

B Swing Lindy Concert #2

We cannot believe that it is the end of 2021 and we are still in a pandemic situation. With news of the new variant, any hope for returning to any semblance of normal seems far away, and who knows what the next big crisis is? It could be in a week or two, or in a month or two. The dance endures, and its dancers keep on going, amidst the uncertainties and ups-and-downs of the social distancing restrictions and the pandemic. We welcome you to this 2nd edition of our concert, put together over the course of 2 months.

Thankfully, NAC safe distancing regulations for digital productions allowed us to film this concert unmasked. We hope you enjoy seeing our smiling faces (or not)!



We hope you will enjoy our show tonight! This show is free but we appreciate donations.

Donation details:
Paynow or paylah to 93840144 or
PayPal to bsharpblues@gmail.com

For information on classes and events, our linktree is :-
<https://linktr.ee/BSwingLindy>
Where you can also connect with us on social media and watch us dance.



The Routines

Coles Stroll

Flat Foot Foogee

Midnight Blue

Something to Pat Your Foot To

Taps Miller

Leon 2

潇洒走一回

Disorder at The Border

Caravan

Finale - DCSS

Coles Stroll

Original Choreography -
Charles "Honi" Coles
Taught by Phang Shueh Miin
Song - Take the A-train
Animation - Wu Yiheng

Dancers

Pierre Karpov, Elizabeth Purcell,
Tang Shuquan, Wu Yiheng, Jade
Chong, Tan Seok Hui, Kevin Teo

"If you can walk, you can dance."
That was the motto of the
Copasetics, a group of tap
dancers formed to honour and
remember the great Bill Bojangles
Robinson. Honi Coles was the de
facto leader of the Copasetics and
he choreographed this little
routine that you see here. For
them, it was always about making
it look easy and making it look
enticing. If you can walk, you can
dance, and by extension, you can
tap! That's what it's all about!

Flat Foot Foogee

Original Choreography - Harlem Hotshots 1st
Generation circa early 2000s
Song - Flat Foot Foogee, HHS Show-music

Dancers - Graduates of the Junior Performing
Team

This is a wonderful routine choreographed by the
Harlem Hotshots 20 years ago. It opens brightly
with the ensemble singing the lyrics & enters into
an uptempo jazz number featuring traditional
steps, bringing the flavour of the 1930s to 2021.

Midnight Blue

Original Choreography - Brian Ang with additions
from Kevin Teo
Song - Midnight Blue, Kenny Burrell
Dancers - Brian Ang & Kevin Teo

Brian and Kev have been learning how to follow for
a while now and it has enriched their dancing
tremendously. Now commonly called Switch
Dance, this routine starts with solo jazz influenced
by rhythms and moves into role-reversal
partnerwork, with B and K taking turns to lead and
follow.



Something to Pat Your Foot To

Original Choreography -Jingyi Heng
Song - Something To Pat Your Foot To,
Carolina Reapers Swing
Dancers - Graduates of the Junior
Performing Team

The graduates of the Junior Performing Team showcase their hard work and effort in this lively number choreographed by J. Part of the aim of the JPT programme was to expose younger dancers to performance situations and improve the dancing quality of the local dancers in our community, whether it be solo or partnerwork. The JPT dancers really shone through in this number!

Taps Miller

Original Choreography - Brian Ang
Song - Taps Miller, Count Basie Orchestra
Dancers - B Swing Lindy Team, featuring
Guest Artists Alex and Hong Wee

Representing tradition in Lindy Hop tonight is this number, danced by the BSL team with guest performers Alex and Hong Wee from Swingstation.sg. Choreographed to an old Count Basie song, this routine features set pieces and steps more reminiscent of old-school lindy hop as it was done in the 1930s and 40s, with airsteps, a faster tempo and a mix of jazz steps, rhythms and both ensemble and solo partnerwork sections.



潇洒走一回

Original Song - Sally Yeh

Performers -

Bass - Pierre, Guitar - Xinqiang

Vocals - Sin Ning

Er-hu - Deborah

This item comes about as part of BSL's effort to weave music and dance together and to bring dance to musicians and musicians to dance so that we can all be under one roof. All the performers in this video are also dancers. B loves this classic 80s song and requested the music team to do a jazz version of it that can be danced to. We hope this result both surprises and delights you!



Leon 2

Original Choreography - Leon Collins, handed down thru Diane Walker
Song - 'I'm Confessin', Count Basie and Oscar Peterson

Dancers - Brian Ang, Kevin Teo and Guest Artist Shueh Miin

Choreographed by Leon Collins in the 1970s or 80s for his students, this routine features his style of rhythmic tap dancing with intricate steps, fast and slow tempo divisions and tricky footwork. The work of old-timer tap masters like those of Leon's generation is always a sight to see and this piece has a more laid back vibe than his other pieces but tricky nonetheless! We have reproduced the choreography in its entirety without modification to showcase the essence of Leon Collins without our influence as this is a piece of history and we hope to keep it that way.

Disorder at the Border

Original Choreography - Alex Lau and Tan Hong Wee
Song - Disorder at the Border, Michael Gamble and the Rhythm Gamblers

We invited our friends and Swingstation.sg teachers Alex and Hong Wee to perform this guest number for our concert. We had a blast working with them on our NAC project earlier this year. These 2 have a love for the lindy hop and a passion to share it to as many people as possible. This is Alex's first choreography and we love it! We hope you will too!

Caravan

Original Choreography - Brian Ang with additions from the BSL team
Song - Caravan, Professor Cunningham and His Old School
Dancers - BSL Team

This is a multi-layered & complex number with many things going on at once. An attempt to do something fresh for solo jazz with a beautiful but atypical jazz song and difficult formation work, we hope with each viewing you will see more and more of this routine which we choreographed with great thought and inventiveness.

Finale - Dean Collins Shim Sham

Original choreography - Dean Collins (traditional)
Partnerwork - Traditional, adapted by Brian Ang

Song - Mr Ghost Goes to Town, The Hudson-Delange Orchestra

Dancers
Graduates of the Junior Performing Team
BSL Team

A Shim Sham is the traditional way to end a concert and here we've chosen to do that except...we've used the Dean Collins Shim Sham with partnerwork inspired by West Coast/Hollywood Lindy Hop. The BSL Team and the Junior Performing Team both do this number. The filming was accomplished on 2 separate days to stay in line with NAC regulations for total number of performers and stitched together in post production.

Cast and Crew

B Swing Lindy Team

The Guys - Brian Ang, Kevin Teo, Pierre Karpov, Thow Xinqiang

The Ladies - Jingyi Heng, Deborah Koh, Denise Lwin, Marziana Johar

Junior Performing Team

Alexandra Cabatbat, Susana Toro, Alexandra Carvalho, Yan Shiang, Marsha Folkoff, Amos Yee, Jeremy Low, Elisha Lim

Guest Artists

Alex Lau, Tan Hong Wee, Phang Shueh Miin

Guest Vocalist

Ong Sin Ning

Camera Work

Pierre Karpov, Jingyi Heng, Brian Ang

Costumes and Wardrobe

Marziana Johar

Dance Trainers

Brian Ang

Jingyi Heng



www.bswinglindy-sg.com
<https://linktr.ee/BSwingLindy>

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Acknowledgments & Thank Yous

This concert would not have been possible without the contributions and effort by the BSL Team. Thank you to all the dancers who worked hard to put this together.

We also appreciate the hard work of the graduates of the Junior Performing Team in filming and recording their numbers!

We thank our guest artists for taking the time to record their items and the rehearsals.

P for handling the video production, editing and the general direction during the filming process.

Marz for the costumes and wardrobe and makeup.

K for being there, helping out and the latest iPhone so we can film in perfect video quality.



We always acknowledge those that came before us and provided us with this dance and many of its wonderful steps and rhythms. We stand on the platform of their contributions and it is thanks to their enduring spirit that we can dance as we do today.



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