuff"?
- Can I work independently, without much supervision?
- Do I have strong communication skills?

by Sharon A. Alfonso,  
LMT

Sharon A. Alfonso is a Registered Massage Therapist who has taught classes on how to become a massage therapist and how to market a massage therapy business. She is author of the [FabJob Guide to Become a Massage Therapist](#).



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If your answer was yes to the above questions, a career in massage therapy may well be for you.

## 2. Discover the World of Massage Therapy

As a massage therapist, you will be trained in the fundamentals. Swedish Massage, Deep Tissue Massage, and Trigger Point Therapy are usually taught by most massage therapy programs. However, there are many other forms of bodywork out there, ranging from Myofascial Release to Reiki (a form of energy work.) Not only are there many different modalities of massage to choose from, there are many areas of specialization as well, including Pregnancy Massage, Medical Massage, and even Animal Massage.

Do some investigating to find out what types of massage might appeal to you as a practitioner. Contact local therapists or schools and ask questions about the different types of massage, or do a search online using the terms "massage therapy", "bodywork", or "therapeutic massage" to find out more.

## 3. Know the Requirements for Practice in Your Area

Before choosing a training program, one of the first things you should investigate are the requirements for becoming a massage therapist in the area you wish to practice in. Each state and/or city or town has different requirements for massage therapists. If you are unsure where to gain information about practice requirements, contact the school/training program you are considering, or contact a local massage therapist. Either should be able to point you in the right direction.

## 4. Training for Your Career as a Massage Therapist

There are many different types of schools and training programs available to someone who wants to become a massage therapist. To find a program that suits your needs, check your local yellow pages under "Schools" or "Massage Therapy". You could also do a search online using the phrase "massage therapy schools" or "massage therapy training", or contact some local massage therapists to find out what schools/programs they attended.

Once you have found some training programs and/or schools, make sure to check out several. Each school or training program will more than likely have a different curriculum and philosophy, and you will want to choose one that will match your needs and personality. Especially important is that the school or training program meet the educational requirements for practicing in your area.

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## **5. Volunteer Your Services**

Once you have begun your training to become a massage therapist a great way to get more "hands on" experience is to volunteer your services to others. You can volunteer to work on friends and family, or offer your services to community organizations in your area. This is also a great way to start building a clientele even before your training is finished.

## **6. Finding a Job**

Once you've finished your training, it's time to start working as a massage therapist! If you've decided owning your own business is not for you, you need to find a job. One way to find employment as a massage therapist is to check with the school or training program you attended. More than likely, they will have a list of employers who need to hire massage therapists. Otherwise, you can check your local paper, check online employment sites, or even create your own job. Numerous types of employers need massage therapists including medical clinics, health clubs, spas, and corporations.

## **7. Start Your Own Business**

If you've dreamt of being your own boss, a career in massage therapy can be the perfect way to go. However, keep in mind that being your own boss means just that—you decide on everything from how many hours you work, how many clients you see, and how to set up your office. But you also have to make decisions on whether to incorporate your business or not, whether to do your own taxes or hire an accountant, and what fees to charge. The Small Business Administration has many resources for new business owners, and the best part is, they're all free!

## **8. Get and Keep Clients**

If you have already been volunteering your services, chances are you already have some clients. Once you have a few clients, you should be generating some word-of-mouth advertising, which means your clients will be telling others about you.

If you are still in need of more clients, you could establish an alliance with other healthcare professionals in your area. This would entail contacting someone (say, a chiropractor or physician) by mail and enquiring whether they would be interested in establishing an alliance where you would refer clients to one another.

To keep the clients you already have, make sure your practice is client-centered. Your clients are doing you a favor by utilizing your services. Make sure you return that favor by giving the best service you possibly can!

## 9. Take Care of Yourself

Massage therapy, by its' very nature, is a caring profession. But in the process of taking care of others, we can often neglect to take care of ourselves. Recognizing the signs of self-neglect can go a long way to prolonging your career as a massage therapist. If you feel like you just can't listen to one more client's problems, and you'd rather be on the massage table yourself, you may be on your way to burn-out.

Try these steps to regain some balance in your life:

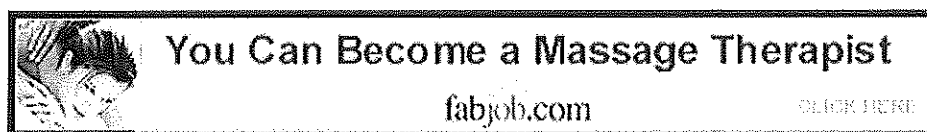
- Eat balanced, nutritious meals—at least three per day.
- Get enough rest. Studies have shown we all need a half hours sleep for each waking hour of our day.
- Get exercise. Even though massage is a physical profession, you still need to get in about 30 minutes of physical activity each day.
- To stay flexible, limber and mentally centered try Tai Chi or Yoga.

## 10. Grow as a Professional

As a massage therapist, your success will also center on your growth as a healthcare practitioner. Taking classes in new techniques, reading books about different types of bodywork, and getting massage from other practitioners can all aid you in your professional, as well as personal, growth.

Massage Therapy is a rewarding and challenging field. Not only do you help others, massage therapy is a career that will enhance your own life over and over. Now that's a Fab Job!

**Based on the FabJob Guide to Become a Massage Therapist by Sharon A. Alfonso, LMT. The complete guide gives detailed advice on how you can get hired as a massage therapist or start your own massage business. Visit [www.FabJob.com/massage.asp](http://www.FabJob.com/massage.asp) for information.**



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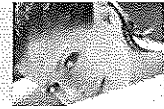
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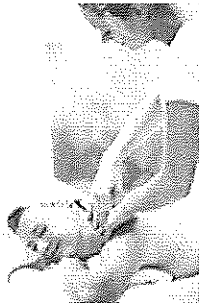
# FabJob.com

## **B**ecome a Massage Therapist



### Get a Job in Massage Therapy or Start Your Own Massage Business

As a massage therapist, you can have a **rewarding**, challenging, and very **satisfying** career. You could earn up to **\$40 to \$70 per hour** or more, and the massages you give may help people:



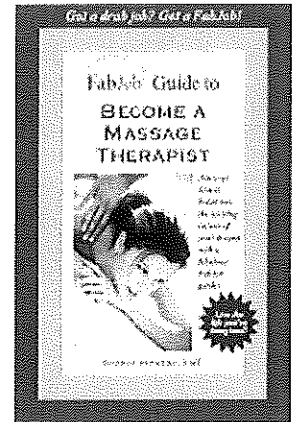
- reduce stress
- heal from illness and injury
- gain relief from pain
- achieve a state of relaxation and well-being

An increasing number of corporations - from **NBC** to **Pepsi** to **Reebok** - offer massage as an employee benefit because massage therapy increases worker **morale** and **productivity** and decreases sick time.

With all the benefits of massage therapy, it is no wonder the number of adults who are getting massages has nearly **tripled** in the last decade. With the growing demand for massage therapy, there is **growing demand** for massage therapists.

Today people from **all walks of life** - from celebrities to senior citizens - are enjoying the services of massage therapists. As a massage therapist you could work with professional athletes or even teach new moms how to massage their newborn babies.

Here are your career options in massage therapy, and some reasons why **now** is such a fabulous time for you to become a massage therapist. Which types of massage therapy can you imagine **yourself** doing?



137 pages

[Browse table of contents](#)

**Availability:** You can have this e-book within minutes. Ordering is fast, easy, and safe. (Also available on CD-ROM.)

FabJob.com was featured in the June, 2005 issue of *Woman's Day Magazine* ("Dare to Dream" article).

**"Becoming a massage therapist has completely changed my life and led me to opportunities I never thought possible. I look forward to every day, eager to do my work."**  
Sharon Alfonso, LMT  
All's Well Massage Therapy

**"I feel blessed to have found my way into this"**

## Relaxation/Spa Massage

Relaxation/Spa massage therapy includes stress management and relaxation treatments. This type of massage is often practiced in spas and massage therapy practices, as well as salons, cruise ships, casinos, hotels, and resorts.

**FACT: The spa industry is exploding and massage therapy is one of their top draws.**

## Sports Massage



Sports massage therapy involves working with athletes to enhance their performance, as well as helping them to recover from injuries. This type of massage is practiced anywhere there are athletes: health clubs, colleges, professional sports franchises, the Olympics, physical therapy offices, sports medicine clinics, doctor's offices, race tracks, and massage therapy practices.

**FACT: A recent survey of health clubs found massage therapy is their second most profitable service.**

## Medical/Clinical Massage

Medical/Clinical massage therapy involves working with people who suffer from pain and injuries. This type of massage therapy is usually practiced in a doctor's office, chiropractor's office, hospitals, physical therapy office, medical clinic, or massage therapy practice.

**FACT: An increasing number of doctors are referring patients for massage therapy.**

## Onsite/Corporate Massage

Onsite/Corporate massage therapy involves going somewhere to perform anything from a 15 minute seated massage to a full table massage. This type of massage therapy is seen in a wide variety of places - the local mall, individual homes, offices of large corporations, conventions and other events. If you

**profession. if God has a plan for us, then this is the work I was meant to do."**

Barbara Lasky  
Massage Therapist



**"Becoming a massage therapist has reduced my stress level tremendously. I always love my work and feel very fulfilled by what I do."**

Cathryn Wright  
Massage Therapist

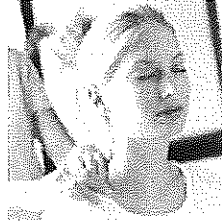
**"As a teacher of Business Practices for massage therapists, I have long been looking for a business reference such as this massage therapy guide. I will certainly recommend it as it is especially helpful in that it is so complete and has easy access to many important websites, such as the state licenses. It is a thorough and helpful guide for any massage therapist."**

Greg Hurd  
Director of Career Development and Outreach  
Bancroft School of Massage Therapy

FabJob Guides have been featured in stories at **The Wall Street Journal** and **Entrepreneur Magazine**

enjoy a change of scenery, this could be the massage therapy practice for you.

**FACT: Corporations such as AT&T, Boeing, General Mills, NBC, PepsiCo, Reebok, and United Airlines have offered onsite massage for employees.**



sites

Entrepreneur.com

StartupJournal.com  
THE SMALL BUSINESS

If any of these types of massage therapy sound like the career of your dreams, the **FabJob Guide to Become a Massage Therapist** is for you!

Author **Sharon A. Alfonso**, LMT, is a Registered Massage Therapist who has taught classes on how to become a massage therapist and how to market a massage therapy business. In this guide she shares with you her own experiences as well as **insider tips** and **expert advice** from dozens of successful massage therapists.

This e-book covers topics of **vital importance** to anyone who wants to get into massage therapy and become a massage therapist, including:

#### Getting Ready

- How to know if a massage therapy career is **right for you**
- How to get **training** in massage therapy
- An overview of massage therapy **techniques** and **specializations**
- Advantages and disadvantages of different types of **massage therapy schools**
- How to choose a **massage table** (includes links to reputable suppliers)
- Tips for **getting your license** with contact information and links to massage therapy **licensing boards** throughout North America

#### Massage Therapy Jobs

- **Who** hires massage therapists
- How to prepare your **resume** and **cover letter** (includes **samples**)
- **Where** to find massage therapy jobs advertised
- How to find **unadvertised job openings**
- How to **create a job** in a company by starting a

- message therapy program for employees
- How to **break into massage therapy** from another job
- **Questions** to be prepared for in a job interview
- What to look for to **avoid a problem workplace**
- Advantages and disadvantages of working as an **employee** or an **independent contractor**
- Information about **pay** and **benefits**
- Tips on **negotiating a contract** including what you need to know about non-compete clauses

### How to Start Your Own Massage Therapy Practice

- **Setting goals** for your business (includes sample goals and steps from an actual massage therapist business plan)
- Choosing a **name** for your massage therapy business
- Advantages and disadvantages of **renting space** or **working from home**
- A list of **equipment** and **supplies** you will need to set up your massage therapy business
- Links to the information you need about the "**business**" side of things (licensing, insurance, etc.)
- Tips for **setting your fees** and managing your money
- Accepting payments by **insurance** (Blue Cross, Worker's Compensation, auto insurance, etc.)
- How to market your business and **get clients**, including:
  - Choosing a **target market** for your massage therapy business
  - The best ways to **advertise** your massage therapy business
  - **How to get referrals** from other health care practitioners (doctors, chiropractors, counsellors, medical clinics, etc.)
  - How to hold an **open house**
  - How to attract new clients by participating in **health and wellness events** such as fairs, conferences, and trade shows
  - How to get **free media publicity**
  - **Discount offers** that can generate more business for you
- Customer service tips to **keep clients coming back**

### Plus

- **Samples** of vital information you need to launch your massage therapy career in the United States or Canada, including:
  - Sample **resume** and **cover letter**
  - Sample of **what to say** when talking to prospective employers



- Sample **employment contract**
- Sample **independent contractor agreement**
- Sample **letter to a company** to propose a massage therapy program
- Sample from a massage therapy **business plan**
- Sample **expense worksheet**
- Sample **letter to a health care professional** to create a professional alliance and get referrals
- Sample **news release**
- Sample **direct mail postcard** and **client reminder card**
- Sample **client intake form** with questions to ask new clients
- Sample **client session note form**
- **Advice** from dozens of successful massage therapists to help you launch your own career
- Tips on **taking care of yourself** and preventing burn-out
- **And more!**



You can have all this and more for an incredible special price. People pay hundreds of dollars for massage therapy workshops. The **FabJob Guide to Become a Massage Therapist** contains some of the best career advice you could get from other sources, and more.

This guide has been selling for up to \$39.95 U.S. **SPECIAL OFFER: If you buy the guide today, Tuesday, May 02, 2006** you can have this valuable insider information for the incredible price of **only \$19.97**. You can earn back more than the price of the guide with the first massage you are hired for. And with this guide you can get hired **much** more quickly.

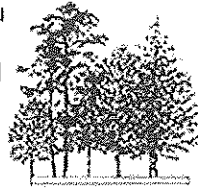
If you believe **you deserve** to have the career of your dreams, this guide is for you. It gives you everything you need to know to **become a massage therapist**.

Don't miss the opportunity to have the career of your dreams. If you are **undecided**, take advantage of our **guarantee**. Buy it, read it, and if you are not satisfied, your money will be refunded.

Ordering is **fast, easy and safe**. You will receive your guide

within minutes.

The guide is an **e-book** (a file we send to you by email which you can immediately read on your computer). It includes photos, color, and you can adjust the type size to make it as pleasant to read as possible. If you prefer to read the guide on paper you can print a copy from your own computer. **FabJob.com** donates a portion of the proceeds from the sale of each guide to protecting the rain forests.



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**Satisfaction guarantee:** We are so confident that this guide can help you achieve your dreams, we will give you a refund if you decide within 30 days of purchase that you are not satisfied with the information contained in the guide. **Buy now.**

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HHPS Division > Health & Human Service Careers Department > Therapeutic Massage Program > Career Facts

## Therapeutic Massage Program - Career Facts

Department Information and Programs

Advising and Counseling

Course Schedules and Registration

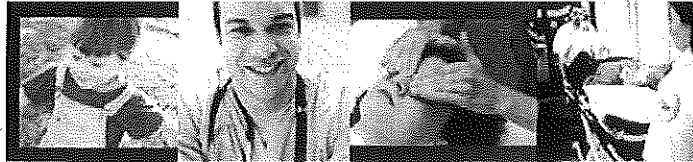
Library and Tutoring

Career and Employment

Transfer Opportunities

College Catalog

Contact Information



Health and Human Service  
Careers Department

### Therapeutic Massage Career Facts

► Nature of Work

Massage therapists manipulate the soft tissues of the body including muscles, connective tissue, tendons, ligaments and joints to relax or reduce pain in patients or customers. Massage therapists may be self-employed in private practice, employed in a variety of health care settings, in health and beauty spas, in sports or exercise complexes, or in large lodging and travel facilities.

► Employment prospects

Jobs in massage therapy are expected to increase faster than average. Graduates of this program are eligible to take the National Certification Exam, which is necessary in order to advertise as a "certified" massage therapist. Most graduates are self-employed which requires building a clientele, however many hospitals and chiropractic offices are using massage as an enhancement to medical treatment.

► Skills you need

To succeed as a massage therapist, you will need physical strength, mobility, and good interpersonal, communication, listening and critical thinking skills.

► Expected earnings

Average earnings for self-employed practitioners is between \$40 and \$60 per hour. If employed in a clinic, spa, salon, etc., practitioners earn a percentage of the client fee.

[Back to Top](#)



Program Offered within HHSC

- Therapeutic Massage
- Curtain
- > Career
- Facilities
- Relaxation
- Wholesale
- Online
- Facilities
- Support
- Clinical
- Radiologic
- Sonography
- Surgical Technology
- Child Development
- Dental Hygiene
- Human Services

# South Bay Massage College

[Home](#)[About Us](#)[Courses](#)[FAQ](#)[Contact](#)

## FAQ

### Why Massage School?

**Facts about an Exciting career in Massage Therapy:**

#### *#1 in Job Growth*

The Health Care profession will experience an 80% growth rate (Bureau of Labor Statistics).

#### *Income Range*

\$45 to \$85 per hour (plus tips). Varies according to employment proprietor/employee. So there is potential to do extremely well in therapy.

#### *Employment Opportunities*

Licensed Massage Therapists (LMT's) are employed at private chiropractic and pain management centers, physician's offices, centers, day spas, corporations, gyms, resorts and hotels performing relaxation/therapeutic massage.

Our graduates work; in day spas, on cruise ships, Chiropractic massage clinics, in wellness centers, out of their own homes, at r

#### *Be Your Own Boss*

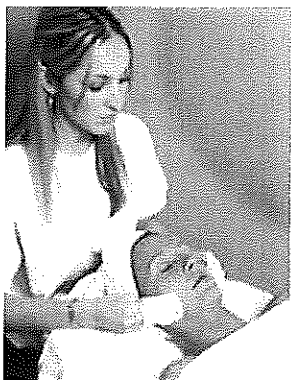
**Flexible Hours.** Control the hours you want to work. Work for

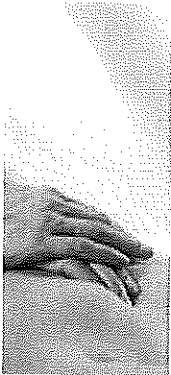
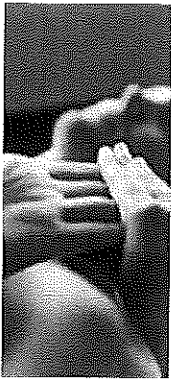
#### *High Demand*

Millions of dollars are spent locally for development of Health a incorporating massage. \$27 billion was spent on alternative/non the US in 1997-\$7 billion on massage therapy. (Journal of the A Association, November 1998)

#### *On the Cutting Edge of Preventative Medicine*

The medical community has accepted massage therapy as a vial and other disorders.





## Why South Bay Massage College?

***State-approved*** (approval to operate means compliance with minimum standards and does not imply any endorsement or recommendation by the Bureau for Private Postsecondary and Vocational Education)

**SBMC is the most *cost-effective* Massage Program in Southern California.** Upon completion of the Massage Therapist program you can earn an additional 325 hours of state-approved hours with our internship program. Therefore, 325 hours of state-approved hours.

***Small student to Instructor ratio;*** typically our classes are 8 to 12 students. You will get so much more out of this than having 20-25 students.

***State-approved Internship program*** at our student spa located in Manhattan Beach, California. Up to 150 state-approved (approval to operate means compliance with minimum standards and does not imply any endorsement or recommendation by the Bureau) hours at no tuition cost at our student clinic spa.

***Great location;*** beautiful Manhattan Beach, California. 5 blocks from the beach.

***Expert instructors.*** All of our instructors have many years of experience. You will learn a lot and will have a lot of fun at the same time. Our Chiropractic teachers teach our Anatomy/Physiology Classes.

***Great friendly and helpful administrative staff.*** Always willing to answer your questions.

**We are very proud to have *graduated over 700 students since 1998.***

**We have a beautiful *student intern spa*** located 2 blocks from the beach, at Rosecrans Ave., in Manhattan Beach, California. 310.541.1111

***Advance classes;*** Deep Tissue I & II, Sports Massage, Acupressure, Chair Massage, Pathology, Pregnancy Massage, Advance Massage, CranioSacral, Myofascial Release Therapy, Exercise Rehab/Training, Reflexology and more.

## Most Frequently Asked Questions:

***How much time will it take?***

**In as little as 6 weeks!**

***How many class hours are there in South Bay Massage College's program?*** South Bay Massage College offers over 1000 in-class and supervised instruction.

***How do I become certified?***

**In California, you must attend a state-approved school by the Bureau for Private Postsecondary and Vocational Education. South Bay Massage College is state-approved since 1998.**

***How do I become licensed?***

In California, there are no state licensing laws at this time, August apply within the cities. Each city has different licensing laws the the city you wish to practice and find out the educational requir

To get licensed you must present to them a copy of your Certificate approved college along with a school transcript.

After completion of each course at SBMC you will receive a certificate along with a school transcript.

Licensing laws do change; therefore, you need to check. For the the city hall or town hall.

***Is massage a good career to work at part-time?***

It's excellent as a part-time career. The pay is great, the work is conscience is clear.

***Are there jobs available to massage school graduates?***

Yes, there are. We receive up to 10 calls weekly from employers from our school. We have an up-to-date job posting available to

***How much money can I make doing massage?***

Your level of success in massage depends on your skills, your an personality, where you live, the kind of bodywork you practice, and your ability to market yourself. In general, most employers \$45 per hour; not including tips. So, you will not make as much employed as you will being self-employed.

***How important is physical strength for being a massage therapist?***

In general, physical strength is not a very important trait for a therapist. I will teach you how to use your body weight to apply pressure in muscular strength. You should not shy away from a career in massage physical strength—you can succeed without it.

***How do I become Nationally Certified?***

Call the National Certification Board for Therapeutic Massage 800-296-0664.

Those who become nationally certified by taking the National C required to be "recertified" every four years. Typically 500 hours become national certified.

***Do you have weekend classes?***

We have day classes, evening classes and weekend classes available. See Technician Class Schedule and advance schedule.

***What are your instructors' qualifications?***

SBMC Instructors all hold state teaching certificates and are experienced

***What is the student to instructor ratio for SBMC in technique courses?***  
The ratio is 6 to 1.

***Is SBMC respected in its community and nationally?***

**SBMC staff, faculty, and students volunteer hundreds of hours activities. Additionally SBMC and its graduates are respected b community, physical therapists, doctors of chiropractic and oth therapists.**

***One of my concerns has to do with starting my own business. How graduate help me?***

**SBMC strives to produce high-quality massage therapists while information regarding what will be needed to become a good bu SBMC graduate, you will find many opportunities, locally and c information and training we provide, you should be able to go in size and begin building a practice.**

**Other questions please call us.**

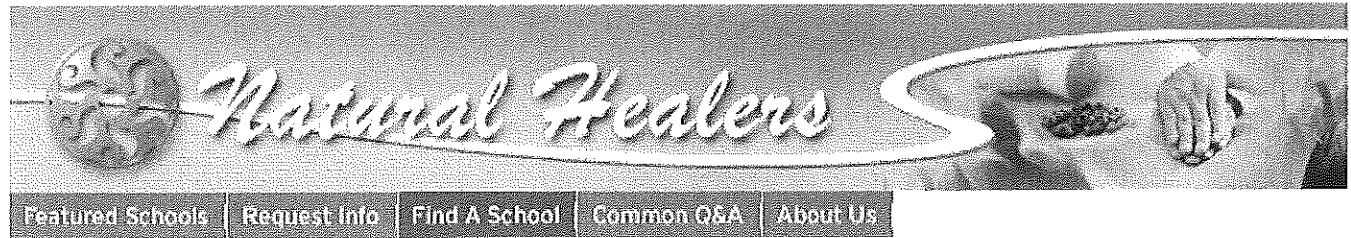
**South Bay Massage College**

**120 South Sepulveda Blvd., Suite B  
Manhattan Beach, CA 90266  
(310) 546-8774 | Phone  
(888) 786-5367 | Toll-free  
(310) 798-1639 | Fax**

**[Click here for location map](#)**

**E-mail: [sbmcadmission@aol.com](mailto:sbmcadmission@aol.com)**













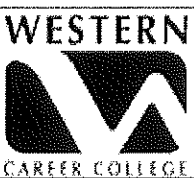


**Search Results** ~ listed alphabetically by city

**California**

	<p><b>Northwestern College School of Massage - A campus in Sacramento</b>                  Our goal is to graduate students who have received an excellent education, and who are inspired and confident to step into their new careers as Massage Therapists, Personal Trainers, and Nutrition or Wellness Consultants. We invite you to begin training for a rewarding and successful new career. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Ahern Massage Therapy School - Ahwahnee</b>                  The most important thing that I teach is compassion, and you will learn to work from your heart. Anyone who has a body, and anyone who plans on touching someone who has a body, should learn massage therapy. Why? Because we all have the right to good health. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Alhambra Medical University - Alhambra</b>                  Vision of intergration of Chinese/Western medicine for future healthcare delivery. The only acupuncture and Chinese medicine school nationwide affiliated with six regional hoapitals. Our graduates will be the most professional and competent practitioners in the area <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Alhambra Medical University - Alhambra</b>                  Most integrative academid curriculum. Clinic training on real patients. The only massage program nationwide affiliated with six regional hospitals. Varous work opportunities... <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Bryman College - Alhambra - Alhambra</b>                  A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Bryman College - Anaheim - Anaheim</b>                  A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Mesa Academy - Anaheim (Placentia)</b>                  Mesa Academy is a massage school dedicated exclusively to teaching and training students to become qualified and highly skilled massage therapists. Massage therapy is all we teach! We offer courses in Holistic Massage, Clinical Massage, and Sports Massage. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Western Career College - Antioch (formerly Walnut Creek) - Antioch</b>                  The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. <a href="#">More...</a></p>	<input type="button" value="Request"/>

Arcata School of Massage - Arcata



	<p>The mission of the Arcata School of Massage is promote health and peace through excellence in education, compassion in action, and service to our community. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Golden State College - Bakersfield - Bakersfield</b> Students enrolled in the massage therapy program will learn the basic, advanced and... <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>East West School of Herbology - Ben Lomond</b> The East West Courses are a unique combination of Western, Ayurvedic and Traditional Chinese herbology. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Acupuncture &amp; Integrative Medicine College - Berkeley</b> Starting your program at AIMC Berkeley is easy, with new evening and part-time schedules starting this winter! Our vision is to integrate multiple traditions of acupuncture, Chinese herbal medicine, and complementary &amp; Western medicines. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Bauman College - Berkeley</b> Bauman college is dedicated to personal and professional growth through quality holistic nutrition education and natural chef training. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Western College - Cerritos</b> The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Massage Center - Chatsworth</b> We pride ourselves in having small class sizes with an average of 12 students per class. This facilitates high quality learning with emphasis on one-on-one instruction. We have 300 and 100 hour certification courses. At Massage Center, we strive to make you a great Massage Therapist. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>United Education Institute - Chula Vista</b> The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy offices. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Western Career College - Citrus Heights - Citrus Heights</b> The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Bryman College - City of Industry - City of Industry</b> A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. <a href="#">More...</a></p>	<input type="button" value="Request"/>
	<p><b>Milan Institute - Clovis</b> Students enrolled in the massage therapy or holistic health practitioner program will learn the basic, advanced and... <a href="#">More...</a></p>	<input type="button" value="Request"/>



**Alive & Well - Institute of Conscious Bodywork - Corte Madera**  
 Located in Marin County, California, we're one of the most respected massage schools in the U.S. [More...](#)

[Request](#)


**Career Networks Institute - Costa Mesa**  
 The Professional Massage Therapy program is designed to prepare for entry level employment as a massage therapist. [More...](#)

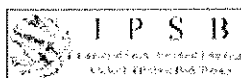
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**CNI's California Personal Fitness Training School - Costa Mesa**  
 CNI, California's leading Personal Fitness Training School offers a 48 week Personal Fitness Trainer educational program to prepare you for National Certification based on the NSCA [More...](#)

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**National Personal Training Institute - Personal Trainer Program CA - CDM - Costa Mesa**

Our 500 hour comprehensive program contains 300 hours of classroom teaching, and 200 hours of supervised, hands on gym time. [More...](#)

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**Institute of Psycho-Structural Balancing - Culver City**

The IPSB programs are unique, combining the study of hands-on technique with in-depth courses such as sensory awareness... [More...](#)

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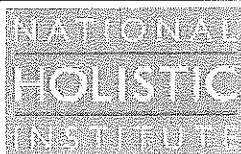

**United Education Institute - El Monte**

The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy offices. [More...](#)

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**Western Career College - Emeryville - Emeryville**

The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. [More...](#)

[Request](#)


**National Holistic Institute - Emeryville/San Francisco**

Our Massage Therapy program gives you the skills you need for success in this rapidly growing, dynamic profession. [More...](#)

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**Trinity College - Fairfield - Fairfield**

Students enrolled in the massage therapy or holistic health practitioner program will learn the basic, advanced... [More...](#)

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**Ayurveda Institute of America - Foster City**

The Ayurveda Institute of America (AIA) welcomes you to embark on a journey in Ayurveda to experience the good health and well-being that it offers with its time proven harmonious and holistic healthcare practices. [More...](#)

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**Heartwood Institute - Garberville**

A residential massage school in the mountains of Northern California, Heartwood Institute offers an environment of immersion in learning and

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healing. Our massage trainings are practical preparation for careers in the healing arts and powerful personal growth experiences. [More...](#)



**Bryman College - Gardena - Gardena**

A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)



**California College of Ayurveda - Grass Valley**

The California College of Ayurveda (CCA) is the first state-approved college for the study of Ayurveda in America. [More...](#)



**Bryman College - Hayward - Hayward**

A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)



**Life Chiropractic College West - Hayward**

Life Chiropractic College West offers the doctor of chiropractic degree, located in the heart of the San Francisco Bay Area. [More...](#)



**United Education Institute - Huntington Park**

The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy offices. [More...](#)



**Academy of Professional Careers - Indio - Indio**

Students enrolled in the massage therapy or holistic health practitioner program will learn the basic, advanced and evolving new therapies. [More...](#)



**National Institute of Technology - Long Beach - Long Beach**

The Massage Therapy program provides the basic knowledge, tools, ethics, and behaviors that will enable you to successfully practice as a massage therapist in a variety of healthcare settings. [More...](#)



**Bryman College - West Los Angeles - Los Angeles**

A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)



**California Healing Arts College - Los Angeles**

California Healing Arts College is nationally accredited through the Accrediting Commission of Career Schools and Colleges of Technology. [More...](#)



**Cleveland Chiropractic College of Los Angeles - Los Angeles**

The Cleveland Chiropractic Colleges are the only chiropractic institutions that continue under the leadership of a pioneering family member. [More...](#)



	<p><b>Dongguk Royal University - Los Angeles</b>  DRU's academic program is designed to offer the Master of Science in Oriental Medicine. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Institute of Professional Practical Therapy - Los Angeles - Los Angeles</b>  The Institute of Professional Practical Therapy is dedicated to educating students on the fundamentals of Full Body Medical, Orthopedic &amp; Sports Massage including Swedish, Deep Tissue and Cranio-sacral Massage Techniques. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>LA Vocational Institute - Los Angeles</b>  In our program, our skilled and talented teachers, will teach you all the traditional as well as many specific massage techniques. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Lionheart Institute West - Los Angeles</b>  At Lionheart Institute we approach the process of teaching and healing through the embodiment of the qualities of the courage and heart of the great lion. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Samra University of Oriental Medicine - Los Angeles</b>  We are the first University of Oriental Medicine in the United States. Our graduates are Educators, Practitioners, and inovators in the field of Alternative Medicine. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Southern California University School of Oriental Medicine and Acupuncture - Los Angeles</b>  Not only will our graduates be amongst the most professional and competent healthcare providers in the medical field, but they will also exemplify the virtues of a mature and compassionate human being. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>United Education Institute - Los Angeles</b>  The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy offices. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Yo San University of Traditional Chinese Medicine - Los Angeles</b>  Our Mission: To educate students to become the highest quality practitioners of Traditional Chinese Medicine. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>South Bay Massage College - Manhattan Beach</b>  Our philosophy at South Bay Massage College is to promote massage as one of the healing arts. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Diamond Light School of Massage and Healing Arts - Marin County</b>  At Diamond Light we offer a heart centered, mediative approach to massage, providing you with the tools necessary to begin a fulfilling and lucrative career in massage and the healing arts, as well as facilitate a quantum leap in your spiritual/personal development. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Abern Massage Therapy School - Mariposa - Mariposa</b>  The most important thing that I teach is compassion, and you will learn to work from your heart. Anyone who has a body, and anyone who plans on touching someone who has a body, should learn massage therapy. Why? Because we all</p>	<a href="#">Request</a>



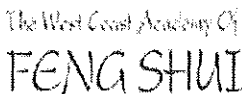
have the right to good health. [More...](#)



**Green Mountain Institute for Integrative Therapy - Massage Program in Portugal**

Come train with us in Integrative Bodywork in Vermont, USA, the Algarve in Portugal and in other locations. [More...](#)

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**West Coast Academy of Feng Shui - Montara (San Francisco Bay Area)**

West Coast Academy of Feng Shui, Practitioner Certificate Training Program in Northern California. A powerful 4 day training program designed to nurture your internal & external sacred spaces. The program is designed to give you a solid background in Feng Shui taught from a Western perspective that is easy to understand and apply. For an exciting new career as an "Environmental Healer"

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**Napa Valley School of Massage - Napa**

The only massage school that offers you the opportunity to train on actual patients under the direction of a nationally renowned cardiologist and martial arts master. At NVSM, you will experience massage techniques passed down and perfected over three generations. [More...](#)

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**Phillips School of Massage - Nevada City**

The Phillips School of Massage offers a comprehensive course in massage therapy and is recognized throughout the U.S. [More...](#)

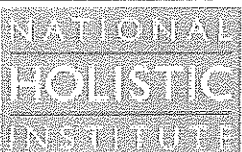
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**Spirit Winds School of Thai Massage - Nevada City**

Traditional Ancient Thai massage is a unique form of bodywork that incorporates Hatha Yoga, acupressure and reflexology with origins dating back about 2500 years. [More...](#)

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**National Holistic Institute - North Bay Area/Petaluma**

Our Massage Therapy program gives you the skills you need for success in this rapidly growing, dynamic profession. [More...](#)

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**Concorde Career Institute - N Hollywood - North Hollywood**

At Concorde, you'll be training in a career field where trained professionals are in demand. Plus, upon graduation, we offer excellent job search assistance to help you every step of the way. [More...](#)

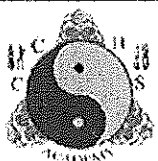
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**Institute of Professional Practical Therapy - North Hollywood**

The Institute of Professional Practical Therapy is dedicated to educating students on the fundamentals of Full Body Medical, Orthopedic & Sports Massage including Swedish, Deep Tissue and Cranio-sacral Massage Techniques. [More...](#)

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**Academy of Chinese Culture and Health Sciences - Oakland**

Traditional Chinese Medicine is more than needles and formulas. TCM is the art of acupuncture, acupressure... [More...](#)

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### Institute of Chinese Herbology - Oakland

ICH is the only educational institution in the United States offering a complete home study program of Chinese herbal training. [More...](#)

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### Frontier School of Midwifery and Family Nursing - On-Line Program

FSMFN operates an innovative on-line graduate program enabling RNs to earn their Master's Degree and become nurse-midwives and nurse practitioners. !! REQUEST INFORMATION ONLY IF YOU ARE AN RN!! [More...](#)

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### Bryman College - Ontario - Ontario

A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)

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### United Education Institute - Ontario

The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy offices. [More...](#)

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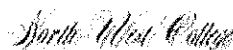

### Maric College - Palm Springs - Palm Springs

Students who successfully complete this program will have the necessary knowledge and skills to take the National Certification Examination for Therapeutic Massage and Bodywork presented by the NCBTMB and become employed as a massage therapist. [More...](#)

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### Body Therapy Center - Palo Alto

Body Therapy Center's mission is to offer the best professional service and training in massage and bodywork. [More...](#)

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### North-West College - Pasadena

North-West College's desire is to prepare students in short-term courses for exciting careers in the medical and business fields. This is accomplished by a professional faculty, a well qualified administration and knowledgeable support staff. [More...](#)

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### Hands on Healing Institute - Pasadena (Tujunga)

HHI is a Accredited Massage Therapy School offering both beginning and advanced classes. [More...](#)

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### Bauman College - Pennngrove

Bauman college is dedicated to personal and professional growth through quality holistic nutrition education and natural chef training. [More...](#)

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### Sonoma College - Petaluma - Petaluma

Sonoma College, formerly the Western Institute of Science and Health now offers Online and Onsite courses in massage therapy. Our campuses are located in San Francisco and Sonoma County. [More...](#)

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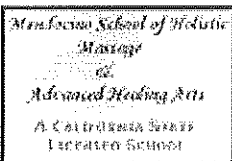
### Western Career College - Pleasant Hill - Pleasant Hill

The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. [More...](#)

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**World School of Massage & Holistic Healing Arts - Pleasanton**  
 Combining the finest technical massage and intuitive bodywork training with the principles of holistic healing will make your experience of the World School an experience of a lifetime. [More...](#)



**Mendocino School of Holistic Massage & Advanced Healing Arts - Redwood Valley**  
 The Mendocino School of Holistic Massage is a residential retreat center dedicated to holistic health education and therapy. [More...](#)



**Bryman College - Reseda - Reseda**  
 A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)



**Maric College - Riverside - Riverside**  
 Students who successfully complete this program will have the necessary knowledge and skills to take the National Certification Examination for Therapeutic Massage and Bodywork presented by the NCBTMB and become employed as a massage therapist. [More...](#)



**National Personal Training Institute - Personal Trainer Program CA - RI - Riverside**  
 Our 500 hour comprehensive program contains 300 hours of classroom teaching, and 200 hours of supervised, hands on gym time. [More...](#)



**Western Career College - Sacramento - Sacramento**  
 The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. [More...](#)



**Northwestern College School of Massage - Sacramento/Gold River**  
 Our goal is to graduate students who have received an excellent education, and who are inspired and confident to step into their new careers as Massage Therapists, Personal Trainers, and Nutrition or Wellness Consultants. We invite you to begin training for a rewarding and successful new career. [More...](#)



**Bryman College - San Bernardino - San Bernardino**  
 A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)



**Concorde Career College - San Bernardino - San Bernardino**  
 At Concorde, you'll be training in a career field where trained professionals are in demand. Plus, upon graduation, we offer excellent job search assistance to help you every step of the way. [More...](#)



**United Education Institute - San Bernardino**  
 The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy



offices. [More...](#)



### Academy of Natural Healing - San Clemente

The Academy of Natural Healing is dedicated to providing quality instruction in the fields of natural healing by fostering competence, professionalism, and exceptional alternative and holistic practices. [More...](#)

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### Bennett/Stellar University - San Diego

Bennett / Stellar University one of the only licensed schools approved by the Society of NLP. [More...](#)

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### Body Mind College - San Diego

In the field of holistics, people often encounter powerful transformation during sessions. BMC trains their students to facilitate such work with all levels of support - body, mind, and emotional. To do this, one really has to do their own work first. [More...](#)

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### Concorde Career College - San Diego - San Diego

At Concorde, you'll be training in a career field where trained professionals are in demand. Plus, upon graduation, we offer excellent job search assistance to help you every step of the way. [More...](#)

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### International Professional School of Bodywork - San Diego

IPSB is one of the nation's finest bodywork colleges, with renowned faculty, teaching methods, and diverse IPSB curriculum. Degrees to Masters level. Founded 1977. [More...](#)

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### International Professional School of Bodywork - San Diego

IPSB is one of the nation's finest bodywork colleges, with renowned faculty, teaching methods, and diverse IPSB curriculum. Degrees to Masters level. Founded 1977. [More...](#)

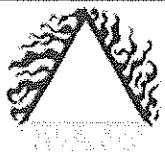
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### Maric College - San Diego - San Diego

Students who successfully complete this program will have the necessary knowledge and skills to take the National Certification Examination for Therapeutic Massage and Bodywork presented by the NCBTMB and become employed as a massage therapist. [More...](#)

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### Mueller College of Holistic Studies - San Diego

We are dedicated to providing quality education and training for individuals in pursuit of promoting inner peace and harmony... [More...](#)

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### Pacific College of Oriental Medicine, San Diego - San Diego

Pacific College, one of the largest acupuncture schools in the U.S., was founded in 1986. [More...](#)

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### United Education Institute - San Diego

The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy offices. [More...](#)

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### Poway Academy - San Diego/Poway

Receive a Diploma! Poway is 1 out of only 2 massage schools in San Diego that fulfill the requirements for certification in Holistic Health Practitioner Program.



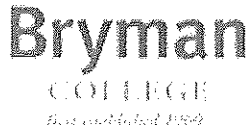
## POWAY ACADEMY

Our structured programs allow our graduates to complete the entire program in 10 months or less! [More...](#)

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### American College of Traditional Chinese Medicine - San Francisco

The American College of Traditional Chinese Medicine exists to prepare candidates to enter the practice of Traditional Chinese Medicine. [More...](#)

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### Bryman College - San Francisco - San Francisco

A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)

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### California Institute of Integral Studies - San Francisco

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### Institute of Classical Homeopathy - San Francisco

The Institute of Classical Homeopathy is a non-profit educational institution offering a four-year academic program. [More...](#)

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### National Personal Training Institute - Personal Trainer Program CA - SF - San Francisco

Our 500 hour comprehensive program contains 300 hours of classroom teaching, and 200 hours of supervised, hands on gym time. [More...](#)

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### Sonoma College - San Francisco - San Francisco

Sonoma College, formerly the Western Institute of Science and Health now offers Online and Onsite courses in massage therapy. Our campuses are located in San Francisco and Sonoma County. [More...](#)

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### World School of Massage & Holistic Healing Arts - San Francisco

Combining the finest technical massage and intuitive bodywork training with the principles of holistic healing will make your experience of the World School an experience of a lifetime. [More...](#)

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### Bryman College - San Jose - San Jose

A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)

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### Five Branches Institute: College of Traditional Chinese Medicine - San Jose





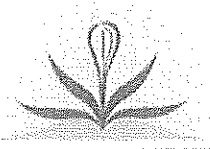


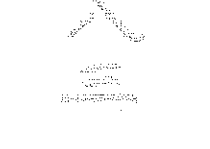



Our students receive the most comprehensive education in Chinese medicine available. [More...](#)

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### National Holistic Institute - San Jose

Our Massage Therapy program gives you the skills you need for success in this rapidly growing, dynamic profession. [More...](#)

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	<p><b>Palmer College of Chiropractic West - San Jose</b> Palmer College teaches chiropractic as a complete health care system. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Western Career College - San Jose - San Jose</b> The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Western Career College - San Leandro - San Leandro</b> The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Santa Barbara College of Oriental Medicine - Santa Barbara</b> Santa Barbara College of Oriental Medicine offers an accredited four-year academic program. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Bauman College - Santa Cruz</b> Bauman college is dedicated to personal and professional growth through quality holistic nutrition education and natural chef training. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Five Branches Institute: College of Traditional Chinese Medicine - Santa Cruz</b> Our students receive the most comprehensive education in Chinese medicine available. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Global College of Natural Medicine - Santa Cruz</b> The Global College of Natural Medicine offers a comprehensive, affordable approach. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Emperor's College of Traditional Oriental Medicine - Santa Monica</b> The Master's Program is comprised of an academically rigorous curriculum. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>National Personal Training Institute - Personal Trainer Program CA - SM - Santa Monica</b> Our 500 hour comprehensive program contains 300 hours of classroom teaching, and 200 hours of supervised, hands on gym time. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>Western Career College - Stockton - Stockton</b> The Massage Therapy degree and certificate programs are designed to prepare the student for entry-level employment as a massage therapist. <a href="#">More...</a></p>	<a href="#">Request</a>
	<p><b>University of East-West Medicine - Sunnyvale</b> The program consists of 1785 hours of lecture and 900 hours clinical courses, for a total of 2685 hours. <a href="#">More...</a></p>	<a href="#">Request</a>



**Hypnosis Motivation Institute - Tarzana**

For the past 15 years, HMI has earned the distinction of being the first and only hypnotherapy training program to become nationally accredited, by an accrediting agency authorized by the U.S. Department of Education, in Washington, D.C. [More...](#)



**Massage Center - Thousand Oaks**

We pride ourselves in having small class sizes with an average of 12 students per class. This facilitates high quality learning with emphasis on one-on-one instruction. We have 300 and 100 hour certification courses. At Massage Center, we strive to make you a great Massage Therapist. [More...](#)



**Bryman College - Torrance - Torrance**

A balance of academic knowledge, technical expertise, clinical skills and manual dexterity can provide you with a competitive advantage in this ever-changing field. You will acquire a solid base of knowledge through instruction and hands-on training in our well-rounded curriculum. [More...](#)



**International Centre for Yogic Arts & Sciences - training in Toronto, ON**

The International Centre for Yogic Arts and Sciences is the only school of its kind in the world. International certification combines online coursework with live programs in Toronto. [More...](#)



**Trinity College - Vallejo - Vallejo**

Students enrolled in the massage therapy or holistic health practitioner program will learn the basic, advanced... [More...](#)



**United Education Institute - Van Nuys**

The overall objective of this program is to prepare students for a career in the field of Massage Therapy. Opportunities may be available in health and wellness centers, resorts and hotels, and rehabilitation and physical therapy offices. [More...](#)



**Golden State College - Visalia - Visalia**

Students enrolled in the massage therapy program will learn the basic, advanced and... [More...](#)



**Maric College - North County - Vista**

Students who successfully complete this program will have the necessary knowledge and skills to take the National Certification Examination for Therapeutic Massage and Bodywork presented by the NCBTMB and become employed as a massage therapist. [More...](#)



**North-West College - West Covina**









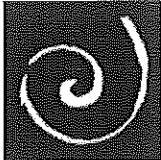

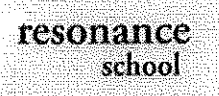



North-West College's desire is to prepare students in short-term courses for exciting careers in the medical and business fields. This is accomplished by a professional faculty, a well qualified administration and knowledgeable support staff. [More...](#)



**Southern California U. of Health Sciences Chiropractic (LACC) - Whittier**

Los Angeles College of Chiropractic (LACC) is a name that is known worldwide today as the pioneer and leader of innovative chiropractic education.



	<a href="#">More...</a>	
	<b>Southern California U. of Health Sciences College of Acupuncture - Whittier</b>	
	<b>Clayton College of Natural Health - With Distance Learning Programs</b>	
	<b>Abern Massage Therapy School - Mariposa - Yosemite</b>	
	<b>Institute for Integrative Nutrition - Zero in on campus in New York, NY</b>	
	<b>Resonance School of Homeopathy - Zero in on campus in Reno, NV</b>	
	<b>Ashland Institute of Massage - Zero in on training in Ashland, OR</b>	

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[GuideToHealthcareSchools.com](#)

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California Healing Arts College in Los Angeles. Fin Aid ava  
[www.chac.edu](#)

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**[C H A C Massage School](#)**

California Healing Arts College in Los Angeles. Fin Aid ava  
[www.chac.edu](#)

**[LA Massage Therapy School](#)**

Well Respected School in LA Become a Massage Therapist  
[www.LAMassageTraining.com](#)

**[Massage Therapy School](#)**

New Classes Starting Soon! Financial Aid. 38 Week Progr  
[www.CaliforniaMassageTherapy.com](#)

**[LA Vocational Institute](#)**

Massage Therapy School located in Los Angeles & Sherm  
Oaks.  
[www.lavocational.com](#)

**Massage Schools:** Want a massage school in California? Utah? Nevada? Florida? We have [massage schools](#) throughout North America.

- **Massage Supplies:** Looking for a [massage table](#) or [massage therapy oil](#)? Search through the thirty categories of our [massage products directory](#), you'll find links to massage table and massage oil sellers, to aromatherapy and many resources, the list goes on and on.
- **Massage Types:** Need to learn about massage therapy types? Learn about all the different [types of massage](#).
- **Massage Laws:** You can learn about [massage therapy laws](#) in your state or province.
- **Massage Associations:** You can find links to the notable [massage therapy associations](#) and learn what they have to offer.
- **Massage Therapists:** You can [find a therapist](#) in your area.
- **Massage Articles:** Visit our library of [massage therapy articles](#).
- **Massage Forums:** Join in on a friendly conversation with aspiring and working massage therapists in our [message boards](#) where everyone who participates is happy to answer your questions and provide you with their valuable insights into this wonderful profession.

### Massage Therapy Tables, Massage Oils, and Such Like?

We have a directory of massage and bodywork products with hundreds of listings. Here's a sample:

- [Massage Tables](#)
- [Massage Chairs](#)
- [Massage Oils and Supplies](#)
- [Massage Music](#)
- [Massage Therapist Health](#)
- [View all 30 categories...](#)

### Massage Therapy Technique Descriptions:

Did you know that there are dozens of different massage and bodywork techniques? Here's just five to get you started:

- [Swedish Massage](#)
- [CranioSacral Therapy](#)
- [Myofascial Release](#)
- [Shiatsu](#)
- [Rolfing®](#)
- [View all 65 Types...](#)

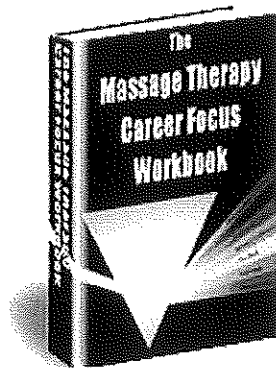
### Current Topics in our Massage Therapists' Community Forum:

- [Best Decision on a Massage Therapist? \(General Discussion\)](#)
- [Disasters and Massage \(General Discussion\)](#)
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