

Epic, Classic, Wild!

Rock *that* Swing

19TH
EDITION

19 • LIVE BANDS •
340 • CLASSES •
73 • TEACHERS •

12-16
February
2026
Munich/Germany

★ The
Extraordinary
Boogie and Swing
Festival

ROCKTHATSWING.COM

IsThereHop?

2026

3rd of April to 6th of April 2026
your easter festival in Zürich

BANDS:

Natty Congereroo & the Flames of Rhythm
Hornsgatan Ramblers
Palace Avenue Swing

TEACHERS:

Sakarias & Elice
Tatiana & Daniel
Patrik & Lizette
Fredrik & Frida

DJ's:

DJ Wuthe
DJ Waldvogel
& more

all informations here!



WORLD OF SWING
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VECONA



VINTAGE

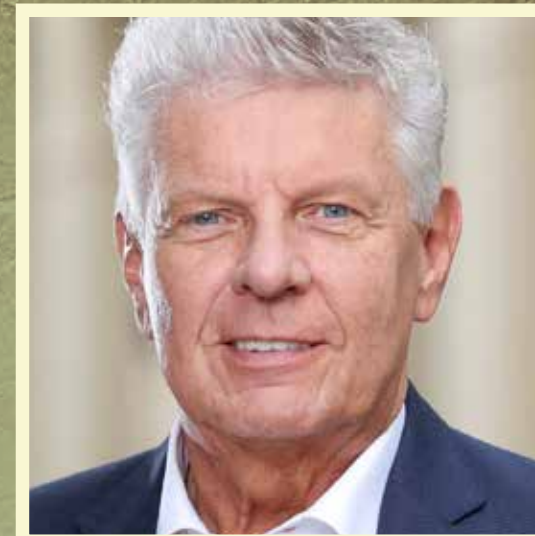


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KLEIDSAMES & STILVOLLES

WELCOME MESSAGE MAYOR GRUSSWORT OBERBÜRGERMEISTER



DIETER REITER

Landeshauptstadt München
Oberbürgermeister / Mayor of Munich

Mayor's Message

Exciting dance performances, high-energy music, creative workshops, and top international instructors – the Rock That Swing Festival once again offers a wonderful opportunity to hit the dance floor to Big Band sounds and Rock'n'Roll in a relaxed, welcoming atmosphere. The festival is a perfect match for Munich, as Swing and Rock'n'Roll have a long tradition in Bavaria's capital.

As early as 1945, jazz clubs opened here for American soldiers. Today, several well-known Munich venues provide the ideal setting for the festival, hosting spectacular shows in Lindy Hop, Boogie Woogie, Charleston, and many other rhythms, spanning the "Roarin' Twenties" to the "Rockin' Fifties."

The enthusiasm for these dances reflects the broad cultural interests of Munich's residents and adds to the rich variety of events the city offers during Carnival, its "fifth season." In this spirit, I wish the Rock That Swing Festival 2026 a successful edition and all guests and participants many joyful, swinging moments on the dance floors.

Dieter Reiter

Grußwort

Packende Tanzshows, mitreißende Musik, originelle Workshops und internationale Top-trainer*innen – das Rock That Swing Festival bietet wieder eine hervorragende Gelegenheit, zu Big-Band-Sound und Rock'n'Roll in lockerer Atmosphäre das Tanzbein zu schwingen. Dabei passt das Festival auch bestens zu München, denn in der bayerischen Landeshauptstadt haben Swing und Rock'n'Roll eine lange Tradition.

Schon ab 1945 gab es hier Jazzclubs für amerikanische Soldaten. Und heute bieten gleich mehrere namhafte Münchner Lokalitäten dem Festival den idealen Rahmen für spektakuläre Shows in Lindy Hop, Boogie Woogie, Charleston und vielen anderen Rhythmen der „Roarin' Twenties“ bis hin zu den „Rockin' Fifties“.

Die Begeisterung für diese Tänze steht für das vielfältige kulturelle Interesse der Münchner*innen und bereichert auch die breite Palette von Veranstaltungen, die München im Fasching als der Fünften Jahreszeit zu bieten hat. In diesem Sinne wünsche ich dem Rock That Swing Festival 2026 ein gutes Gelingen und allen Gästen und Mitwirkenden viele schwungvolle Momente auf den Tanzflächen!

★ PREFACE VORWORT

WELCOME TO THE 19TH INTERNATIONAL ROCK THAT SWING FESTIVAL!

How wonderful to have you here. Whether this is your first Rock That Swing or one of many, we're happy you're part of it. Munich shifts into a different rhythm. Everyday life fades into the background—and something else moves to the foreground: a walking bass, a horn line cutting through the room, a driving backbeat, and that unmistakable feeling when the dance floor comes alive. And you're right in the middle of it.

For a few days, life revolves around music, dancing, meeting people, and spending far too little time sleeping. Old friends meet again, new ones appear faster than expected, and suddenly it feels completely normal to dance with someone you've never met before.

And since the Rock That Swing Ball takes place on Valentine's Day this year, we wish you light hearts—whether you're here with someone you love or simply sharing the floor.

THE MAGIC THAT BRINGS US TOGETHER

Swing and Rock'n'Roll dances are more than steps. If they weren't, we would have stopped long ago. What makes them special is hard to explain to anyone who hasn't been there. It's the mix of music, movement, and people—and the feeling of being fully in the moment. You stop thinking and start riding the wave of the music.

On the dance floor, it doesn't matter where you're from or what your week was like. These dances and the music behind them broke down barriers then—and they still can today. They bring people together instead of pushing them apart. And at the end of a song, when you're smiling and catching your breath, you know exactly why you came. You walk off the floor a little lighter than before.



DANCING AND TEACHING TOGETHER FOR MORE THAN 35 YEARS!

WILLKOMMEN ZUM 19. INTERNATIONALEN ROCK THAT SWING FESTIVAL!

Wie schön, dass ihr hier seid. Egal, ob dies euer erstes Rock That Swing ist oder ihr schon mehrere besucht habt – wir freuen uns, dass ihr Teil davon seid. München schaltet für ein paar Tage in einen anderen Rhythmus. Der Alltag tritt in den Hintergrund – und etwas anderes rückt in den Fokus: ein Walking Bass, eine Bläserlinie, die durch den Raum schneidet, ein treibender Backbeat und dieses unverwechselbare Gefühl, wenn die Tanzfläche zum Leben erwacht. Und ihr seid mittendrin.

Für ein paar Tage dreht sich alles um Musik, Tanzen, Begegnungen – und darum, viel zu wenig zu schlafen. Alte Freunde sehen sich wieder, neue tauchen schneller auf als erwartet, und plötzlich ist es ganz selbstverständlich, mit jemandem zu tanzen, den ihr noch nie zuvor getroffen habt.

Und da der Rock That Swing Ball in diesem Jahr auf den Valentinstag fällt, wünschen wir euch leichte Herzen – egal, ob ihr mit einem geliebten Menschen hier seid oder einfach gemeinsam tanzt.

DIE MAGIE, DIE UNS ZUSAMMEN- BRINGT

Swing- und Rock'n'Roll-Tänze sind mehr als Schritte. Wären sie das nicht, hätten wir längst aufgehört. Was sie so besonders macht, lässt sich schwer erklären, wenn man es nicht selbst erlebt hat. Es ist die Mischung aus Musik, Bewegung und Menschen – und dieses Gefühl, ganz im Moment zu sein. Ihr hört auf zu denken und lasst euch von der Musik tragen.

Auf der Tanzfläche spielt es keine Rolle, woher ihr kommt oder wie eure Woche war. Diese Tänze und die Musik dahinter haben damals Barrieren abgebaut – und sie können es auch heute noch. Sie bringen Menschen zusammen, statt sie zu trennen. Und am Ende eines Songs, wenn ihr lächelnd nach Luft schnappt, wisst ihr genau, warum ihr hier seid. Ihr geht ein kleines Stück leichter von der Tanzfläche.

IN MEMORY OF MARGE TAKIER

This year, we would like to begin with gratitude—and remembrance. In December, Marge Takier passed away. Marge was one of those rare people who didn't just dance—she helped shape a culture. She carried style, warmth, humor, and that quiet authority the elders of the scene often have, showing us that Swing is not only about steps, but about spirit. She remains in our hearts throughout this festival.



Thank you, Marge.

THIS YEAR'S COVER: CHARLOTTE & JOSEPH

Charlotte and Joseph have contributed to this scene for many years by sharing what they know, what they've learned, and what they care about. Long before information was easy to find, they were already collecting stories, asking questions, and passing things on.

Through Swingopedia, Joseph has made an enormous amount of knowledge, sources, and history accessible to dancers around the world. This work helps all of us understand where these dances come from and why they feel the way they do.

Both Charlotte and Joseph stand for an open way of engaging with this culture—curious, generous, and grounded in respect for the past without turning it into a set of rules. We are deeply thankful for that, and very happy to feature both of them on this year's cover.



IN ERINNERUNG AN MARGE TAKIER

In diesem Jahr möchten wir mit Dankbarkeit beginnen – und mit einem Moment des Gedenkens. Im Dezember ist Marge Takier von uns gegangen. Marge war eine dieser seltenen Persönlichkeiten, die nicht nur getanzt, sondern eine ganze Kultur mitgeprägt haben. Sie besaß Stil, Wärme, Humor – und jene stille Autorität, die viele Menschen mit Erfahrung ausstrahlen. Sie hat uns gezeigt, dass Swing nicht nur aus Schritten besteht, sondern aus Geist, Haltung und gelebter Leidenschaft. In unseren Herzen ist sie während des gesamten Festivals bei uns.

Danke, Marge.

DAS COVER DIESES JAHRES: CHARLOTTE & JOSEPH

Charlotte und Joseph haben diese Szene über viele Jahre hinweg geprägt, indem sie ihr Wissen, ihre Erfahrungen und das, was ihnen am Herzen liegt, geteilt haben. Lange bevor Informationen leicht zugänglich waren, sammelten sie bereits Geschichten, stellten Fragen und gaben das weiter, was sie gelernt hatten.

Mit Swingopedia hat Joseph eine enorme Menge an Wissen, Quellen und Geschichte für Tänzerinnen und Tänzer auf der ganzen Welt zugänglich gemacht. Diese Arbeit hilft uns allen zu verstehen, woher diese Tänze kommen und warum sie sich so anfühlen, wie sie sich anfühlen.

Charlotte und Joseph stehen beide für einen offenen Umgang mit dieser Kultur – neugierig, großzügig und getragen von Respekt vor der Vergangenheit, ohne sie in ein starres Regelwerk zu verwandeln. Dafür sind wir sehr dankbar und freuen uns, beide auf dem Cover dieses Jahres zeigen zu dürfen.

RISING COSTS

We want to be honest without lamenting: everyone notices that costs are rising everywhere. Not only artists want and need to make a living—venues, staff, technical production, travel, food, and many others are affected as well. This reality impacts us as organizers, and it impacts you as guests. We also know it can exclude people who simply don't have extra money to spare.

We understand this. And we will keep doing our very best to make sure this festival remains more than a luxury item—a place where culture stays alive, where community is real, and where the dance floor still feels like a shared home. It will never be perfect, but we keep working toward a balance. And despite the current state of the world, we hold on to the hope that things can—and will—get better.

CHESTER IS BACK

All the more joyful that we can share a special highlight again this year: Chester Whitmore is back as our special guest. Chester makes history sparkle—with knowledge, humor, depth, and that rare gift of making a room laugh and reflect in the same breath. Experiencing him is never “just program”—it's living tradition.

GEMA

One issue that directly affects ticket prices—and therefore everyone involved—is the pricing system of GEMA. While fair compensation for composers and creators is essential, GEMA's tariffs are calculated as a percentage of ticket revenue. This means that every cost increase automatically leads to higher GEMA fees, which in turn force ticket prices up even further—a compound-effect system in which GEMA profits from rising costs rather than artistic success.

In international comparison, these fees are exceptionally high. Events and dance schools in other countries operate with fixed or modest flat-rate licenses, while in Germany cultural events are burdened with tariffs that many

STEIGENDE KOSTEN

Wir möchten ehrlich sein, ohne zu klagen: Alle merken, dass die Kosten überall steigen. Nicht nur Künstlerinnen und Künstler möchten und müssen von ihrer Arbeit leben – auch Spielstätten, Personal, Technik, Reisen, Verpflegung und vieles mehr sind davon betroffen. Diese Realität betrifft uns als Veranstalter ebenso wie euch als Gäste. Und wir wissen, dass dies Menschen ausschließen kann, die schlicht keinen finanziellen Spielraum haben.

Das sehen und verstehen wir. Und wir tun weiterhin unser Bestes, damit dieses Festival mehr bleibt als ein Luxusgut – ein Ort, an dem Kultur lebendig bleibt, Gemeinschaft spürbar ist und sich die Tanzfläche noch immer wie ein gemeinsames Zuhause anfühlt. Es wird nie perfekt sein, doch wir arbeiten beständig an einem ausgewogenen Miteinander. Und trotz der aktuellen Weltlage halten wir an der Hoffnung fest, dass sich die Dinge verbessern können – und werden.

CHESTER IST ZURÜCK

Umso größer ist die Freude, dass wir in diesem Jahr wieder ein besonderes Highlight teilen können: Chester Whitmore ist zurück als unser Ehrengast. Chester lässt Geschichte lebendig werden – mit Wissen, Humor, Tiefe und jener seltenen Gabe, einen Raum gleichzeitig zum Lachen und Nachdenken zu bringen. Ihn zu erleben ist niemals „nur Programm“ – es ist gelebte Tradition.

GEMA

Ein Thema, das die Ticketpreise direkt beeinflusst – und damit alle Beteiligten – ist das Preisgestaltungssystem der GEMA. Faire Vergütung für Komponistinnen, Komponisten und Kreative ist selbstverständlich wichtig, doch die Tarife der GEMA werden als Prozentsatz der Ticketumsätze berechnet. Das bedeutet: Jede Kostensteigerung führt automatisch zu höheren GEMA-Gebühren, was wiederum die Ticketpreise zusätzlich erhöht – ein Compoundeffekt, bei dem die GEMA eher von steigenden Kosten als vom künstlerischen Erfolg profitiert.

★ WELCOME

experience as disproportionate and harmful to cultural life.

Because of this, the DTiV (German Dance School Owners' Association) is currently pursuing several legal proceedings against GEMA. In some points, courts have already ruled in favor of the DTiV; other cases are still ongoing and may take years to conclude.

In addition, a petition submitted to the German Bundestag—which many of you actively supported last year—is still under review by the parliamentary petitions committee. At the same time, we observe that GEMA's leadership is closely connected within political circles, which makes meaningful reform a slow and difficult process.

Given the strong support for the petition, we felt it was important to share this update with you. If you would like to explore the topic in more depth, you will find a detailed article in this program booklet. Since it was printed only in German last year, we have printed it in English this year as well, as it also concerns our international guests.

THANK YOU—AND NOW: LET'S GET WILD

Rock That Swing is teamwork—and every year it's a small miracle that only happens because so many people carry it with us. Our deepest thanks go to our volunteers, our entire crew, musicians, teachers, technicians, partners and supporters—and of course to you, our guests. You are the ones who turn schedules into memories and venues into community.

Special thanks to everyone working behind the scenes: solving problems before they become visible, keeping things moving, and making the impossible look effortless. You are the backbone of this festival.

We wish you days full of energy, music, connec-

tion, and memories that will stay with you long after the final note. And if this is your first time: welcome to a world where one song can feel like home.

And now, let's make this year Epic, Classic, and Wild—together!

SEE YOU AGAIN...

★ RTSF 2027
FEB 4-8

Aus diesem Grund verfolgt der DTiV (Deutsche Tanzschulinhaber Vereinigung) derzeit mehrere rechtliche Verfahren gegen die GEMA. In einzelnen Punkten haben Gerichte bereits zugunsten des DTiV entschieden; andere Fälle sind noch anhängig und können Jahre dauern.

Darüber hinaus wird eine Petition, die beim Deutschen Bundestag eingereicht wurde – die viele von euch im letzten Jahr aktiv unterstützt haben – weiterhin vom Petitionsausschuss geprüft. Gleichzeitig beobachten wir, dass die Führung der GEMA eng in politische Kreise eingebunden ist, was eine sinnvolle Reform zu einem langsamen und schwierigen Prozess macht.

Angesichts der starken Unterstützung für die Petition hielten wir es für wichtig, euch über den aktuellen Stand zu informieren. Wer das Thema vertiefen möchte, findet dazu einen ausführlichen Artikel in diesem Programmheft. Da er letztes Jahr nur in Deutsch abgedruckt war, haben wir ihn dieses Jahr in Englisch gedruckt, da es auch unsere ausländischen Gäste betrifft.

DANKE – UND JETZT: LET'S GET WILD

Rock That Swing ist Teamwork – und jedes Jahr ist es ein kleines Wunder, das nur möglich wird, weil so viele Menschen es mit uns tragen. Unser tiefster Dank gilt unseren freiwilligen Helfern, dem gesamten Team, den Musikern, Trainern, Technikern, Partnern und Unterstützenden – und natürlich euch, unseren Gästen. Ihr seid es, die Zeitpläne in Erinnerungen und Spielstätten in Gemeinschaft verwandeln.

Ein besonderer Dank geht an alle, die hinter den Kulissen wirken: Probleme lösen, bevor

sie sichtbar werden, Abläufe am Laufen halten und das Unmögliche mühelos erscheinen lassen. Ihr seid das Rückgrat dieses Festivals.

Wir wünschen euch Tage voller Energie, Musik, Begegnungen und Erinnerungen, die weit über den letzten Ton hinaus bleiben. Und wer zum ersten Mal dabei ist: Willkommen in einer Welt, in der ein einziges Lied sich wie Zuhause anfühlen kann.

Und jetzt: Lasst uns dieses Jahr „Epic, Classic und Wild“ machen – gemeinsam!



★ VINTAGE MARKET CLASSY & STYLISH

TREASURE HUNTING IS MADE EASY AT THE VINTAGE MARKET!

Treasure hunting is made easy at the Vintage Market! Here you can find classy and danceable vintage and retro clothing, dance shoes, fancy accessories to spice up your outfits as well as a variety of Rock That Swing souvenirs. The best bargains sell out fast, so get there early! You can shop till you drop during the day and early evening at the Vintage Market, which is located at the CVJM next to the Deutsches Theater.

AUF DEM VINTAGE MARKT FÄLLT DIE SCHATZSUCHE LEICHT!

Auf dem Vintage Markt fällt die Schatzsuche leicht! Schicke, tanzgeeignete Retro- und Vintage-
kleidung, Tanzschuhe, Accessoires und eine Vielfalt
von Rock That Swing Souvenirs laden zum Stö-
bern ein. Die besten Schnäppchen gehen schnell
weg, es lohnt sich also, früh vorbeizuschauen! Du
kannst tagsüber sowie am frühen Abend nach
Herzenslust shoppen. Der Vintage Markt befindet
sich im CVJM, schräg gegenüber vom Deutschen
Theater.



★ ROCK THAT SWING BOOTH

RTSF MERCHANDISE, RTSF CDS, CLOTHING, 2ND HAND
CVJM, LANDWEHRSTRASSE 13, 80336 MUNICH, 1ST FLOOR

WEDNESDAY	18:00 – 21:00
THURSDAY	09:00 – 22:00
FRIDAY	09:00 – 20:00
SATURDAY	09:00 – 20:00
SUNDAY	09:30 – 20:00

★ ROCK THAT SWING BOOTH

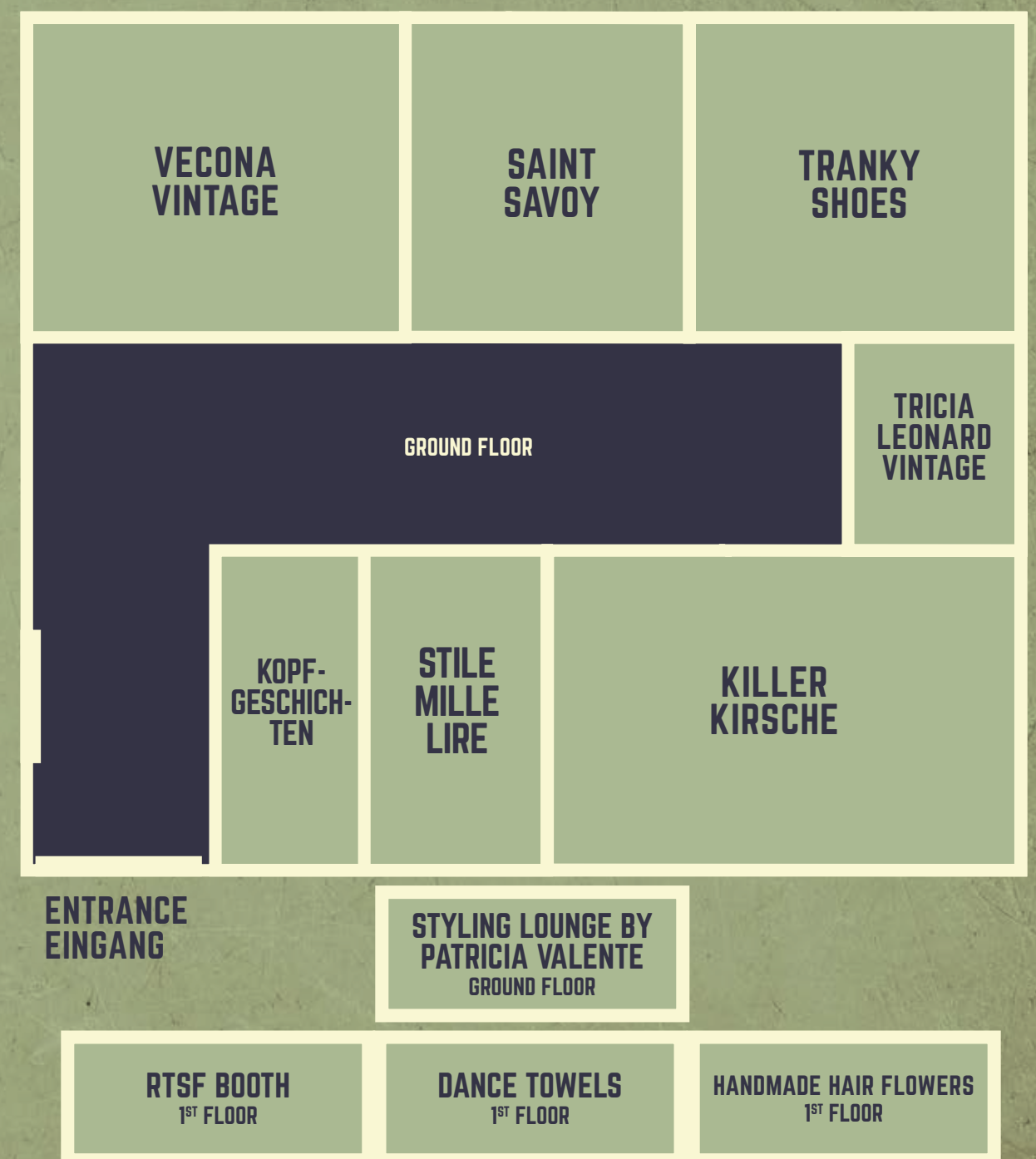
SELECTED RTSF MERCHANDISE, RTSF CDS
FOYER DEUTESCHES THEATER, SCHWANTHALERSTRASSE 13,
80336 MUNICH

SATURDAY	18:30 – 23:00
SUNDAY	18:30 – 23:00

VINTAGE MARKET VENDORS

SHOES, CLOTHING, HATS, ACCESSORIES, HAIR & MAKE-UP STYLING
CVJM, LANDWEHRSTRASSE 13, 80336 MUNICH, GROUND FLOOR

THURSDAY	18:00 – 21:00
FRIDAY	09:00 – 20:00
SATURDAY	09:00 – 20:00
SUNDAY	10:00 – 18:00



★ SOUVENIRS RTSF MERCHANDISE

DO YOU WANT TO TAKE RTSF HOME?

No problem! Stock up with souvenirs at our RTSF stands in the Check-In room or the foyer of the Deutsches Theater.

Whether it's a cool festival T-shirt, a bag or the 42 tracks of the latest RTSF CD, our merchandise items will remind you of an exciting festival and good friends anytime and anywhere.

MÖCHTEST DU DAS RTSF MIT NACH HAUSE NEHMEN?

Kein Problem! Decke dich ein mit Souvenirs an unseren RTSF-Ständen im Check-In-Raum oder im Foyer des Deutschen Theaters.

Ganz gleich ob Festival-T-Shirt, Tasche oder die 42 Titel der letzten RTSF-CD – unsere Merchandise-Artikel halten die Erinnerung an ein unvergessliches Festival und gute Freunde lebendig.

★ RTSF CD RTSF MERCHANDISE

COMPLETE YOUR COLLECTION!

You can get the amazing RTSF CDs at the RTSF Booth in the Check-In room or the Foyer of the Deutsches Theater.

Those CDs are not available on iTunes or Spotify and are limited editions. When they are gone they are gone!

VERVOLLSTÄNDIGE DEINE KOLLEKTION!

Die fantastischen RTSF-CDs erhaltet ihr am RTSF-Stand im Check-In-Raum oder im Foyer des Deutschen Theaters.

Diese CDs sind weder auf iTunes noch auf Spotify verfügbar und nur in limitierter Stückzahl erhältlich. Wenn sie weg sind, sind sie weg!



★ DANCE CAMP ROCK THAT SWING

IS THE PERFECT PLACE TO LEARN SWING, BOOGIE AND RELATED DANCES FROM YOUR FAVORITE INTERNATIONAL TEACHERS.



You can book the Dance Camp on a daily basis, from one to five days. A unique aspect of the Rock That Swing Festival is that each class has a special topic and that you can create your own personal schedule.

The Rock That Swing Dance Camp is the perfect place to learn Swing, Boogie, and related dances from the best international teachers and champions.

You can choose from 340 workshops. Whether beginner, advanced, or teacher – everybody can create their own individual schedule. There are special beginner tracks on Friday, Saturday, and Sunday that you can book without any preknowledge.

Du kannst das Dance Camp tageweise buchen, von einem bis zu fünf Tagen. Eine Besonderheit des Rock That Swing Festivals ist, dass jede Stunde ein eigenes Thema hat und du dir deinen eigenen individuellen Stundenplan erstellen kannst.

Das Rock That Swing Dance Camp ist der perfekte Ort, um Swing, Boogie und verwandte Tänze von den besten internationalen Trainern und Champions zu lernen.

Du kannst aus 340 Unterrichtsstunden auswählen. Ob Anfänger, Fortgeschrittener oder Trainer – jeder kann seinen Stundenplan ganz individuell zusammenstellen. Am Freitag, Samstag und Sonntag gibt es spezielle Anfängerkurse, die ohne Vorkenntnisse gebucht werden können.

On Sunday from 4:00 to 5:00 pm, a history class with CHESTER will take place at the Vintage Club as part of the festival. Participation is free for students who have booked the Sunday Dance Camp. For everyone else, the class costs €10, payable on site. Drop-ins are welcome as long as space is available.

LEARN FROM THE BEST 340 WORKSHOPS!



BEGINNERS

If you are new to this kind of dancing, this is the perfect place to start. You can be sure to get the best tips and tricks to get you started on the dance floor.

Wenn diese Art der Tänze neu für dich ist, bist du hier genau richtig! Du bekommst die besten Tipps und Tricks, um entspannt auf der Tanzfläche durchzustarten.



INTERMEDIATE

If you are an intermediate or advanced dancer, who is looking for inspiration and growth, you will find many opportunities.

Wenn du ein Tänzer mit mittleren oder fortgeschrittenen Kenntnissen bist und nach Inspiration und Weiterentwicklung suchst, wirst du hier viele Möglichkeiten finden.



TOP DANCERS

The RTSF Dance Camp also offers special classes for high level competitors and teachers, where you can pick the top teachers' brains for their experience and teaching concepts.

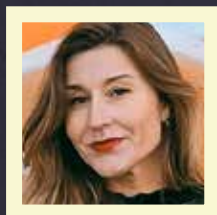
Das RTSF Dance Camp bietet auch spezielle Kurse für erfahrene Turniertänzer und Tanzlehrer, in denen man vom Erfahrungsschatz und den Unterrichtskonzepten der Top-Trainer profitieren kann.

★ LINDY HOP ★ BOOGIE WOOGIE ★ BALBOA ★ BLUES
★ ROCKABILLY JIVE ★ CHARLESTON ★ COLLEGIATESHAG
★ ST. LOUIS SHAG ★ SOLO DANCE ★ ACROBATICS
★ BURLESQUE ★ SHIM SHAM ★ TRAIN THE TRAINER

★ TEACHERS 2026



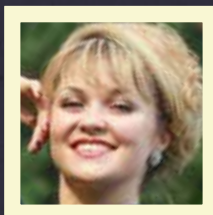
★ JOSEPH (GBR)



★ ★ CHARLOTTE (GBR)



★ SONDRE (NOR)



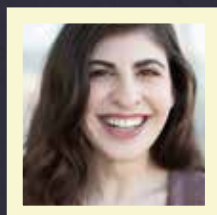
★ TANYA (NOR)



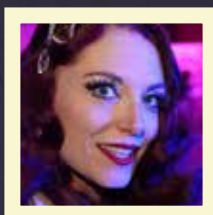
★ BLAKE (USA)



★ ALICE (USA)



★ GRACE (USA)



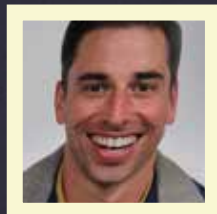
★ SARA (ITA)



★ HUNTER (USA)



★ FANCY (USA)



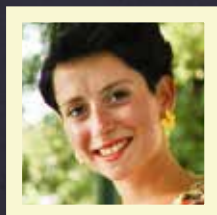
★ STEPHEN (USA)



★ KARINE (BRA)



★ LUDOVIC (FRA)



★ STACY (FRA)



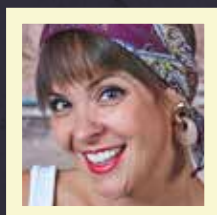
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★ HANNAH (USA)



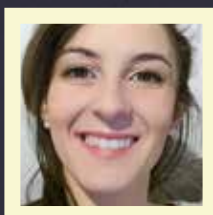
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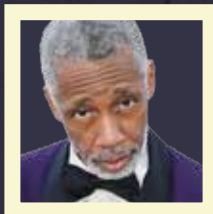
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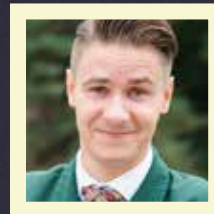
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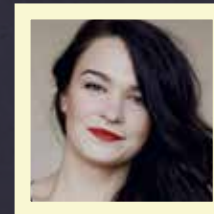
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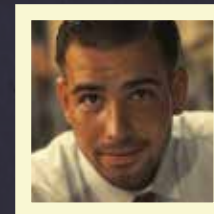
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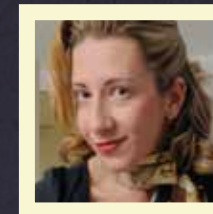
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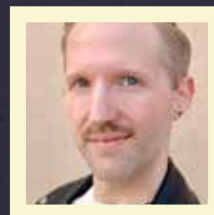
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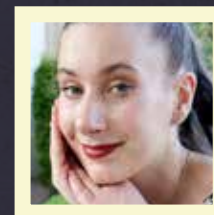
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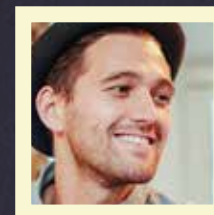
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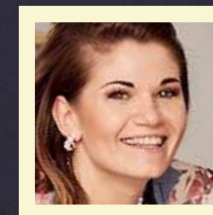
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★ NATALIA (USA)



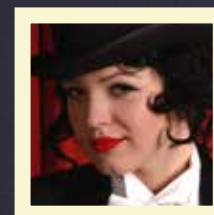
★ GRZEGORZ (POL)



★ AGNIESZKA (POL)



★ JUAN (ARG)



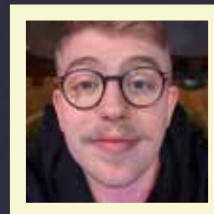
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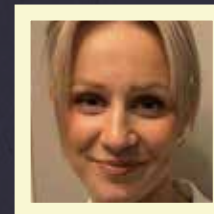
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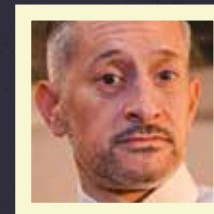
★ VALENTINA (GER)



★ TOBI (SWE)



★ LENA (SWE)



★ GAS (ARG)



★ JESSIE (AUS)



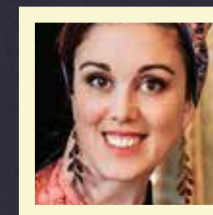
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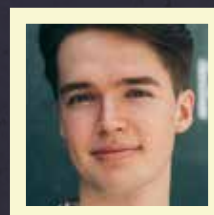
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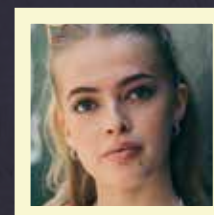
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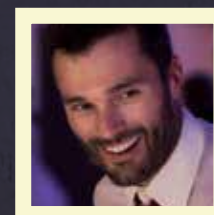
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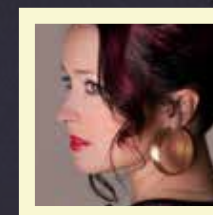
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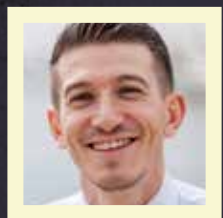
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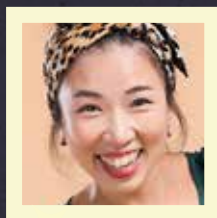
★ FABIEN (FRA)



★ LISA (FRA)



✧ NICOLAS (FRA)



✧ HYUNJUNG (KOR)



✧ RASMUS (SWE)



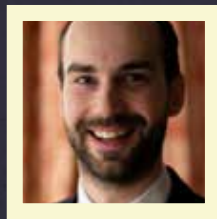
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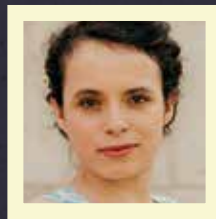
✧ NEJC (SLO)



✧ ELENA (GRC)



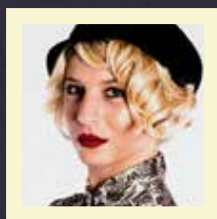
✧ FILIP (POL)



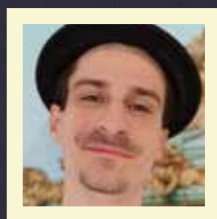
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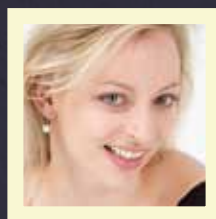
✧ WILLIAM (ITA)



✧ ALICE (ITA)



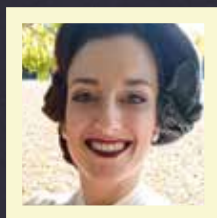
✧ DOMEN (SLO)



✧ FANNY (GER)



✧ MARCO (ITA)



✧ FRANCESCA (ITA)



✧ DIETMAR (GER)



✧ NELLIA (GER)



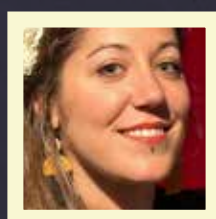
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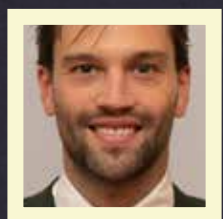
✧ TAMY (GER)



✧ SERGEJ (GER)



✧ MARION (FRA)



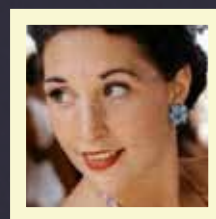
✧ APOSTOLOS (GRC)



✧ IOANNA (GRC)



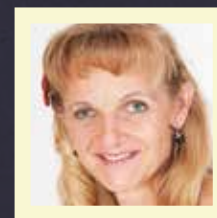
✧ MAX (GER)



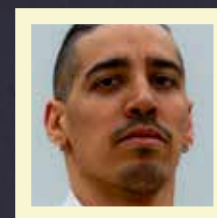
✧ ALINA (GER)



✧ MARCUS (GER)



✧ BÄRBL (GER)



✧ SASHA (ARG)



✧ PAOLO (USA)



CHESTER WHITMORE (USA) ★

Chester is a multi-talent. He is an international dancer of Tap and Jazz, band leader, choreographer, lecturer, historian, comedian, actor, stuntman, Kung Fu master, and studied to be a cinematographer. He began dancing in 1974. An encounter with famed tap dancer Fayard Nicholas changed his life. Eventually, Fayard became his teacher and mentor. Chester has choreographed for movies such as "La La Land", "Boyz II Men", "Fame". He worked with famous artists such as Michael Jackson, MC Hammer, Prince, Usher, Jackie Chan, Savion Glover, Count Basie, Duke Ellington, Lionel Hampton, and has performed and taught along with many of the original Lindy Hoppers. Chester exudes boundless positive energy and passion for dance and life.

Chester ist ein Multitalent. Er ist ein internationaler Tap- und Jazz-Tänzer, Bandleader, Choreograf, Dozent, Historiker, Komiker, Schauspieler, Stuntman, Kung-Fu-Meister und hat eine Ausbildung zum Kameramann. Er begann 1974 zu tanzen. Eine Begegnung mit dem berühmten Steptänzer Fayard Nicholas veränderte sein Leben. Schließlich wurde Fayard sein Lehrer und Mentor. Chester hat für Filme wie „La La Land“, „Boyz II Men“, „Fame“ choreografiert. Er arbeitete mit berühmten Künstlern wie Michael Jackson, MC Hammer, Prince, Usher, Jackie Chan, Savion Glover, Count Basie, Duke Ellington, Lionel Hampton, Duke Ellington zusammen und trat mit vielen der ursprünglichen Lindy Hopper auf und unterrichtete. Chester strahlt grenzenlose positive Energie und Leidenschaft für Tanz und Leben aus.



★ LIVE BANDS NON STOP



BOBBY BROOKS WILSON (USA)

Bobby Wilson, son of the legendary R&B and soul icon Jackie Wilson, carries forward his father's vibrant spirit with charisma, power and effortless showmanship. Fans have fittingly nicknamed him "Mr. Entertainment," thanks to his natural ability to light up the stage and get every crowd on its feet. A three-time Grammy-balloted artist with four Top-10 hits, Bobby blends his own musical success with heartfelt tributes to the classics. Whether delivering Jackie Wilson favorites or Motown hits, Bobby Wilson brings unmatched energy, style and soul—giving every audience everything he's got.

Bobby Wilson, Sohn der legendären R&B- und Soul-Ikone Jackie Wilson, trägt den Geist seines Vaters mit Charisma, Kraft und echter Bühnenmagie weiter. Seine Fans nennen ihn zu Recht „Mr. Entertainment“, denn er versteht es wie kaum ein anderer, das Publikum von der ersten Minute an mitzureißen. Als dreifach Grammy-nominierter Künstler mit vier Top-10-Hits verbindet Bobby eigenen musikalischen Erfolg mit leidenschaftlichen Hommagen an die Klassiker. Ob Jackie-Wilson-Hits oder Motown-Favoriten – Bobby Wilson bringt Energie, Stil und Soul auf die Bühne und gibt jedem Publikum alles, was er hat.

BOBBYWILSONMUSIC.COM



NAOMI & HER HANDSOME DEVILS (USA)

Naomi & Her Handsome Devils bring swing-era jazz to the modern stage. Fronted by "velvet-voiced chanteuse" (Time Out New York) and Lindy Hop luminary Naomi Uyama and backed by a powerhouse lineup of jazz musicians from across the globe, the band brings a sound that's both authentic and fresh. Their music has become a staple at swing-dance parties and classes, where their signature sound keeps dancers moving. From Paris to Seoul, from the Swedish countryside to the Redwood Coast, they've lit up music festivals and dance floors around the world. Whether you're a jazz lover or a dancer chasing the beat, Naomi & Her Handsome Devils serve up swing for every mood.

Naomi & Her Handsome Devils bringen den Swing-Jazz der großen Ära auf die moderne Bühne. Angeführt von der „samstimmigen Chanteuse“ (Time Out New York) und Lindy-Hop-Ikone Naomi Uyama und unterstützt von einer kraftvollen Besetzung erstklassiger Jazzmusiker aus aller Welt, präsentiert die Band einen Sound, der zugleich authentisch und frisch ist. Ihre Musik ist inzwischen ein fester Bestandteil von Swingtanzpartys und -kursen, wo ihr unverkennbarer Stil die Tänzer in Bewegung hält. Von Paris bis Seoul, von der schwedischen Provinz bis zur Redwood Coast haben sie Musikfestivals und Tanzflächen rund um den Globus zum Leuchten gebracht. Ob Jazzliebhaber oder Tänzer auf der Jagd nach dem Beat – Naomi & Her Handsome Devils servieren Swing für jede Stimmung.

NAOMISDEVILS.COM



RAY COLLINS' HOT-CLUB (GER)

For more than two decades, Ray Collins' Hot-Club has been one of the world's leading bands for authentic 40s/50s Jump Blues, Swing, Jive and Rock'n'Roll. With one of the grooviest rhythm sections in the scene, a powerhouse horn lineup, razor-sharp arrangements and a charismatic voice up front, they ignite every dance floor from Paris to Las Vegas. Their now 14 albums – filled almost entirely with original songs – have produced modern classics such as Barefoot, Out of My Mind, Little House and Bye Bye Paris. Bursting with wild energy, elegance and humor, Ray Collins' Hot-Club turn every concert into a cinematic celebration. Hot, hotter... Ray Collins' Hot-Club!

Seit über zwei Jahrzehnten zählt Ray Collins' Hot-Club zu den weltweit führenden Bands für authentischen Jump Blues, Swing, Jive und Rock'n'Roll der 40er und 50er Jahre. Mit einer der groovigsten Rhythmusgruppen der Szene, einer kraftvollen Bläsersektion, messerscharfen Arrangements und einer markanten Stimme bringen sie Tanzflächen von Paris bis Las Vegas zum Beben. Ihre inzwischen 14 Alben – fast ausschließlich mit eigenen Songs – haben moderne Klassiker hervorgebracht wie Barefoot, Out of My Mind, Little House und Bye Bye Paris. Sie verbinden wilde Energie, Eleganz und Humor zu einem Konzert, das wie ein Fest und wie ein Film zugleich wirkt. Heiß, heißer... Ray Collins' Hot-Club!

THE-HOT-CLUB.COM



NP BIG BAND (ITA)

With a powerful, full-throttle sound, this 18-piece big band brings the golden age of swing roaring back to life. They play the iconic music of the great orchestras of the 30s and 40s, delivering both original charts and rare gems from Artie Shaw, Chick Webb, Benny Goodman, Glenn Miller, Tommy Dorsey and many more—guaranteed to thrill dancers and swing lovers alike. A yearly highlight is the Jamboree Revue, where the musicians showcase their remarkable versatility, creativity and showmanship.

Mit ihrem kraftvollen, mitreißenden Sound lässt diese 18-köpfige Bigband die goldene Swing-Ära der 30er- und 40er-Jahre wieder aufleben. Auf dem Programm stehen sowohl Originalarrangements als auch seltene Schätze von Artie Shaw, Chick Webb, Benny Goodman, Glenn Miller, Tommy Dorsey und vielen anderen – ein Genuss für Tänzer und Swing-Liebhaber gleichermaßen. Ein besonderes Highlight ist jedes Jahr die Jamboree Revue, bei der die Musiker ihre beeindruckende Vielseitigkeit, Kreativität und Bühnenpräsenz zeigen.

NPBIGBAND.IT

★ LIVE BANDS NON STOP



JUMPIN' UP (ITA)

Their music is an explosive blend of Blues, Swing and Rock'n'Roll—but above all, pure 50s Jive. Their main inspirations include Louis Jordan, Louis Prima, Sam Butera, Wynonie Harris, Roy Brown, as well as Italian greats like Renato Carosone and Fred Buscaglione. Following in the footsteps of these icons, they combine powerhouse musicianship with the charismatic voice of their dynamic front man, creating a show bursting with energy, rhythm and vintage flair.

Ihre Musik ist eine explosive Mischung aus Blues, Swing und Rock'n'Roll – aber vor allem purer 50s Jive. Zu ihren wichtigsten Einflüssen zählen Louis Jordan, Louis Prima, Sam Butera, Wynonie Harris, Roy Brown sowie die italienischen Größen Renato Carosone und Fred Buscaglione. In dieser Tradition vereinen sie hochkarätige, kraftvolle Musiker mit der charismatischen Stimme ihres dynamischen Frontmanns und liefern eine Show voller Energie, Rhythmus und authentischem Vintage-Flair.

JUMPINUP.IT



HOT SWING SEXTET (FRA)

The Hot Swing Sextet takes you back to the buzzing jazz clubs of the 1930s. They guide you on a swinging journey from Paris to Harlem, drawing inspiration from Django Reinhardt, Duke Ellington and Louis Armstrong. Climb aboard with six young, high-energy musicians who bring this era to life with style and passion. Swing, sway and smiles are all part of the ride as they lead you through the golden age of mainstream jazz.

Das Hot Swing Sextet entführt sein Publikum in die vibrierenden Jazzclubs der 1930er Jahre. Sie nehmen euch mit auf eine swingende Reise von Paris nach Harlem und lassen dabei die Musik von Django Reinhardt, Duke Ellington und Louis Armstrong wieder aufleben. Steigt ein und begleitet sechs junge, energiegeladene Musiker, die diese Ära mit Stil und Leidenschaft zum Leben erwecken. Swing, Rhythmus und gute Laune stehen auf dem Programm dieser musikalischen Zeitreise durch den klassischen Mainstream Jazz.

HOTSWINGSEXTET.COM

Photo: Fred Encuentra_BarbotStudio



THE SWING SHOUTERS (FRA)

The Swing Shouters are a high-energy quintet known for their powerful, engaging stage presence and their fresh arrangements of Jazz standards from the 1930s and 1940s. With more than 300 performances to their name, they have become one of the most popular and beloved bands in the international Swing community.

Die Swing Shouters sind ein energiegeladenes Quintett mit einer kraftvollen, mitreißenden Bühnenpräsenz und frischen Arrangements von Jazzstandards der 1930er und 1940er Jahre. Mit über 300 Auftritten zählen die Swing Shouters heute zu den beliebtesten und bekanntesten Bands der internationalen Swing Community.

SWINGSHOUTERS.FR

Photo: Remi Angeli



FEAT.

LIZZY BOURBON (FRA)

Music has always been part of Lizzy's life. A self-taught musician, she first discovered rhythm behind the drums before picking up the guitar to accompany her singing. Today she performs as a singer and dancer in several groups, including Gumbo Jam, Shouters & Girls on the Rocks, and Swing Explosion, bringing energy, style and a heartfelt love of swing to every stage.

Musik war schon immer ein fester Bestandteil von Lizzys Leben. Als Autodidaktin entdeckte sie zunächst hinter dem Schlagzeug ihren Rhythmus, bevor sie zur Gitarre wechselte, um sich selbst zu begleiten. Heute steht sie als Sängerin und Tänzerin in verschiedenen Formationen wie Gumbo Jam, Shouters & Girls on the Rocks und Swing Explosion auf der Bühne und begeistert mit Energie, Stil und ihrer großen Liebe zum Swing.

INSTAGRAM: LIZZYBOURBON

LIVE BANDS NON STOP



MARTIN BURGUEZ & HIS RHYTHM COMBO (ESP)

Martin Burguez & His Rhythm Combo light up the stage with a fiery mix of 40s and 50s Rhythm & Blues, Jump Blues and early Rock'n'Roll. Inspired by icons like Big Joe Turner and T-Bone Walker, the Barcelona-based sextet unites some of the city's top musicians, shaping a sound where tight arrangements, driving grooves and vintage flair meet youthful energy. With sharp originals and supercharged classics, they deliver an electrifying show that grabs you from the first note and keeps dancers swinging all night.

Martin Burguez & His Rhythm Combo bringen die Bühne zum Glühen mit einer kraftvollen Mischung aus Rhythm & Blues, Jump Blues und frühem Rock'n'Roll der 40er und 50er Jahre. Inspiriert von Legenden wie Big Joe Turner und T-Bone Walker vereint das in Barcelona ansässige Sextett einige der besten Musiker der Stadt und formt einen Sound, in dem präzise Arrangements, treibende Grooves und nostalgischer Vintage-Charme auf jugendliche Energie treffen. Mit markanten Eigenkompositionen und energiegeladenen Klassikern liefern sie eine elektrisierende Show, die vom ersten Ton an fesselt und die Tänzer die ganze Nacht in Bewegung hält.

MARTINBURGUEZ.COM



STEF ROSEN (ITA)

Born and raised in a small village in the northern Italian mountains and musically shaped between Chicago and Berlin, Stef Rosen stands out as one of Europe's most genuine and innovative blues guitarists. His soulful sound draws on the voices and grooves of artists like Bobby "Blue" Bland and Albert King. An award-winning musician and sound engineer—nominated for Album of the Year alongside legends like John Mayall and Joe Bonamassa—Stef has spent the past decade touring the world from New York to Moscow, Beijing to Seoul. At RTSF he appears in the celebrated blues duo with Australian singer Jessie Gordon, where his warm voice and unmistakable guitar style shine in an intimate, soulful setting.

Geboren und aufgewachsen in einem kleinen Bergdorf in Norditalien und musikalisch geprägt zwischen Chicago und Berlin, gilt Stef Rosen als einer der authentischsten und innovativsten Blues-Gitaristen Europas. Sein souliger Sound greift die Stimmen und Grooves von Künstlern wie Bobby "Blue" Bland und Albert King auf. Als preisgekrönter Musiker und Sound Engineer – nominiert für das Album des Jahres neben Legenden wie John Mayall und Joe Bonamassa – hat Stef das letzte Jahrzehnt damit verbracht, von New York bis Moskau, von Peking bis Seoul zu touren. Beim RTSF tritt er im gefeierten Blues-Duo mit der australischen Sängerin Jessie Gordon auf, wo seine warme Stimme und sein unverkennbarer Gitarrenstil in einem intimen, gefühlvollen Rahmen besonders zur Geltung kommen.

STEFROSEN.COM



JESSIE GORDON (AUS)

Jessie Gordon is a singer, songwriter, dancer and producer who brings her love of old-world jazz, blues and roots music vibrantly into the present. A multi-award-winning performer, she has toured internationally across Europe, Asia and Australia, fronting ensembles from intimate duos to big bands. Jessie has recorded more than ten albums worldwide, including acclaimed collaborations in Berlin and Australia. With her confident, warm and effervescent stage presence, she captivates audiences wherever she performs. At RTSF she performs both with guitarist Stef Rosen in their acclaimed blues duo, and as a featured vocalist with other festival bands.

Jessie Gordon ist Sängerin, Songwriterin, Tänzerin und Produzentin, die ihre Liebe zu Old-World-Jazz, Blues und Roots-Music mit großer Lebendigkeit in die Gegenwart bringt. Als mehrfach preisgekrönte Performerin tourte sie international durch Europa, Asien und Australien und stand mit Formationen von intimen Duos bis hin zu großen Big Bands auf der Bühne. Jessie hat weltweit mehr als zehn Alben aufgenommen, darunter gefeierte Kooperationen in Berlin und Australien. Mit ihrer selbstbewussten, warmen und energiegeladenen Bühnenpräsenz begeistert sie ihr Publikum überall. Beim RTSF tritt sie sowohl im gefeierten Blues-Duo mit Gitarrist Stef Rosen als auch als Gastvokalistin mit weiteren Festivalbands auf.

JESSIEGORDON.COM.AU



MATTHIAS FALKENAU (GER)

Matthias Falkenau is a soulful German pianist whose warm touch and vintage groove have made him a favorite on the Berlin blues and roots scene. Trained in jazz and popular music, he has played with artists such as Will Jacobs, Ginger Blues, Jessie Gordon, and the Berlin Blues Allstars, adding drive, color and style wherever he appears. Also an accomplished composer for film and TV, Matthias brings a rich musical imagination to the stage. At RTSF he joins Stef Rosen & Jessie Gordon for one special night, laying down swinging rhythms and bluesy harmonies that complete the trio's vibrant sound.

Matthias Falkenau ist ein gefühlvoller deutscher Pianist, dessen warmer Anschlag und Vintage-Groove ihn zu einem Favoriten der Berliner Blues- und Roots-Szene gemacht haben. Ausgebildet in Jazz und Populärmusik spielte er bereits mit Künstlern wie Will Jacobs, Ginger Blues, Jessie Gordon und den Berlin Blues Allstars und bringt überall Drive, Farbe und Stil auf die Bühne. Auch als Komponist für Film und TV erfolgreich, verbindet Matthias seine musikalische Fantasie mit großer Spielfreude. Beim RTSF begleitet er Stef Rosen & Jessie Gordon für einen besonderen Abend und sorgt mit swingenden Rhythmen und bluesigen Harmonien für den vollendeten Trio-Sound.

MATTHIASFALKENAU.COM

★ LIVE BANDS NON STOP



BOPPIN' B (GER)

Boppin' B ignite a Rock'n'Roll fireworks display from the very first note—energy that other bands would save for their encore. For 40 years and across 17 albums, they've been shaking stages with their explosive mix of Rockabilly, Swing and pure 50s spirit. Lightning-fast rhythms, wild joy of playing and unstoppable passion—this cult band delivers the soundtrack for an unforgettable, dance-driven night. Let's rock that swing!

Boppin' B zünden ab dem ersten Ton ein Rock'n'Roll-Feuerwerk, das bei anderen Bands als Zugabe durchginge. Seit 40 Jahren und mit 17 veröffentlichten Alben bringt ihr energiegeladener Mix aus Rockabilly, Swing und purem 50s-Spirit jede Bühne zum Beben. Rasante Rhythmen, wilde Spielfreude und ungebremste Leidenschaft – diese Kultband liefert den Soundtrack für eine unvergessliche, tanzgetriebene Nacht. Let's rock that swing!

BOPPINB.DE

Photo: Carsten Riedel



NINE PENNIES (ITA)

The Nine Pennies transport you straight into the roaring 20s and 30s with the authentic sound of the era's top dance orchestras. Drawing inspiration from legends such as Bix Beiderbecke, Jean Goldkette and Paul Whiteman, they revive their swing-jazz classics with faithful arrangements and vintage flair. On stage the group delivers hot rhythms, brassy solos and nostalgic grooves—perfect for dancers and lovers of early jazz. Don't miss their magical journey into the birth of jazz and swing!

Die Nine Pennies entführen ihr Publikum direkt in die 1920er und 1930er Jahre und lassen den authentischen Sound der großen Tanzorchester dieser Zeit wieder aufleben. Inspiriert von Legenden wie Bix Beiderbecke, Jean Goldkette und Paul Whiteman präsentieren sie deren Swing- und Jazzklassiker in originalgetreuen Arrangements mit viel Vintage-Flair. Auf der Bühne liefern sie treibende Rhythmen, brillante Bläuersoli und nostalgische Grooves – perfekt für Tänzer und Liebhaber des frühen Jazz. Ein mitreißender Ausflug zurück zu den Wurzeln von Jazz und Swing!

NINEPENNIES.IT



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... with the greatest bands & the finest Djs from all over the world!

PRE-PARTY 22 MAY

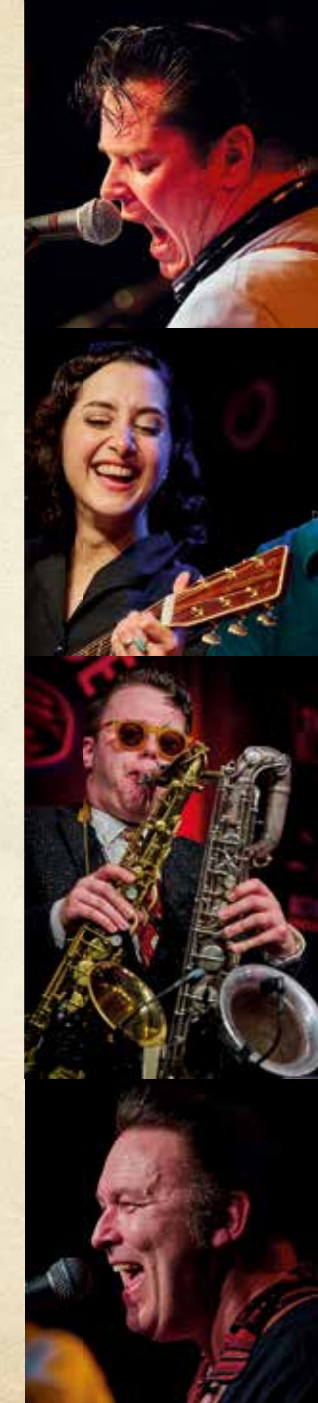
23-25 MAY 2026

UNSER LETZTER WEEKENDER!
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50'S MARKETPLACE - 50'S CARBOOTSAL - RECORD STALLS - MERCHANDISE - BARBER SHOP - TATTOOS
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LIVE BANDS NON STOP



CAT LEE KING & HIS COCKS (GER)

Cat Lee King & His Cocks deliver high-energy, authentic 50s Rhythm'n'Blues and Rock'n'Roll straight from Bonn. Led by Cat Lee King—known for his raspy voice and pumping honky-tonk piano—the band fires up every stage with tight grooves and wild swing. Their repertoire blends soulful blues, hot R'n'B and roof-raising Rock'n'Roll, capturing the spirit of the late 40s and 50s while bursting with youthful drive and irresistible stage presence.

Cat Lee King & His Cocks liefern energiegeladenen, authentischen 50s Rhythm'n'Blues und Rock'n'Roll aus Bonn. Angeführt von Cat Lee King – bekannt für seine raue Stimme und sein treibendes Honky-Tonk-Piano – bringt die Band mit tichtem Groove und wildem Swing jede Bühne zum Beben. Ihr Repertoire vereint gefühlvollen Blues, heißen R'n'B und mitreißenden Rock'n'Roll und fängt den Geist der späten 40er und 50er ein – voller jugendlicher Energie und starker Bühnenpräsenz.

[FACEBOOK.COM/
CATLEEKINGANDHISCOCKS](https://www.facebook.com/catleekingandhiscocks)



BUN-JON & THE BIG JIVE (GER)

Since 2011, Bun-Jon & The Big Jive from Hamburg have been performing on festival stages of every size across Europe. Wherever these guys appear, dance floors and halls fill up just as richly as the sounds they bring with them. With their repertoire of Swing, Jump & Jive and a refreshing mix of modern tunes, original compositions, and classics by Louis Jordan, Nat King Cole, Ray Charles and more, they get even the last tired foot tapping. See for yourself how these Hamburg boys fire up the crowd, while frontman Bun-Jon jumps, sings, and swings on stage as if there were no tomorrow.

Seit 2011 spielen Bun-Jon & The Big Jive aus Hamburg auf Festivals und Bühnen jeder Größenordnung, und das in ganz Europa. Wo diese Jungs auftreten, sind Tanzflächen und Hallen genauso voll, wie die Sounds, die sie im Programm haben. Mit ihrem Repertoire aus Swing, Jump & Jive und der erfrischenden Mischung aus modernen Titeln, eigenen Kompositionen und Klassikern von u.a. Louis Jordan, Nat King Cole und Ray Charles schaffen sie es auch noch den letzten müden Fuß zum Tappeln zu bringen. Seht selbst, wie die Hamburger Jungs dem Publikum einheizen und Frontmann Bun-Jon auf der Bühne springt, singt und swingt, als wenn es kein Morgen gibt.

[BJATABJ.DE](https://www.bjatabj.de)



JASON STARDAY (GER)

Jason Starday, a 22-year-old Rock'n'Roll prodigy from the vibrant streets of Berlin, is making waves in the music scene with his raw talent and electrifying stage presence. Inspired by the great legends of rock 'n' roll, Jason infuses the genre with a fresh, modern edge while staying true to its roots. With unmatched energy on stage, he proves that age is nothing but a number when it comes to delivering true Rock'n'Roll magic.

Jason Starday, ein 22-jähriges Rock'n'Roll-Wunderkind aus den pulsierenden Straßen Berlins, sorgt mit seinem rohen Talent und seiner elektrisierenden Bühnenpräsenz für Furore. Inspiriert von den großen Legenden des Rock'n'Roll verleiht er dem Genre eine moderne Note, ohne seine Wurzeln zu vergessen. Mit unvergleichlicher Energie auf der Bühne zeigt Jason, dass Alter keine Rolle spielt, wenn es darum geht, echte Rock'n'Roll-Magie zu entfesseln.

[FACEBOOK.COM/JASONSTARDAY](https://www.facebook.com/jasonstarday)



SWING LYONS (GER)

Swing Lyons bring the fiery spirit of French Gypsy-Swing straight to the banks of the Munich Isar. Born from a German-French musical friendship, this band blends Django-style guitar power with the full sound of vocals, bass, saxophone, violin and drums. Whether playing Django Reinhardt classics, bar-jazz, big-band tunes or blues, their driving Gypsy guitars give everything a fresh, wild and irresistible groove. With their mix of Parisian flair and 30s/40s swing energy, Swing Lyons deliver a show that gets dancers moving and captures the vibrant heartbeat of Gypsy Swing.

Die Swing Lyons bringen den feurigen Geist des französischen Gypsy-Swing direkt an die Münchner Isar. Aus einer deutsch-französischen musikalischen Freundschaft entstanden, verbindet die Band kraftvolle Django-Gitarren mit dem vollen Klang von Gesang, Bass, Saxophon, Geige und Schlagzeug. Ob Django Reinhardt-Klassiker, Bar-Jazz, Bigband-Stücke oder Blues – die treibenden Gypsy-Gitarren verleihen allem einen frischen, wilden und unwiderstehlichen Groove. Mit einer Mischung aus Pariser Flair und dem Swing der 30er/40er liefern die Swing Lyons eine Show, die Tänzer in Bewegung bringt und den pulsierenden Herzschlag des Gypsy-Swing lebendig macht.

[FACEBOOK.COM/SWINGLYONS](https://www.facebook.com/swinglyons)



DEE DEE & THE BEL AIRS (GER)

Dee Dee and his Bel Airs burst onto the scene in 1988 as a neo-rockabilly band. Their debut LP "Rock-a-Billy Boogie Tonight" became a hit and took them to major festivals across Europe and the UK. With the addition of the "Harmony Five," their sound shifted toward Doo Wop and Jive. In the mid-90s they embraced the neo-swing movement, and "Night Out in Bel Air" soared in MP3 charts worldwide. Today, Dee Dee is back on stage, dedicated to the jump blues of the '40s and '50s—energetic, danceable, and full of life.

Dee Dee und seine Bel Airs starteten 1988 als Neo-Rockabilly-Band durch: Die Debüt-LP „Rock-a-Billy Boogie Tonight“ wurde zum Hit und führte sie auf große Festivals in Europa und England. Mit den „Harmony Five“ erweiterte sich ihr Sound um Doo Wop und Jive. Mitte der 90er folgte der Schritt zur Neo-Swing-Bewegung, und das Album „Night Out in Bel Air“ stürmte weltweit die MP3-Charts. Heute ist Dee Dee zurück auf der Bühne und widmet sich dem Jump Blues der 40er und 50er – energiegeladen, tanzbar und voller Lebensfreude.

BELAIRS.DE



2 FAST 2 BOOGIE (GER)

The trio 2 Fast 2 Boogie delivers a highenergy mix of Boogie Woogie, Blues and Rock'n'Roll. Stefan Eberle, Sebastian Grassmann and Matthias "Motte" Gruber fire up the stage with infectious enthusiasm and a deep passion for the hottest music ever created for the dance floor. Pure rhythm, drive and fun—keep groovin' the boogie!

Das Trio 2 Fast 2 Boogie begeistert mit einer mitreißenden Mischung aus Boogie Woogie, Blues und Rock'n'Roll. Stefan Eberle, Sebastian Grassmann und Matthias „Motte“ Gruber zünden mit ihrer ansteckenden Begeisterung und ihrer Leidenschaft für die heißeste Tanzmusik aller Zeiten ein wahres Bühnenfeuerwerk. Reiner Rhythmus, Drive und Spaß – keep groovin' the boogie!

FACEBOOK.COM/2FAST2BOOGIE



DON DIEGO TRIO (ITA)

After 20 years of thrilling audiences with the neo-rockabilly band The Adels, "Don" Diego Geraci formed his own trio to bring together the many musical influences that define his unmistakable style. Rockabilly, country, western swing, blues and rock'n'roll all meet the signature "Italian taste" of this charismatic Sicilian guitarist, singer and entertainer. At Rock That Swing, the Don Diego Trio will take the stage as the powerhouse backing band for Bobby Brooks Wilson and Jason Starday.

Nach 20 Jahren ununterbrochener Bühnenpräsenz mit der Neo-Rockabilly-Band The Adels gründete „Don“ Diego Geraci sein eigenes Trio, das all seine musikalischen Einflüsse zu einem unverwechselbaren Stil vereint. Rockabilly, Country, Western Swing, Blues und Rock'n'Roll verschmelzen hier mit dem typisch italienischen Flair des charismatischen sizilianischen Gitarristen, Sängers und Entertainers. Beim Rock That Swing Festival wird das Don Diego Trio als energiegeladene Begleitband für Bobby Brooks Wilson und Jason Starday auftreten.

**DIEGOCASTERO.WIXSITE.COM/
DONDIEGOTRIO**

★ BAND LINEUP MARKET BESETZUNG

★ BOBBY WILSON

Bobby Wilson (Vocals)
Don Diego (Guitar, Backing Vocals)
Giulio Farinelli (Double Bass, Backing Vocals)
Mattia Bertolassi (Drums, Backing Vocals)
Cat Lee King (Piano, Backing Vocals)
Carmelo Sacco (Tenor Sax)
Doc Puky (Tenor Sax)
Jessie Gordon (Backing Vocals)
Lizzy Bourbon (Backing Vocals)

★ NAOMI & HER HANDSOME DEVILS

Naomi Uyama (Vocals)
Jake Sanders (Guitar)
Mathieu Meyer (Piano)
Leigh Barker (Double Bass)
Michael McQuaid (Tenor Sax, Clarinet)
Matthew Musselman (Trombone)
Colin Dawson (Trumpet)
Jonathan Gomis (Drums)

★ RAY COLLINS' HOT-CLUB

Ray Collins (Vocals, Vibraphone)
Tommy Greed (Drums)
Jimmy Maxwell (Double Bass)
Martin Störkmann (Trombone)
Doc Puky (Tenor Sax)
Tom Schlomi (Baritone Sax)
Tilmann Schneider (Guitar)
Eddy Renner (Piano)
René Lieutenant (Percussion)

★ JUMPIN' UP

Tony Marino (Vocals)
Giuseppe Montalbano (Guitar)
Giuseppe Luigi Falzone (Drums)
Alberto Petrigno (Double Bass)
Giuseppe Salerno (Piano)
Carmelo Sacco (Tenor Sax)
Nicola Genualdi (Trumpet)
Michele Mazzola (Baritone Sax)

★ NP BIG BAND

Mario Martini (Trumpet)
Alberto Farnatale (Trumpet)
Matteo Mannino (Trumpet)
Arnaldo Ruggeri (Trumpet)
Denis Trapasso (Trombone)
Lorenzo Bonora (Trombone)
Chiara Pasquale (Trombone)
Tony Carvelli (Trombone)
Valerio Signetto (Alto Sax)
Roberto Trabona (Alto Sax)
Paolo Piccardo (Baritone Sax)
Alberto Oliveri (Tenor Sax, Clarinet)
Massimiliano Cecconi (Tenor Sax)
Fulvio Vanlaar (Piano)
Marco Parodi (Guitar)
Roberto Resaz (Double Bass)
Luca Rigazio (Drums)
Erika Celesti (Vocals)

★ HOT SWING SEXTET

Franck Richard (Double Bass)
Thibaud Bonté (Trumpet)
Bertrand Tessier (Sax)
Erwann Muller (Electric Guitar)
Ludovic Langlade (Guitar)
Jéricho Ballan (Drums)

★ MARTÍN BURGUEZ & HIS RHYTHM COMBO

Martín Burguez (Vocals, Guitar)
Oriol Fontanals (Double Bass)
Arnau Julià (Drums)
Victor Puertas (Piano)
Pere Miró (Baritone Sax)
Arnaud Desprez (Tenor Sax)

★ SWING SHOUTERS FEAT. LIZZY BOURBON

Lizzy Bourbon (Vocals)
Sylvain Roudier (Sax, Vocals)
Benoist Pasquier (Trombone)
Pierre Mager (Guitar)
Remy Rouland (Double Bass)
Alban Aupert (Drums)



★ JESSIE GORDON & STEF ROSEN

Jessie Gordon (Vocals)
Stef Rosen (Vocals, Guitar)
Matthias Falkenau (Piano)

★ BOPPIN' B

Michi Bock (Vocals)
Thomas Weiser (Drums)
Didi Beck (Double Bass)
Golo Sturm (Guitar)
Sebbi Tausch (Sax)

★ NINE PENNIES

Mario Martini (Trumpet)
Denis Trapasso (Trombone)
Roberto Trabona (Alto Sax)
Alberto Oliveri (Tenor Sax, Clarinet)
Paolo Piccardo (Baritone Sax)
Fulvio Vanlaar (Piano)
Marco Parodi (Guitar)
Roberto Resaz (Double Bass)
Luca Rigazio (Drums)
Erika Celesti (Vocals)

★ CAT LEE KING

Cat Lee King (Vocals, Piano)
Tommy J. Croole (Lead Guitar)
Sidney Ramone (Rhythm Guitar)
Lucky Luciano (Double Bass)
René Lieutenant (Drums)

★ BUN-JON & THE BIG JIVE

Bun-Jon Winkelmann (Vocals)
Michael Nix (Trumpet)
Udo Kern (Sax)
Andreas Hinrich (Piano)
Guido Jäger (Double Bass)
Matthias Friedel (Drums)
Markus Bak (Guitar)

★ JASON STARDAY

Jason Starday (Vocals, Guitar)
Doc Puky (Saxophones)
Cat Lee King (Piano)
Giulio Farinelli (Double Bass)
Mattia Bertolassi (Drums)
Don Diego (Guitar)

★ SWING LYONS

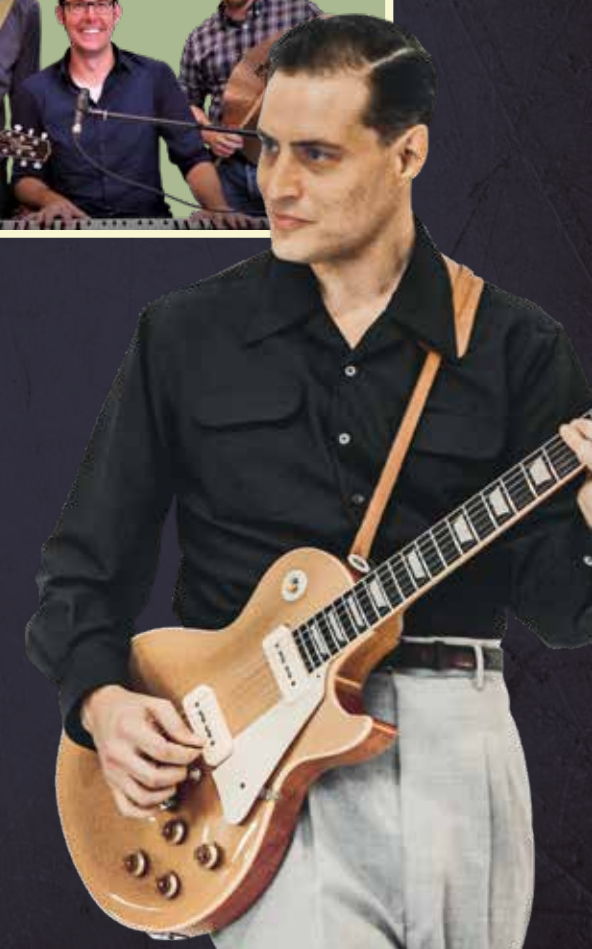
Julia Rupprecht (Vocals)
Karsten Johne (Double Bass, Vocals)
Klaus Lamac (Violin)
Tim Webb (Guitar)
Stéphane Baptiste (Sax)
Chris Allion (Guitar)
Daniel Werner (Guitar)

★ DEE DEE & THE BEL AIRS

Dee Dee (Guitar, Vocals)
Big Al (Drums, Backing Vocals)
Gene Black (Double Bass, Backing Vocals)
The Joker (Piano, Tenor Sax)
Dot Harper (Tenor Sax, Backing Vocals)
Growling Pete (Baritone Sax, Backing Vocals)

★ 2 FAST 2 BOOGIE

Stefan Eberle (Piano, Vocals)
Sebastian Grassmann (Guitar, Vocals)
Matthias "Motte" Gruber (Drums, Vocals)





DJ HEIDI (GER)

Our head DJ Heidi is a regular at top international events. Being a passionate dancer herself, she knows exactly how to keep the dance floor packed.

Unsere DJ-Koordinatorin ist eine Ikone auf vielen internationalen Events. Da sie selbst eine leidenschaftliche Tänzerin ist, weiß sie genau, wie man die Tänzer auf der Tanzfläche hält.



DJ LEMON SQUEEZER (GER)

His repertoire starts with early '50s Roots Rock'n'Roll—Jump Blues and Western Swing—and ranges from Doo-Wop, Rockabilly, and Rock'n'Roll to the early Rhythm'n'Blues and Soul of the early '60s.

Sein Repertoire beginnt mit Roots Rock'n'Roll der frühen 50er, also von Jump Blues und Western Swing über Doo-Wop, Rockabilly, Rock'n'Roll bis zum Rhythm'n'Blues und Soul der frühen 60er.



DJ MANI (GER)

Mani always provides an excellent selection of hot tunes, whether Boogie, Rockabilly, Rhythm'n'Blues, or Swing. He always draws people onto the dance floor.

Mani liefert immer eine exzellente Auswahl an heißen Scheiben – egal, ob Boogie, Rockabilly, Rhythm'n'Blues oder Swing – er zieht damit immer wieder alle auf die Tanzfläche.



DJ SPINROUND (GER)

The regular DJ and promotor of the Munich Rockabilly event **EARSHAKIN'** only djs with vinyls and mixes with ease the various music styles of the 50s and early 60s.

Der Stamm-DJ und Veranstalter der Münchner Rockabilly Veranstaltung **EARSHAKIN'** legt nur mit Vinyl auf und mischt mit Leichtigkeit die verschiedenen Musikstile der 50er und frühen 60er.



DJ STEPHAN WUTHE (GER)

Since 1989 DJ Wuthe has been a fixture with his shellac records at dance events. His extensive knowledge found its way into his book „Swingtime in Deutschland“.

Seit 1989 ist DJ Wuthe mit seinen Schellack-schallplatten europaweit unterwegs. Sein umfangreiches Wissen hat den Weg in sein Buch „Swingtime in Deutschland“ gefunden.



DJ VICCI (GBR)

Vicci has an affinity for unusual introductions, rhythmic variety and dirty horns! She loves spotlighting blues women and honoring their incredible music and contributions to the blues. Vicci's music choices always cause drama on the dance floor and make it difficult to stay away...Even she can always be caught dancing to her own music behind the DJ booth!

Vicci hat eine Affinität zu ungewöhnlichen Einleitungen, rhythmischer Abwechslung und schmutzigen Bläsern! Sie liebt es, Blues-Frauen in den Vordergrund zu rücken und ihre unglaubliche Musik und ihren Beitrag zum Blues zu würdigen. Viccis Musikauswahl sorgt immer für Drama auf der Tanzfläche und macht es schwierig, sich fernzuhalten...Man erwischt sie regelmäßig dabei, wie sie hinter dem DJ-Pult zu ihrer eigenen Musik tanzt!



DJ SWINGIN' WILLY (GER)

This old hand of the Munich Boogie scene is known both as a dancer and a DJ. His recipe is music with drive, soul, groove, and beat.

Das Urgestein der Münchner Boogieszene ist sowohl als Tänzer als auch als DJ bekannt. Sein Rezept ist Musik mit Drive, Soul, Groove und Beat.



DJ ADAMO (ESP)

Adamo's passion for blues music began over a decade ago at a late night party in London. Now he talks, breathes, teaches and plays blues all over the world. He's always looking for new songs for the next party and just loves sitting behind the desk and watching the dance floor while he takes it on a journey. He promises you'll feel the blues in your shoes.

Adamos Leidenschaft für Bluesmusik begann vor über einem Jahrzehnt auf einer Late-Night-Party in London. Jetzt redet, atmet, unterrichtet und spielt er Blues auf der ganzen Welt. Er ist ständig auf der Suche nach neuen Songs für die nächste Party und liebt es einfach, hinter dem DJ-Pult zu sitzen und die Tanzfläche zu beobachten, während er sie auf eine Reise mitnimmt. Er verspricht, dass du den Blues in deinen Schuhen spüren wirst.



DJ JOCKEY JUMP (ITA)

DJ Jockey Jump brings dance floors to life with a sound that's faithful to swing-era classics. His playlists feel like those late-30s and early-40s dance clips, with Shag and Lindy Hop in full swing!

DJ Jockey Jump erweckt die Tanzflächen mit einem Sound zum Leben, der den Klassikern der Swing-Ära treu bleibt. Seine Playlists fühlen sich an wie die Tanzclips der späten 30er- und frühen 40er-Jahre – mit Shag und Lindy Hop in voller Blüte!



DJ SIEGI (GER)

Siegi is an integral part of the Munich Boogie and Lindy scene and a regular at the Rock That Swing Festival. He has deejayed regularly since the 1980s.

Siegi ist ein unverzichtbarer Bestandteil der Münchner Boogie- und Lindy-Hop-Szene sowie regelmäßiger Gast beim Rock That Swing Festival. Seit den 1980er-Jahren ist er regelmäßig als DJ aktiv.



DJ HARRY ON THE ROCKS (GER)

DJ Harry "on the Rocks" is a house DJ at the Vintage Club Munich. "Let the good times roll" is his motto, combining the best beats and rhythms from the '40s to '60s with new and modern bands to create a unique dance and listening experience for the fans of classic Rock'n'Roll, Boogie Woogie and Swing.

DJ Harry „on the Rocks“ ist Haus-DJ im Vintage Club München. „Let the good times roll“ ist sein Motto und verbindet dabei die besten Beats und Rhythmen aus den 1940ern bis 1960ern mit neuen und modernen Bands zu einem einzigartigen Tanz- und Hörerlebnis für die Freunde des klassischen Rock'n'Rolls, Boogie Woogies aber auch des Swings.



DJ SHUFFLEPUCK (USA)

Paolo has been collecting Swing, Rhythm & Blues, Hot Jazz, and Roots Rock'n'Roll for over 25 years. His style is rooted in the periods of the 1930s to 1950s and he has many jewels in his collection.

Paolo sammelt Swing, Rhythm & Blues, Hot Jazz und Roots Rock'n'Roll seit über 25 Jahren. Sein Musikschwerpunkt liegt in den 1930er- bis 1950er-Jahren und er hat viele Juwelen in seiner Sammlung.



DJ CRAZYFINGER (ITA)

Dimitri started his DJ career in 2015 side to his passion for the dance. His curiosity into the 50s brought him to expand his library with original records and a very intense search for uncommon and peculiar records from the 50s. In the recent years he developed his interests from Swing to Rock'n'Roll passing through Soul, R'n'B, Calypso, Stroll & Bunker. He can entertain for hours offering the dancers the right mood to dance plus new and energetic vibes to discover. Get ready to go crazy!

Dimitri begann seine DJ-Karriere 2015 neben seiner Leidenschaft für den Tanz. Seine Neugier auf die 50er Jahre brachte ihn dazu, seine Sammlung mit Original-Schallplatten und einzigartigen Aufnahmen aus den 50er Jahren aufzustocken. In den letzten Jahren entwickelte er seine Interessen von Swing zu Rock'n'Roll bis Soul, R'n'B, Calypso, Stroll & Bunker. Er kann den Tänzern stundenlang kurzweilige Unterhaltung bieten und immer wieder die passende Stimmung generieren. Seid bereit, auszuflippen!



DJ ERICH (GER)

DJ Erich loves happy Lindy Hoppers. With Big Band Swing and Rhythm'n' Blues in the classic style he keeps everyone on the dance floor and keeps the dancers grooving to old and new recordings.

DJ Erich liebt fröhliche Lindy Hopper. Mit Big Band Swing und Rhythm'n'Blues im klassischen Stil hält er die Tänzer auf der Tanzfläche und lässt sie zu alten und neuen Aufnahmen grooven.



DJ STEVE SAYER (USA)

Steve Sayer has been dancing and DJing since the late 1990s. He currently hosts the biggest monthly dance night in Los Angeles "Swingin' Soul Night." His style ranges from the 40s through the 60s with Jazz, Blues, Soul, R&B, Rock & Roll and more.

Steve Sayer tanzt und legt seit Ende der 1990er Jahre auf. Derzeit veranstaltet er die größte monatliche Tanznacht in Los Angeles, die „Swingin' Soul Night“. Sein Stil reicht von den 40er bis 60er Jahren mit Jazz, Blues, Soul, R&B, Rock & Roll und mehr.



DJ RAINER (GER)

DJ Rainer Zellner started playing in Augsburg in the 80s. He regularly brings the audience to the dance floor. Since 2005 he has been part of the DJ team of the famous Fifties Record Hop in Munich – an event that has been going on for over 50 years. Since he is also at home on the dance floor, he knows exactly what excites the dancers.

DJ Rainer Zellner hat bereits in den 80er Jahren in Augsburg angefangen aufzulegen. Regelmäßig bringt er das Publikum auf die Tanzfläche. Seit 2005 ist er Teil der DJ-Riege beim berühmten Fifties Record Hop in München – eine Veranstaltung, die es seit über 50 Jahren gibt. Da er auch auf dem Tanzboden zuhause ist, weiß er ganz genau, was die Tänzer begeistert.



DJ ZAZIE METRO (GER)

Zazie Métro loves to play whatever the mood of the dancers is suggesting to her, from Hot Jazz, Classic Swing, and Rhythm'n'Blues, to Doo-Wop, Gospel, Boogie, and Soul.

Zazie Métro ist es wichtig, auf die Stimmung der Tänzer einzugehen. Sie spielt Hot Jazz, klassischen Swing, Rhythm'n'Blues, aber auch mal Doo-Wop, Boogie oder Soul.



DJ RUBEN (NOR)

Ruben has a big passion for both swing music and the rhythm & blues. Seeing it from both a musician's and dancer's perspective he is quite picky regarding the subtleties that make up a good dancing tune. On his list you will hear everything from Ella Fitzgerald and Illinois Jacquet to Lou Rawls and James Brown.

Ruben hat eine große Leidenschaft sowohl für Swingmusik als auch für Rhythm & Blues. Da er Musik aus der Perspektive eines Musikers und eines Tänzers betrachtet, ist er sehr wählerisch, wenn es um die feinen Nuancen geht, die einen guten Song zum Tanzen ausmachen. Auf seiner Playlist hört man alles – von Ella Fitzgerald und Illinois Jacquet bis hin zu Lou Rawls und James Brown.



DJ ELENA E. (GRC)

Elena fell in love with swinging grooves already at a very young age. Being an international dance teacher she always explores tunes that are swinging and rolling. She is really passionate about the music of 40s and 50s. Her selection of Swinging Jazz, Jump Blues, and Rhythm'n'Blues promises to make your dancing groovy!

Elena hat sich bereits in jungen Jahren in die swingenden und groovenden Klänge verliebt. Als internationale Tanztrainerin ist sie immer auf der Suche nach Liedern mit dem gewissen swingenden und rollenden Gefühl. Ihre Leidenschaft ist die Musik der 1940er und 1950er. Mit ihrer Auswahl an swingendem Jazz, Jump Blues und Rhythm'n'Blues verspricht sie ein groovendes Tanzerlebnis!



DJ SONDRE (NOR)

Sondre has been passionate about the music of the 20s to the 60s his whole life! The dance floor is always packed when he is playing a selection of his favourite Rhythm'n'Blues tunes. His public "Boogie Woogie!" Spotify Playlist currently has 35 000 followers.

Sondre hat sein ganzes Leben lang schon eine Leidenschaft für die Musik der 20er bis 60er Jahre. Die Tanzfläche ist immer voll, wenn er eine Auswahl seiner Lieblings-Rhythm'n'Blues-Songs spielt. Seine öffentliche „Boogie Woogie!“ Spotify-Playliste hat derzeit 35.000 Follower.

ROCK THAT SWING 2026

Vintage Vibes & Rock'n'Roll Fever!

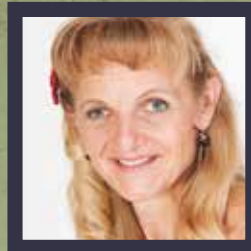
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Der Online Shop für Rockabilly & Vintage

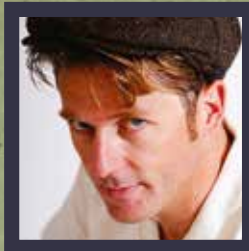
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€5 ★★
GUTSCHEIN

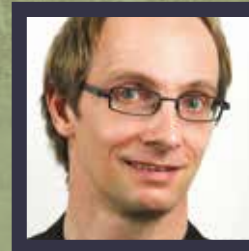
www.killerkirsche.de



BÄRBL KAUFER
Big Boss Of All Trades
19 years



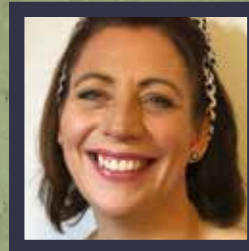
MARCUS KOCH
Big Boss Of All Trades
19 years



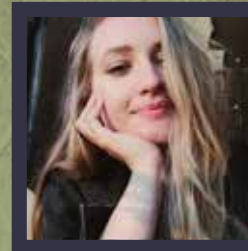
GERHARD HERRE
Website / Programming /
Jack Of All Trades, 15 years



HARALD BRANDL
Event Manager
9 years



CLAUDIA DONIG
Event Manager
5 years



ISABELLA WOHLERT
Event Manager
2 years



GOSIA ANIOLKOWSKA
All Print Design, Playbill
8 years



SARA PISTA
Photography
7 years



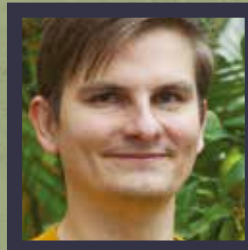
NÚRIA AGUADÉ
Photography
4 years



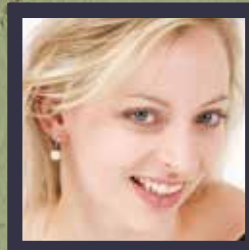
SELINA ALEYNA
SOCIAL MEDIA
3 YEARS



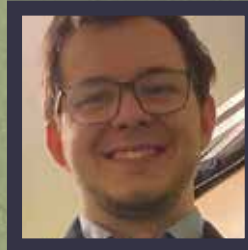
JOHANNA HUBER
Stage Management
3 years



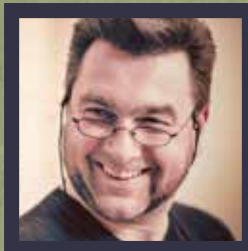
JOHANNES STARCK
Event Manager
4 years



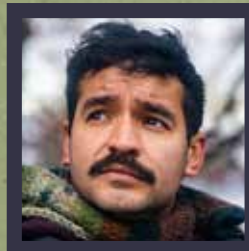
FANNY BARTL
Teacher Support
9 years



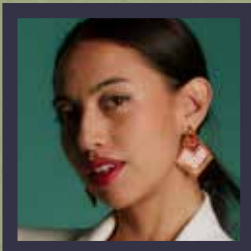
LUCAS KENNEDY
Artist Support
2 years



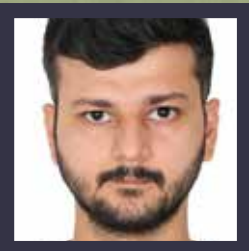
KERSTEN HÜTTNER
Videography
19 years



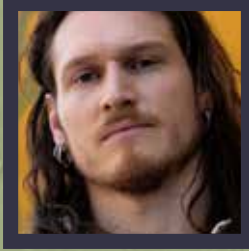
MIGUEL ONTIVEROS
Videography
1 year



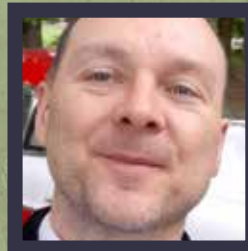
PAULA SALAMANCA
Videography & Editing
1 year



TARUN DEVIDAS RAMANI
Videography
1 year



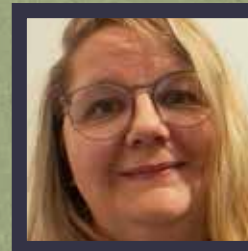
RUBEN GARRED
MC
1 year



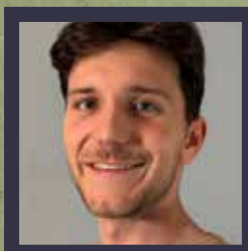
MARTIN KENNEDY
Studio Manager
2 years



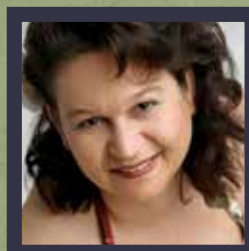
PHILIPP KENNEDY
Studio Manager
2 years



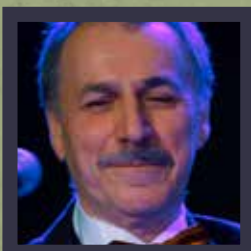
HEIDI KENNEDY
Vintage Market / Jill
Of All Trades, 8 years



LEON WÖHLER
Videography
1 year



HEIDI NEUBAUER
Head DJ
15 years



ROBERTO RESAZ
Jamboree Revue / Shows
6/13 years



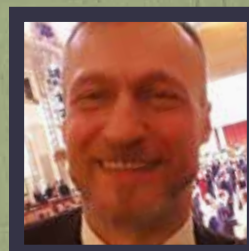
MANNI GLISSMANN
Sound Engineering
19 years



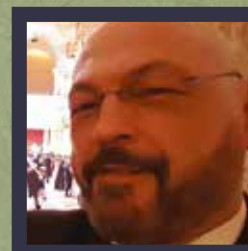
THOMAS ADLER
Competition Office
10 years



DAGMAR ADLER
Competition Office
10 years



STEPHAN WUTHE
Legends Escort
13 years



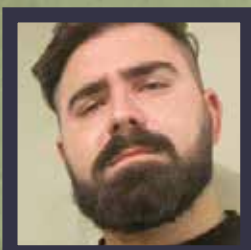
JÜRGEN STUMPF
Legends Escort
13 years



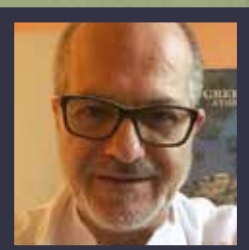
SOTIS KAMPERIDIS
Sound Technician
3 years



ALEX
Sound Technician
3 years



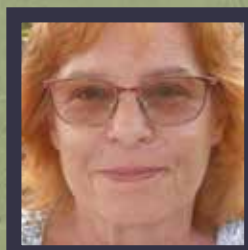
THEO
Sound Technician
3 years



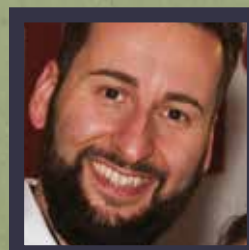
THANOS PITHAMITSIS
Medical Doctor
19 years



BERND PRANTL
Package Manager
7 years



BARBARA PRANTL
Package Manager
9 years



MARCO SCHNEIDER
Transport
15 years



FRANZ HOFBAUER
Transport
4 years



IN THE MOOD

THU 12 FEB

**KÜNSTLERHAUS
45/59 €**



BALLROOM

19:15	DOORS OPEN
19:15	DJ MANI
19:30	SHAG JACK'N'JILL PRELIMS / BALBOA JACK'N'JILL PRELIMS
20:05	BUN-JON & THE BIG JIVE
20:50	SPECIAL GUEST CHESTER WHITMORE
21:05	GROUP PICTURE
21:15	HOT SWING SEXTET WITH GUEST JESSIE GORDON
22:00	SHAG JACK'N'JILL FINALS & SHOWS
22:25	BUN-JON & THE BIG JIVE
23:15	BALBOA JACK'N'JILL FINALS & SHOWS
23:40	HOT SWING SEXTET
00:30	END OF EVENT



CLUB ROOM

19:15	DJ SHUFFLE- PUCK
20:05	SWING LYONS
20:55	DJ SHUFFLE- PUCK
21:10	2 FAST 2 BOOGIE
22:00	DJ HARRY ON THE ROCKS
22:15	SWING LYONS
23:15	DJ HARRY ON THE ROCKS
23:30	2 FAST 2 BOOGIE
00:30	END OF EVENT

**MILLER ROOM
(SWING/BLUES)**

19:15	DJ ERICH
20:00	DJ JOCKEY JUMP*
21:00	DJ STEPHAN WUTHE*
22:00	DJ ERICH*
23:30	DJ ADAMO & DJ VICCI (BLUES)
00:30	END OF EVENT

**LENBACH
ROOM (50s)**

DJ HARRY ON THE ROCKS
DJ RUBEN
DJ ELENA E.
DJ SONDRÉ



*20:30 - 20:50 Balboa/Shag
*21:30 - 21:50 Balboa/Shag
*22:30 - 22:50 Balboa/Shag

★ **THURSDAY
EVENING**



KÜNSTLERHAUS
LENBACHPL. 8
80333 MUNICH

VINTAGE CLUB
SONNENSTR. 12B
III / BACK YARD
80331 MUNICH

DEUTSCHES THEATER
SCHWANTHALERSTR. 13
80336 MUNICH

**AFTER
HOURS**

THU 13 FEB

**VINTAGE CLUB
25 €**

01:00	DJ RUBEN
01:30	STEF ROSEN & JESSIE GORDON FEAT. MATTHIAS FALKENAU
01:50	BLUES COUPLES CONTEST
02:00	DJ RUBEN
02:15	STEF ROSEN & JESSIE GORDON FEAT. MATTHIAS FALKENAU
02:45	DJ RUBEN
03:00	STEF ROSEN & JESSIE GORDON FEAT. MATTHIAS FALKENAU
03:30	DJ RUBEN
04:30	END OF EVENT



★ **FRIDAY**
EVENING

HEPCATS
NIGHT

FRI 13 FEB

KÜNSTLERHAUS
45/59 €



BALLROOM

19:15	DOORS OPEN
19:15	DJ MANI
19:30	FAST FEET JACK'N'JILL PRELIMS LINDY HOP & BOOGIE WOOGIE
20:00	MARTÍN BURGUEZ & HIS RHYTHM COMBO
20:45	INTRODUCTION OF THE TEACHERS / SHOWS
21:05	GROUP PICTURE
21:15	NAOMI & HER HANDSOME DEVILS
22:00	FAST FEET JACK'N'JILL FINALS LINDY HOP
22:20	MARTÍN BURGUEZ & HIS RHYTHM COMBO
23:10	FAST FEET JACK'N'JILL FINALS BOOGIE WOOGIE
23:30	NAOMI & HER HANDSOME DEVILS
00:20	DJ MANI
00:30	END OF EVENT



CLUB ROOM

MILLER ROOM
(SWING/BLUES)

LENBACH
ROOM (50S)

19:15	DJ SIEGI	19:15	DJ ZAZIE MÉTRO	DJ RAINER
20:00	SWING LYONS	20:00	DJ ZAZIE MÉTRO*	DJ RAINER
20:45	DJ SIEGI			
21:00	DEE DEE & THE BELAIRS	21:00	DJ ZAZIE MÉTRO*	DJ RAINER
21:45	DJ SIEGI			
22:00	SWING LYONS	22:00	DJ JOCKEY JUMP*	DJ STEPHAN WUTHE
23:00	DJ SIEGI			
23:30	DEE DEE & THE BELAIRS	23:30	STEF ROSEN & JESSIE GORDON	DJ STEVE SAYER
00:30	END OF EVENT	00:30	END OF EVENT	

*20:30 - 20:50 Balboa/Shag
*21:30 - 21:50 Balboa/Shag
*22:30 - 22:50 Balboa/Shag

★ **FRIDAY
EVENING**

VINTAGE HOP

FRI 13 FEB

**VINTAGE CLUB
39 €**

19:30	DOORS OPEN
19:30	DJ SHUFFLEPUCK
20:00	NINE PENNIES
20:45	DJ SHUFFLEPUCK
21:00	BUN-JON & THE BIG JIVE
21:45	DJ SHUFFLEPUCK
22:00	NINE PENNIES
22:50	DJ SHUFFLEPUCK
23:05	BUN-JON & THE BIG JIVE
23:50	DJ SHUFFLEPUCK
00:00	END OF EVENT

AFTER HOURS

FRI 14 FEB

**VINTAGE CLUB
35 €**

01:00	DOORS OPEN
01:00	DJ RUBEN
01:30	HOT SWING SEXTET WITH GUEST JESSIE GORDON
02:15	DJ RUBEN
02:35	HOT SWING SEXTET
03:20	DJ RUBEN
04:30	END OF EVENT



Munich
BALBOA & SHAG
Weekend

20th Edition
 ANNIVERSARY

23.-25. Oktober 2026 ★

A full weekend of
Balboa & Shag dancing

WORKSHOPS ★ SOCIALS ★ PARTIES
Vintage Swing Vibes

Save the date!

WWW.BALBOASHAG.DE
 MUNICH, GERMANY

★ INTRODUCTION CLASSES



★ LEARN TO DANCE AT THE DEUTSCHES THEATER

If you are new to swing dancing and don't have the time to take part in the Dance Camp during the day you can join a free introduction dance class as part of the evening events on Saturday and Sunday before the bands begin to play. You can choose between Boogie Woogie, Rockabilly Jive, Lindy Hop, Shag and Charleston. Our famous and motivating dance experts will teach you the basics and a few steps to make sure that you can join all the crazy Hep Cats on the dance floor.

SAMSTAG / SATURDAY 19:00 – 19:30

LINDY HOP	BOOGIE WOOGIE	ROCKABILLY JIVE	COLLEGIATE SHAG
JOSEPH & CHARLOTTE (GBR)	GRZEGORZ & AGNIESZKA (POL)	MAX & ALINA (GER)	FILIP & CHERRY (POL)

SONNTAG / SUNDAY 19:00 – 19:30

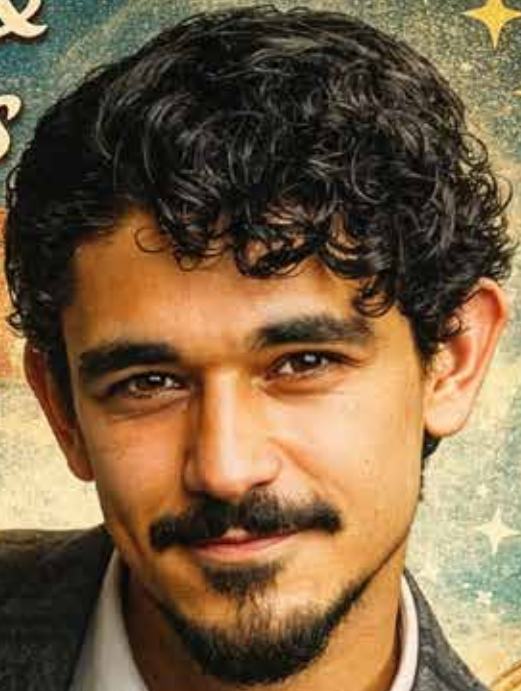
LINDY HOP	BOOGIE WOOGIE	ROCKABILLY JIVE	SOLO CHARLESTON
JOSEPH & CHARLOTTE (GBR)	CHRISTOPH & TAMY (GER)	MAX & ALINA (GER)	SARA (MISS NATURALLY GINGER) (ITA)

★ LERNE SWINGTANZEN IM DEUTSCHEN THEATER

Wenn du noch nicht Swingtanzen kannst und auch nicht die Zeit hast, tagsüber am Dance Camp teilzunehmen, hast du im Rahmen der Abendveranstaltungen am Samstag und Sonntag die Gelegenheit, vor Beginn der Livemusik an einem der Swingtanz-Schnupperkurse teilzunehmen. Du kannst wählen zwischen Boogie Woogie, Rockabilly Jive, Lindy Hop, Shag und Charleston. Unsere bekannten und motivierenden Tanzexperten werden dir ein paar Schritte des jeweiligen Tanzes beibringen, damit du dich während des Abends mit den anderen Hep Cats auf der Tanzfläche vergnügen kannst.

Tanzpartys & Workshops

im VINTAGE CLUB



Hunter Krikac

aus L.A.

★ LA Smooth Lindy ★ Shag ★
★ Soul Lindy ★ Electro Swing ★
★ The Roach ★ Nitty Gritty ★

vom 18.02. – 30.03.2026






www.vintage-club.de

Boogie Woogie



Boogie Woogie is a variant of the Lindy Hop of the 1950s and is danced mainly to the music of the late '40s and '50s (Rock'n'Roll, Rhythm'n'Blues, Rockabilly, Boogie Woogie). It is famous for its versatile footwork, improvisation, sparkling energy and sassiness.

Boogie Woogie ist eine Variante des Lindy Hop der 1950er Jahre und wird hauptsächlich zur Musik der späten 40er und 50er Jahre (Rock'n'Roll, Rhythm'n'Blues, Rockabilly, Boogie Woogie) getanzt. Er ist bekannt für seine vielseitige Fußarbeit, Improvisation, sprühende Energie und freche Art.

Lindy Hop

Lindy Hop (Jitterbug) is the most famous Swing Dance and the predecessor of Jive, Boogie Woogie and Rock'n'Roll. Typical moves are the Swing Out, Lindy Charleston, Jazz elements and improvisation. Lindy Hop can be wild and spontaneous, but also cool and sophisticated.

Lindy Hop (Jitterbug) ist der bekannteste Swingtanz und der Vorläufer von Jive, Boogie Woogie und Rock'n'Roll. Charakteristisch sind der Swing Out, Lindy Charleston, Jazzelemente sowie Improvisationsfreudigkeit. Lindy Hop kann wild und spontan, aber auch cool und raffiniert sein.



Collegiate Shag



Shag is a cool and crazy Swing dance, it is easy to learn and can be danced from medium to very fast music. It consists of a lot of hops and kicks and impresses with cool footwork. The basic form is danced in closed position, but there are also a wide variety of elements danced in open position.

Shag ist ein cooler und flippiger Swingtanz, sehr einfach zu erlernen, und kann zu Musik in mittlerem und schnellerem Tempo getanzt werden. Er besteht aus vielen Hüpfen und Kicks und besticht durch coole Fußarbeit. Die Grundform wird in geschlossener Haltung getanzt, es gibt aber auch eine Vielzahl von Elementen in offener Position.

Charleston

Charleston is a funny, flamboyant, and energetic dance from the 1920s and is famous particularly for its twisting feet and flapping arms. It can be danced solo or with a partner. Lindy Hop developed out of the partnered version and many elements of this dance are considered to be classics.

Charleston ist ein witziger, extravaganter und energiegeladener Tanz aus den 1920er Jahren und vor allem für das Verdrehen der Füße und die flatternden Arme bekannt. Er kann solo oder mit einem Partner getanzt werden. Lindy Hop entwickelte sich aus der Partnerversion und viele Elemente dieses Tanzes gelten als Klassiker.



Rockabilly Jive

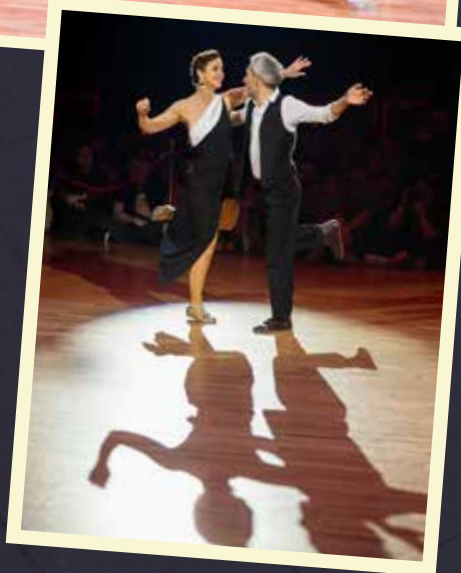


Following the change of popular music to more Rhythm'n'Blues and Rock'n'Roll, Lindy Hop became more simplified in the U.K. and was referred to as "jiving". With a simple basic step Rockabilly Jive is easy accessible and easy to learn. It looks cool and is fun. It's perfect for dancing to medium and fast music.

Mit dem Wechsel der populären Musik zu mehr Rhythm'n'Blues und Rock'n'Roll wurde Lindy Hop in Großbritannien vereinfacht und als „Jiving“ bezeichnet. Mit einem einfachen Grundschritt ist Rockabilly Jive leicht zugänglich und einfach zu erlernen. Es schaut cool aus und macht Spaß. Er kann leicht zu mittlerer und schneller Musik getanzt werden.

★ DEUTSCHES THEATER

Each year the audience has been awestruck with high energy dance shows by international champions and world class artists. The elegant ambience of the German Theater will once again provide the setting for spectacular shows in Lindy Hop, Charleston, Balboa, Boogie Woogie, Shag and other dances.



★ Grand Vintage Dance Show

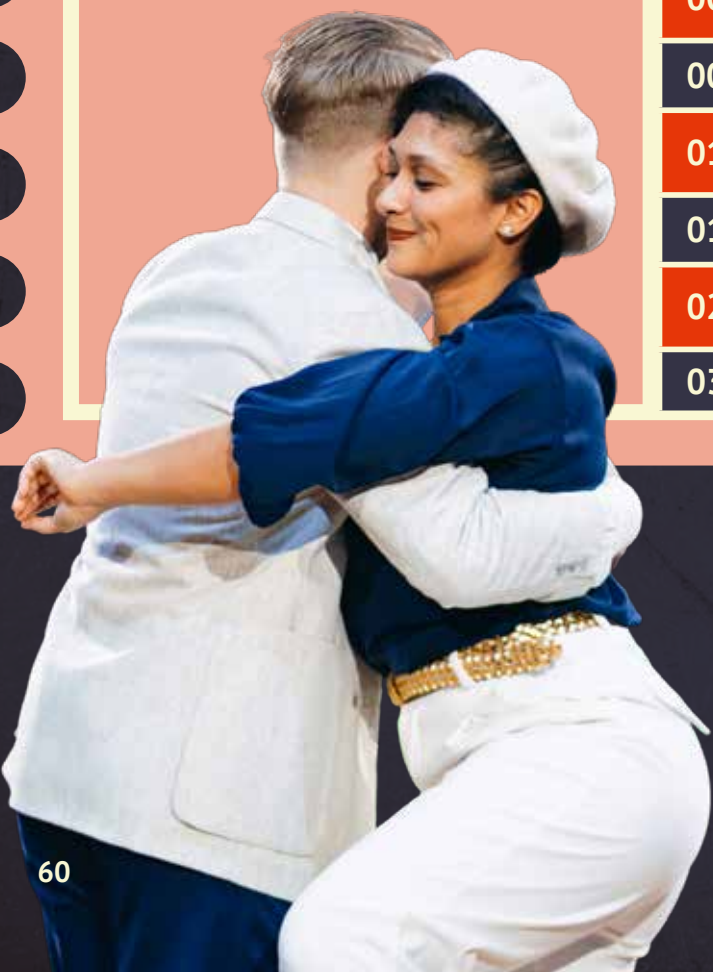
Jedes Jahr versetzen energiegeladene Shows und mitreißende Tanznummern der Tanzchampions das Publikum in grenzenlose Begeisterung. Das elegante Ambiente des Deutschen Theaters bietet wieder den Rahmen für spektakuläre Shows in Lindy Hop, Charleston, Balboa, Boogie Woogie, Shag und anderen Tänzen. ★



ROCK
THAT
SWING

SAT 14 FEB

DEUTSCHES THEATER
49/62/72/82 €



BALLROOM

18:30	DOORS OPEN
19:00	DANCE CLASS LINDY HOP
19:30	HOT SWING SEXTET
20:15	VINTAGE DANCE SHOW
20:45	MARTÍN BURGUEZ & HIS RHYTHM COMBO
21:30	VINTAGE DANCE SHOW
22:00	NP BIG BAND
22:50	SPECIAL GUEST CHESTER WHITMORE
23:10	GROUP PICTURE
23:15	RAY COLLINS HOT-CLUB
00:25	JAM SESSION
00:50	LINDY HOP CUP
01:10	NAOMI & HER HANDSOME DEVILS
01:55	DJ HEIDI
02:15	JUMPIN' UP
03:00	END OF EVENT

*22:30 – 22:50 Balboa / Shag
*23:30 – 23:50 Balboa / Shag
*00:30 – 00:50 Balboa / Shag



SILBERSAAL

18:30	DOORS OPEN
19:00	DANCE CLASS BOOGIE WOOGIE
19:30	MARTÍN BURGUEZ & HIS RHYTHM COMBO
20:15	DJ SIEGI
20:45	HOT SWING SEXTET
21:35	DJ SIEGI
21:55	BOPPIN' B
22:55	DJ SIEGI
23:15	NAOMI & HER HANDSOME DEVILS
00:15	DJ SIEGI
01:00	JUMPIN' UP
01:50	DJ SIEGI
02:10	NINE PENNIES
03:00	END OF EVENT

FOYER
(50s)

TANZRAUM
(SWING/BLUES)

19:00	DANCE CLASS ROCKABILLY JIVE	DANCE CLASS SHAG
19:30	DJ MANI	DJ SHUFFLEPUCK
21:00	EARSHAKIN' SPECIAL: DJ LEMON SQUEEZER	DJ STEPHAN WUTHE
22:00		DJ SHUFFLEPUCK*
23:00	DJ MANI	DJ ZAZIE MÉTRO*
00:00	DJ SWINGIN' WILLY	DJ ZAZIE MÉTRO*
01:00	DJ RAINER	01:15 – 02:15 STEF ROSEN & JESSIE GORDON
02:00	DJ SWINGIN' WILLY	DJ ZAZIE MÉTRO
03:00	END OF EVENT	

Kulturbühne im Deutschen Theater

DER SILBERSAAL



Mit dem historischen Silbersaal beheimatet das Deutsche Theater München eine der schönsten Bühnen der Stadt. Und auch für Fans der Swing- und Rock'n'Roll-Musik ist hier einiges geboten. Der Saxofonist Wolfgang Hanninger gibt sich mit W. H.s Munich 4tet hier ebenso die Ehre wie Björn Bergmann, der unter dem Label „The New Roaring 20s“ Songs seines neuen Albums „Urban Swing“ präsentiert. Die neunköpfige Formation The Sweet Simones lassen ganz klassisch den Swing der 30er und 40er Jahre wieder auferstehen. Und einmal mehr steht mit The Elvis Presley Tribute Show eine großartige Hommage an den King of Rock'n'Roll auf dem Programm. Frontmann Arron Walker zählt zu den weltweit besten Elvis Tribute Artists.

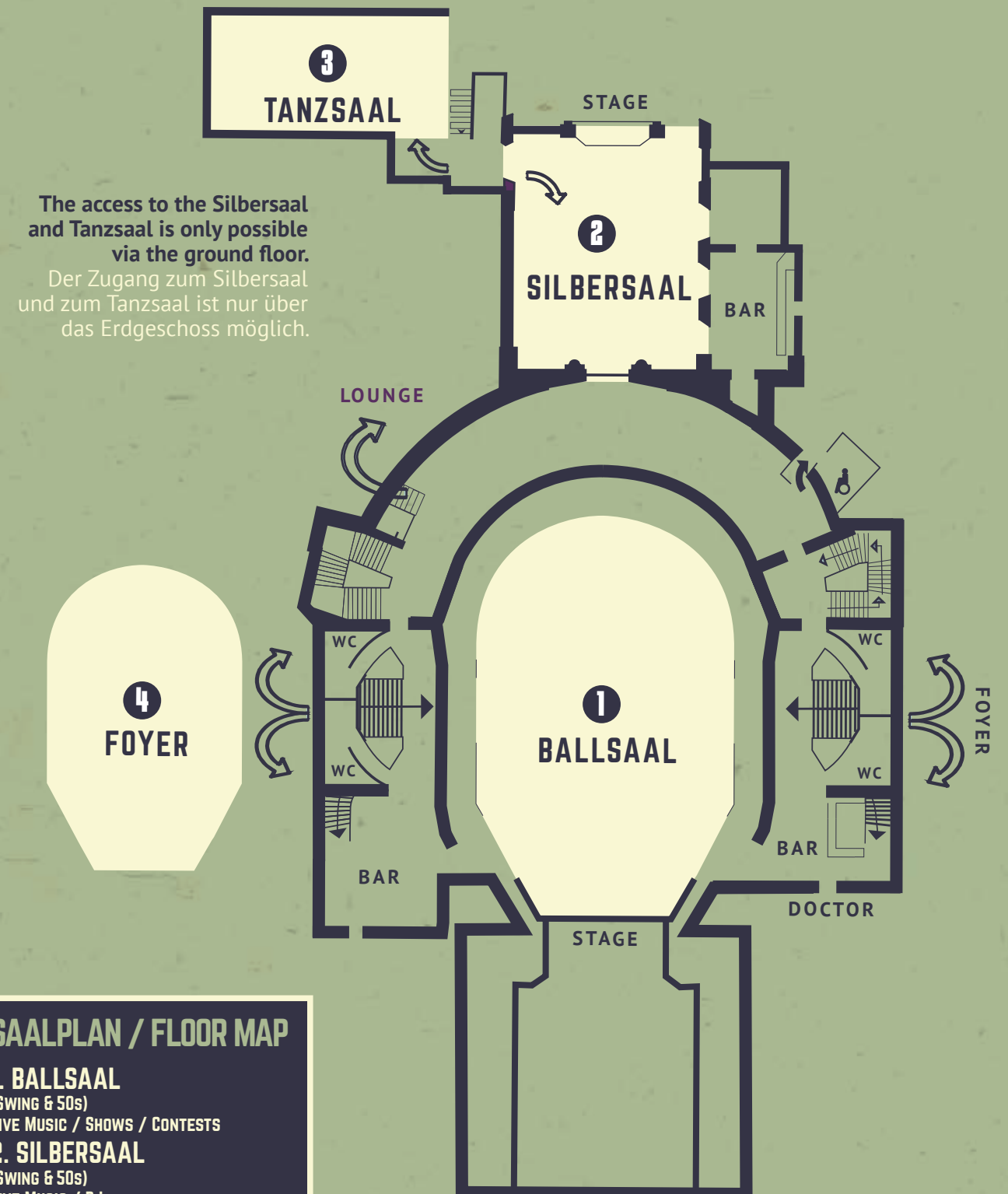
Das aktuelle Silbersaal-Programm:
deutsches-theater.de/silbersaal



★ DEUTSCHES THEATER

Where to Dance?

4 dance floors!



SAALPLAN / FLOOR MAP

- 1. BALLSAAL**
(SWING & 50s)
LIVE MUSIC / SHOWS / CONTESTS
- 2. SILBERSAAL**
(SWING & 50s)
LIVE MUSIC / DJs
- 3. TANZSAAL**
(SWING & BLUES)
LIVE MUSIC / DJs
- 4. FOYER**
(BOOGIE WOOGIE)
DJs

Food stations are located on the 1st floor left of the main ballroom.
Im 1. Stock des Ballsaals links gibt es Imbiss-Stationen.

✧ JAMBOREE REVUE

We are extremely excited to present you another edition of the Jamboree Revue. At the Jamboree Ball on Sunday night, various artists from the swing and 50s style bands will come together to perform an incredible musical spectrum with the NP Big Band. We want to express our deepest thanks to Roberto Resaz, the band leader of the NP Big Band, who again wrote many new arrangements to make this special highlight possible.

✧ **DEUTSCHES
THEATER**
SUNDAY, FEBRUARY 15
23:45 - 00:55



Wir freuen uns sehr, euch eine weitere Ausgabe der Jamboree Revue präsentieren zu können. Auf dem Jamboree Ball am Sonntag werden Künstler der diesjährigen Swing- und 50s-Bands mit weiteren Gästen zusammenkommen, um mit der NP Big Band ein unglaubliches musikalisches Spektakel darzubieten. Unser besonderer Dank gilt hierbei Roberto Resaz, dem Bandleader der NP Big Band, der wieder mehrere neue Arrangements schrieb, um dieses besondere Highlight möglich zu machen.

ROCK THAT SWING FESTIVAL 2026

✧ JAMBOREE REVUE STARS

STEF ROSEN IS YOU IS OR IS YOU
AIN'T MY BABY

✧ BUN-JON WINKELMANN TWISTIN' THE NIGHT AWAY

JULIA RUPPRECHT BIG SPENDER

NAOMI UYAMA SO FAR SO GOOD

CARMELO SACCO ROCK AND ROLL BOOGIE

TONY MARINO DESTINATION LOVE

LIZZY BURBON GIMME A PIGFOOT

AND A BOTTLE OF BEER

✧ SYLVAIN ROUDIER SILVERFIELD

✧ JASON STARDAY PAPER DOLL

DON DIEGO FLIP, FLOP & FLY

DEE DEE BIM BAM

JESSIE GORDON ST. JAMES INFIRMARY

CAT LEE KING SOMETHING'S GOTTA GIVE

DOC PUKY BLUE JEAN SHUFFLE

ERIKA CELESTI WHAT A LITTLE MOONLIGHT
CAN DO

BOBBY WILSON CRY TO ME

JESSIE GORDON & TONY MARINO TAIN'T WHAT YOU DO



★ SUNDAY
EVENING

JAMBOREE
BALL ★

SUN 15 FEB

DEUTSCHES THEATER
49/62/72/82 €



BALLROOM	
18:30	DOORS OPEN
19:00	DANCE CLASS LINDY HOP
19:30	JUMPIN' UP
20:15	VINTAGE DANCE SHOW
20:45	NAOMI & HER HANDSOME DEVILS
21:30	VINTAGE DANCE SHOW
22:00	GROUP PICTURE
22:10	BOBBY WILSON
23:20	BOOGIE WOOGIE CUP
23:45	JAMBOREE REVUE
00:55	SPECIAL GUEST CHESTER WHITMORE
01:15	JASON STARDAY
02:00	DJ HEIDI
02:15	SWING SHOUTERS FEAT. LIZZY BOURBON & JESSIE GORDON
03:00	END OF EVENT

SILBERSAAL		FOYER (50s)		TANZSAAL (SWING/BLUES)	
18:30	DOORS OPEN				
19:00	DANCE CLASS BOOGIE WOOGIE	19:00	DANCE CLASS ROCKABILLY JIVE	19:00	DANCE CLASS CHARLESTON
19:30	NINE PENNIES	19:30	DJ RAINER	19:30	DJ ERICH
20:20	DJ MANI				
20:45	JUMPIN' UP	21:00	EARSHAKIN' SPECIAL: DJ SPINROUND & DJ LEMON SQUEEZER	21:00	DJ JOCKEY JUMP
21:40	DJ MANI			22:00	DJ STEPHAN WUTHE*
22:05	NAOMI & HER HANDSOME DEVILS				
23:05	DJ MANI	23:00	DJ CRAZY FINGER	23:00	DJ ERICH*
23:30	CAT LEE KING & HIS COCKS	00:00	DJ MANI		
00:30	DJ STEPHAN WUTHE			01:15	STEF ROSEN & JESSIE GORDON
00:50	SWING SHOUTERS FT. LIZZY BOURBON	01:00	DJ SWINGIN' WILLY	02:15	DJ SHUFFLEPUCK
01:50	DJ STEPHAN WUTHE				
02:10	JASON STARDAY				
03:00	END OF EVENT	03:00	END OF EVENT		



*22:30 – 22:50 Balboa / Shag
*23:30 – 23:50 Balboa / Shag
*00:30 – 00:50 Balboa / Shag

★ MONDAY
EVENING

JITTERBUG HOP

MON 16 FEB

VINTAGE CLUB
42 € ★

20:45	DOORS OPEN / DJ HEIDI
21:00	SWING & ROCK GOES POP JACK'N'JILL PRELIMS
21:30	DJ HEIDI
22:00	SWING SHOUTERS FEAT. LIZZY BOURBON & JESSIE GORDON
22:45	SWING & ROCK GOES POP JACK'N'JILL FINALS
23:05	GROUP PICTURE / DJ HEIDI
23:15	SWING SHOUTERS FEAT. LIZZY BOURBON & JESSIE GORDON
00:00	DJ SONDRÉ
00:30	SWING SHOUTERS FEAT. LIZZY BOURBON & JESSIE GORDON
01:15	DJ SONDRÉ
01:45	DJ ELENA E.
02:30	DJ STEVE SAYER
03:30	END OF EVENT



★ CONTESTS THE BEST DANCERS

At the Savoy Ballroom in the 1930s, dancers pushed one another to peak performance as they showcased their newest and best dance steps in competitions.

Today, in keeping with this tradition, competitors face off in open tournaments, vying for the audience's favor and applause—as well as for honor and prizes.

Detailed information about the contest rules can be found on the RTSF website.

IF CONTESTS STILL
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SPACE A LATE
REGISTRATION
IS POSSIBLE AT
THE CHECK-IN.



Im Savoy Ballroom der 1930er-Jahre spornten sich Tänzer gegenseitig zu Höchstleistungen an, wenn sie bei den Wettbewerben ihre neuesten und besten Tanzschritte präsentierten.

In dieser Tradition treten heute die Wettstreiter in offenen Turnieren gegeneinander an und kämpfen um die Gunst und den Applaus des Publikums – sowie um Ehre und Preise.

Nähere Informationen zum Turnierablauf stehen auf der RTSF Website.

**WENN FÜR TURNIERE NOCH
PLÄTZE FREI SIND, IST EINE
NACHMELDUNG BEIM CHECK-
IN MÖGLICH.**

★ LINDY HOP ★ BOOGIE WOOGIE ★ BALBOA
★ BLUES ★ COLLEGIATE SHAG
★ ROCKBILLY JIVE ★ BURLESQUE

★ PRIZES FOR COMPETITIONS



The top three placements can select the prizes of each contest in the order of their placements. We want to thank all of the event organizers and companies for their generous donations!

Die ersten drei Platzierungen können in der Reihenfolge ihrer Platzierungen aus den Preisen jedes Turniers wählen. Wir bedanken uns herzlichst bei allen Veranstaltern und Firmen für die großzügigen Spenden!

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★ SAVOY BALLROOM 100 YEARS

Savoy Ballroom 100th Year Anniversary at RTSF 2026

By Joseph Sewell

(Featuring comments from the late Norma Miller, Frankie Manning, and recent comments from Barbara Billups and Sonny Allen)

This year, we gather not just to mark a date, but to honor a place that changed the world of swing dancing forever. We celebrate the 100th-year anniversary of the Savoy Ballroom, the most famous ballroom of all time, and a true home for generations of dancers.

Located at 596 Lennox Avenue, between West 140th and West 141st Streets in the heart of Harlem, Manhattan, New York City, the Savoy Ballroom became legendary for many reasons, above all as the place where Lindy Hop was born and shaped.

Co-owned by Moe Gales and business partner Jay Faggen, and managed by Charles Buchanan, an African American businessman, the Savoy Ballroom opened its doors on Friday, March 12, 1926, with a bold ambition: to build the world's finest ballroom. It was intended to be a luxurious space for dancers and musicians alike, a vision reflected in its name, inspired by the famous Savoy Hotel in London, UK.

The ballroom, which was 10,000 square feet in size, was on the second floor and a block long. It could hold up to 4,000 people. Open 365 days a year, the ballroom attracted an average of 2,000 people every single day.

The interior was painted pink and the walls were mirrored. Colored lights danced on the sprung layered wood floor. In 1926, the Savoy contained a spacious lobby framing a huge, cut glass chandelier and marble staircase.



Savoy Plaque

Leon James is quoted in Jazz Dance as saying, "My first impression was that I had stepped into another world. I had been to other ballrooms, but this was different—much bigger, more glamour, real class..."

The clientele was 85% black and 15% white, although sometimes there was an even split. (Wikipedia, Jazz Dance Book)

Savoy Ballroom dancer and choreographer Frankie Manning would always refer to it as the "home of the happy feet," a place defined by its vast wooden dance floor, bandstands large enough to host two bands, and an atmosphere charged with excitement and joy.

Sonny Allen, a 1950s Savoy Ballroom dancer, who referred to the Savoy Ballroom as "The Track," primarily due to the long shape of the dance floor, commented, "The floor was made of wood. It was the only ballroom that had

springs in the dance floor. You could dance all night long. Usually followers wearing heels would gain sore feet at other ballrooms, but not at the Savoy." The floor had to be replaced multiple times over the years.

From the very beginning, the Savoy attracted extraordinary talent. Among the early Lindy Hoppers were Shorty George Snowden, also called "King of the Savoy," Twist Mouth (George Ganaway), Mattie Purnell, Big Bea, and Leroy "Stretch" Jones. They were followed by a second generation that included Frankie Manning, Norma Miller, Leon James, Al Minns, Ann Johnson, Willa Mae Ricker, Billy Ricker, Ella Gibson, and others.

Near the bandstand was a space that became legendary in its own right: Cat's Corner. Here, dancers honed their skill sets—fast lindy, solo jazz, aerals—and challenged one another with an intensity that pushed the dance forward. These moments, much like today's jam circles, drove Lindy Hop to new creative heights.

Barbara Billups, who achieved third place at the 1958 Harvest Moon Ball Competition, recalls entering the Savoy Ballroom and being swept off her feet in a jam circle by George Sullivan. That moment would lead to what became a lifelong friendship with his wife, Sugar Sullivan.

Norma Miller often spoke about her first opportunity to enter the Savoy Ballroom. "I was 12 years old dancing outside the Savoy Ballroom when Twist Mouth George (one of the early pioneers of Lindy Hop) saw me and invited me inside. I felt fortunate to dance with the world's greatest swing dancer at the Savoy. I kept up with him, which made me realize I could dance, as I felt I was as good as he was." She later said it was an amazing experience and the most beautiful place she had ever seen in her life, especially when she first saw the bands on the bandstand.

As well as being the home of happy feet, the Savoy Ballroom was also home to some of the greatest swing bands in history. Chick Webb, the house band, was joined over the years by Fess Williams, Erskine Hawkins, Lionel

Hampton, Count Basie, Duke Ellington, The Savoy Sultans, Cab Calloway, Jimmy Lunceford, Lucky Millinder, Louis Armstrong, Fletcher Henderson, Paul Whiteman, Benny Goodman, and many more, who might play for a single night or an entire week. The ballroom also welcomed legendary singers such as Ella Fitzgerald, who sang with Chick Webb, Billie Holiday, who performed with a variety of bands, and Sarah Vaughan.

Ella Fitzgerald with Chick Webb's Band



Chick Webb



Sonny Allen remembers that "the bandstand was long and located in the center. Bands had to be set up before the ballroom opened. Moe Gale and Charles Buchanan were strict. As soon as one band finished playing their last note, the other band had to start playing straight away."

With enough bandstand space for two bands, the Savoy became famous for musical "battles," where orchestras tested their power and creativity against one another. Bands led by Chick Webb would face those of Count Basie, Duke Ellington, Artie Shaw, and Tommy Dorsey. Among these, the most famous remains the battle between Chick Webb and Benny Goodman on May 11, 1937, when the ballroom was packed and crowds gathered outside, hoping to get in.

★ SAVOY BALLROOM 100 YEARS

Four thousand people crowded into the Savoy Ballroom to see the two bands battle. Buchanan called the police, the firemen and then the riot squad to handle five thousand other people who could not get inside and refused to leave the premises. Chick Webb was declared the winner and Norma Miller confirmed: "Chick Webb won hands down." *Krupa later said that Chick Webb "cut him to ribbons."*

Norma also spoke about the Savoy Ballroom bouncers, who were known for dressing sharply and carrying themselves with pride. One of them was Herbert White, also

Battle Chick Webb vs Count Basie



Battle of Swing: The orchestras of Chick Webb and Count Basie played alternately at each other, so many people turn out, it's impossible to dance.

known as Whitey, an ex-fighter turned talent manager. He formed a group of young dancers called "Whitey's Lindy Hoppers," which included Norma Miller and Frankie Manning and would later tour the U.S. and Europe, performing in theaters and movies.

At its peak, the Savoy was one of the most exciting places in New York City. With its unmatched atmosphere, it drew major white stars and celebrities such as Fred Astaire, Ginger Rogers, Frank Sinatra, and Clark Gable, who came to witness the bands and dancers in their element. Norma Miller often spoke about Joe Louis visiting the Savoy, drawing enormous crowds, particularly after a fight.



Sonny Allen also recalled spending time with Sammy Davis and Sarah Vaughan, who attended the Savoy and worked together.

During a time when segregation and Jim Crow laws were deeply entrenched, the Savoy Ballroom stood apart. It became the first integrated ballroom in New York City. Unlike other venues of the era, such as the Cotton Club, there were no separate entry doors, bathrooms, seating areas, balconies, dance floors, or stages for Black and white patrons. The Savoy was inclusive and open to everyone, with a no-discrimination policy that was extremely rare for its time.

By 1943, racial tensions in New York had intensified, fueled by mandatory racial segregation during World War II and widespread police brutality against Black Americans. In this climate, interracial gathering places like the Savoy were placed under constant scrutiny. The New York Police Department and other authorities accused the Savoy



Moe Gale, Charles & Bessie Buchanan

Ballroom of "vice violations," resulting in its closure for approximately six months. Many dancers believed these accusations were racially motivated, as the Savoy was one of the few spaces where Black and white dancers could freely dance together.

The Savoy later reopened, and the late 1940s and early 1950s saw the arrival of what would become the third and final generation of Savoy Ballroom Lindy Hoppers. This generation included Delma "Big Nick" Nicholson, Nick & Iva, who were also ballroom dancers, George Sullivan, Sugar Sullivan, Sonny Allen, Barbara Billups, Willie Posey, Teddy Brown, and Gloria Thompson

Savoy Ballroom 1941

Savoy Ballroom



(Sonny's ex-partner and a member of Mama Lu's dance group). New bands, new styles of Lindy Hop, solo jazz, mambo, and other dances kept the ballroom alive and evolving.

In the late 1950s, rumors began to circulate that the Savoy might be closing. According to Barbara Billups and Sonny Allen, local authorities and owners told dancers that a new, larger Savoy Ballroom would be built, but only after the existing one closed. On July 10, 1958, the Savoy Ballroom closed its doors for the final time and was later demolished. The promised new Savoy was never built. Instead, a block of housing rose where the famous ballroom once stood.

Economic pressures played a role in the Savoy's closure, as many ballrooms struggled to survive. Yet some still question why the Savoy and the Palladium—both integrated spaces—were consistently targeted for closure.

When the ballroom finally closed, it marked the end of an era—but not the end of its influence. Many dancers moved on to venues such as the Century Ballroom and Small's Paradise. New dance groups formed, including Mama Lu Parks's dancers and Sonny Allen and the Rockets, featuring Sonny Allen as both musician and dancer, alongside a team of female dancers and singers that included Sugar Sullivan and Barbara Billups. Filmmaker Mura Dehn later created the documentary "The Spirit Moves" to capture the essence of the Savoy Ballroom and the dancers who defined it.

Decades later, dancers would gather again

★ SAVOY BALLROOM SAVOY BALLROOM 100 YEARS

in New York, sharing memories and stories of the Savoy's golden years.

Today, a plaque unveiled in 2002 stands in front of the block of flats that now occupies the site of the Savoy Ballroom.

Frankie Manning, Chazz Young, Norma Miller at Savoy Plaque



Lennox Avenue is now known as Malcolm X Boulevard. The building is gone, but the legacy remains.

While the Savoy Ballroom no longer stands, its spirit lives on through those who danced there and those who continue to share its story. Early elders such as the late Al Minns, Frankie Manning, and Norma Miller, along with later generations including Sugar Sullivan, Sonny Allen, and Barbara Billups, continue to pass these memories on, traveling the world to teach, inspire, and keep the Savoy alive.

Savoy Ballroom dancers Norma Miller, Sugar Sullivan, and Barbara Billups have all been guests at Rock That Swing Festival in the past. When asked what the Savoy might be like if it were still open today, 100 years later, they reflected that although many of their friends and the great dancers are gone, they would like to think it would still carry the same spirit and energy.

This weekend at RTSF, we endeavor to honor that legacy—with live music, shared joy,

and the same Lindy Hop energy that once made the Savoy Ballroom the beating heart of swing dancing.

Joseph Sewell
JiveSwing.com
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SAVOY BALLROOM — Lenox Avenue and 140th Street — NEW YORK



Savoy Entrance



Savoy Ballroom Inside



Savoy Ballroom

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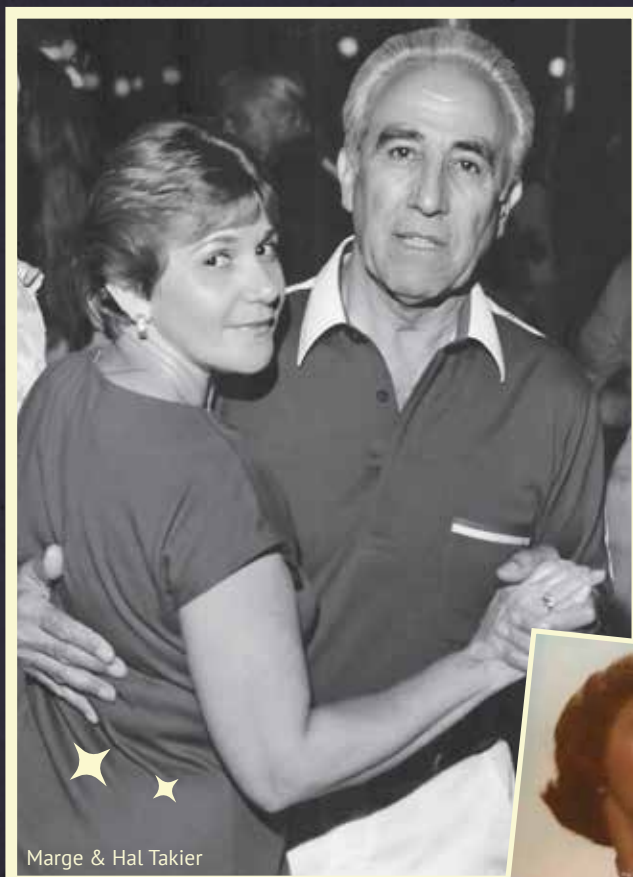
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★ MARGE TAKIER IN MEMORIAM / NACHRUF

A Life Lived in Music, Movement, and Community ★

by Augie Freeman



If you ever met Marge Takier, you remember her smile and bright laughter. ★

It arrived easily, filled a room with warmth, and stayed with you long after the music ended. She carried a bright enthusiasm for life, a genuine delight in people, and a deep love for music and dance. Time spent near her felt welcoming and unhurried. That spirit was the foundation of her dancing.

Marge began dancing in Southern California in the 1950s and soon met her lifelong partner, Hal Takier. Together, they became widely ad-

Marge Takier: Ein Leben in Musik, Bewegung und Gemeinschaft ★

von Augie Freeman

Wenn man Marge Takier einmal begegnet ist, erinnert man sich an ihr Lächeln und ihr helles, ansteckendes Lachen. ★

Es kam ganz selbstverständlich, erfüllte den Raum mit Wärme und hallte noch lange nach, selbst wenn die Musik längst verklungen war.

Marge trug eine lebendige Begeisterung für das Leben in sich – eine aufrichtige Freude an Menschen ebenso wie eine tiefe Liebe zu Musik und Tanz. Zeit in ihrer Nähe war stets offen, leicht und einladend. Dieser Geist bildete das Fundament ihres Tanzens und prägte alles, was sie auf die Tanzfläche und darüber hinaus mitbrachte.

Marge begann in den 1950er-Jahren in Südkalifornien zu tanzen und lernte dort bald ihren lebenslangen Partner Hal Takier kennen. Gemeinsam wurden sie zu weithin bewunderten Persönlichkeiten der Swingtanzszene.

Ihr Tanz ist bis heute unvergessen – geprägt von einzigartigem Stil, ausgeprägtem Rhythmusgefühl, feiner musikalischer Sensibilität, gelebter Individualität und einer starken Partnerschaft. Tänzerinnen und Tänzer über Generationen hinweg betrachteten sie als Vorbild dafür, wie Swing sich anfühlen kann, wenn Musik und Bewegung vollkommen im Einklang stehen.

In Anerkennung ihrer nachhaltigen Verdienste wurden Marge und Hal Takier im Jahr 2000 in die California Swing Dance Hall of Fame aufgenommen – eine Ehrung für eine Partnerschaft, die den Swingtanz über Generationen hinweg mitgeprägt hat. Marge wurde später, im Jahr 2022, erneut ausgezeichnet: Mit dem Special Achievement Award der California Swing Dance Hall of Fame wurden ihre bedeutenden und dauerhaften Beiträge zum Swingtanz in Kalifornien sowie ihr Engagement für die Bewahrung seiner Geschichte gewürdigt.

mired figures in swing dancing. Their dancing was shared and remembered for its unique style, expression of rhythm, musical awareness, individuality, and strong partnership. Dancers across generations looked to them as an example of how swing could feel when music and movement were fully aligned.

In recognition of their lasting contributions, Marge and Hal Takier were inducted into the California Swing Dance Hall of Fame in 2000, honoring a partnership that helped shape swing dancing for generations. Marge was later honored again in 2022 with a Special Achievement Award from the California Swing Dance Hall of Fame, recognizing her substantial and lasting contributions to swing dancing in California and to the preservation of its history.

Today, many dancers first encounter Marge and Hal through videos that continue to circulate online. These recordings capture moments of joy and vitality—recognizable movements such as Hal's Roll, Kick The Can, and Hal's Swingouts, along with the flowing, circular motion that defined their dancing together. Viewers often notice the sense of trust and unity present in these moments, qualities that remain timeless.

At the heart of Marge's approach to dance lived a steady belief: music leads everything.

She listened closely to rhythm sections, horn lines, phrasing, and drive. Music shaped her understanding of movement and guided her choices on the floor. "The most important part of your dancing is the music," she once said.

"The music is what drives you."

That belief found lasting expression at Bobby McGee's, a restaurant and nightclub in Southern California that became an enduring home for swing dancing during the 1980s and 1990s. On Sunday afternoons and evenings, dancers gathered there to dance to swing music played for dancers, by dancers. What unfolded on that floor might have remained

Heute begegnen viele Tänzerinnen und Tänzer Marge und Hal erstmals über Videos, die weiterhin online kursieren. Diese Aufnahmen bewahren Momente von Freude und Vitalität – vertraute Bewegungen wie Hal's Roll, Kick The Can und Hal's Swingouts, ebenso wie die fließende, kreisförmige Dynamik, die ihr gemeinsames Tanzen prägte.

Zuschauende nehmen dabei oft das spürbare Vertrauen und die tiefe Einheit wahr, die in diesen Momenten sichtbar werden – Qualitäten, die bis heute nichts von ihrer Kraft verloren haben.

Im Zentrum von Marges Zugang zum Tanz stand eine klare Überzeugung: Die Musik führt alles. Sie lauschte auf Rhythmusgruppen, Bläasersätze, Phrasierung und Drive. Die Musik formte ihr Verständnis von Bewegung und leitete jede ihrer Entscheidungen auf der Tanzfläche. „Der wichtigste Teil deines Tanzens ist die Musik“, sagte sie einmal.

„Die Musik ist es, die dich antreibt.“

Diese Überzeugung manifestierte sich im Bobby McGee's, einem Restaurant und Nachtclub in Südkalifornien, das in den 1980er- und 1990er-Jahren zu einem festen Zuhause des Swingtanzes wurde. An Sonntagnachmittagen und -abenden versammelten sich dort Tänzerinnen und Tänzer, um zu Swingmusik zu tanzen – gespielt für Tänzer, von Tänzern. Was sich auf dieser Tanzfläche entfaltete, wäre vielleicht nur eine lokale Erinnerung geblieben, hätte Dwight Lupardus nicht begonnen, seine Videokamera mitzubringen und die Geschehnisse festzuhalten.

Durch Dwights Aufnahmen ist ein lebendiges Zeugnis jener Zeit erhalten geblieben. Seine Kamera hielt Tänzerinnen und Tänzer fest, deren Präsenz und Einfluss die Swingkultur bis heute prägen – darunter Maxie Dorf, Shirley Fietsam, Willie Desatoff, Dean Collins, Tony und Natalie Esparza, Venna Archer, Marie Fido, John und Anne Mills, Sylvia Sykes, Jonathan Bixby und viele andere.

Marge stand im Zentrum dieser Welt – sowohl als diejenige, die die Musik auswählte, als auch als Tänzerin, die den von ihr mitgestalteten Raum mit ihrer Präsenz erfüllte. Ihre musikalischen Entscheidungen und ihr Tanz wirkten harmonisch zusammen, verstärkten einander und prägten die Atmosphäre des Raumes.

★ MARGE TAKIER

a local memory, except that dancer Dwight Lupardus began bringing his video camera to Bobby McGee's and recording what he saw.

Through Dwight's recordings, a living record of that time remains. His camera captured dancers whose presence and influence continue to shape swing culture today, including Maxie Dorf, Shirley Fietsam, Willie Desatoff, Dean Collins, Tony and Natalie Esparza, Venna Archer, Marie Fido, John and Anne Mills, Sylvia Sykes, Jonathan Bixby, and many others.



Marge stood at the center of this world as both the person choosing the music and a dancer deeply engaged in the room she helped shape. Her musical choices and her dancing worked together, reinforcing one another and setting the tone for the room.

Through that combination—dancing, listening, and playing with intention—Marge helped create an environment that continues to guide swing dancing today. The spirit of Bobby McGee's lives on in modern dance venues and late-night dances at major events, where thoughtful music selection, shared joy, and respect for the floor remain central.

Marge's partnership with Hal reflected the same values. Hal became known for a style marked by speed, strong musical drive, and a style like no other. Marge met that style with

Durch diese Verbindung – Tanzen, Zuhören und bewusstes Gestalten – schuf Marge ein Umfeld, das den Swingtanz bis heute prägt. Der Geist von Bobby McGee's lebt in modernen Tanzlokalen und bei späten Tanznächten auf großen Veranstaltungen weiter, wo durchdachte Musikauswahl, geteilte Freude und Respekt für die Tanzfläche weiterhin im Mittelpunkt stehen.

Marges Partnerschaft mit Hal spiegelte dieselben Werte wider. Hal wurde bekannt für einen Stil, der von Tempo, starkem musikalischem Antrieb und unverwechselbarem Charakter geprägt war. Marge begegnete diesem Stil mit Präsenz und Intention, gestaltete ihre Bewegungen so, dass sie seine ergänzten, und bewahrte dabei zugleich ihre eigene Stärke und musikalische Sensibilität. Ihr Tanz zeigte eindrücklich, wie Individualität und Einheit durch Vertrauen und gemeinsamen Rhythmus harmonisch zusammen bestehen können.

Auch jenseits der Tanzfläche war Marge dafür bekannt, wie sie Menschen begegnete. Neue Tänzerinnen und Tänzer wurden herzlich willkommen geheißen, und die jüngeren Generationen erfuhren Ermutigung und echtes Interesse. Sie freute sich sichtbar daran, den Swing durch neue Gesichter und frische Stimmen lebendig zu sehen. In späteren Jahren sprach sie mit Dankbarkeit darüber, wie die Gemeinschaft sie und Hal aufgenommen hatte:

„Die jungen Leute waren so gut zu uns“, sagte sie. „Sie behandeln uns wie Könige und Königinnen. Ich könnte mir keine bessere Zeit in meinem Leben wünschen.“

Marge verstand Swingtanz als etwas Lebendiges und Beständiges, geformt von Menschen, die sich um ihn – und umeinander – kümmern. Sie setzte sich dafür ein, Geschichte durch Filme und Gespräche weiterzugeben, und blieb über Jahrzehnte hinweg ein aktiver Teil der Gemeinschaft. Ein ausführliches Interview im Podcast „The Track“, gewähren Einblick in ein Leben, das von Aufmerksamkeit, Großzügigkeit und Freude geprägt war.

Marge Takier verstarb am 18. Dezember 2025. Ihr Vermächtnis lebt weiter – in der Musik, in

presence and intention, shaping her movement to complement his while maintaining her own strength and musical awareness. Their dancing showed how individuality and unity can exist together through trust and shared rhythm.

Beyond the dance floor, Marge was known for how she treated people. New dancers received warm welcomes. Younger generations found encouragement and genuine interest. She took visible joy in seeing swing renewed through new faces and new voices. In later years, she spoke with gratitude about the way the community embraced her and Hal. “The youngsters have been so good to us,” she said.

“They treat us like kings and queens. I couldn't ask for a better time in my life.”

Marge understood swing dancing as something living and enduring, shaped by people who care for it and for one another. She supported the sharing of history through film and conversation and remained present within the community across decades. Her reflections, including those shared in a long-form interview on The Track podcast, offer insight into a life shaped by attentiveness, generosity, and joy.

Marge Takier passed away on December 18, 2025, leaving behind a legacy carried forward through music, movement, and community.

Wherever dancers listen carefully, treat one another with respect, and create spaces of welcome, her influence continues—felt in the music, carried in the step, and shared on the floor.

And for those who knew her personally, her legacy lives on in the memory of a smile that lit up a room and invited everyone in.



der Bewegung und in der Gemeinschaft, die sie geprägt hat.

Wo Tänzerinnen und Tänzer aufmerksam zuhören, einander mit Respekt begegnen und Räume der Offenheit schaffen, spürt man noch heute ihren Einfluss: in jedem Ton, in jedem Schritt, auf jeder Tanzfläche.

Für alle, die sie persönlich kannten, lebt sie in der Erinnerung weiter – in einem Lächeln, das Räume erhellte, Herzen berührte und jeden willkommen hieß.



★ THE COVER RTSF 2026

★ Joseph Sewell & Charlotte Middlemiss Sewell

Why do you dance?

Joseph: I've loved dancing since childhood. In the 1970s and 80s, I rapped and danced African Dance, Jazz Funk, Hip Hop, Dubwise Skanking, Blues and Dancehall. That era was full of dance battles and rapping competitions across the UK. I always wanted to entertain, but with the weight of our cultural history behind me, my parents encouraged me toward university, which led to a career as an electronic aerospace engineer.

Everything changed in 1992 when I watched Malcolm X and saw the "Flying Home" scene filled with Lindy Hop aerals. I was electrified. Soon after, I learned partner dances such as Jive, Salsa, Tango, etc., until I attended a "Hangar Dance" with a live orchestra playing "Flying Home". Dancers were doing exactly what I'd seen in the movie. I started lessons soon after.

Access to old footage revealed deep connections between Lindy Hop, Charleston and the dances I grew up with in the 70s and 80s. That discovery pushed me to explore history more and share it widely. I spoke with Savoy Ballroom dancers such as Frankie Manning, Norma Miller, Sugar Sullivan, Barbara Billups, Sonny Allen, plus Chazz Young, Dawn Hampton etc., as well as other teachers and historians. That, plus learning my mother had been a dancer in the 1950s, deepened my passion—not only for the joy of dancing, but for its cultural and historical roots.

Charlotte: I've danced since childhood, beginning with Contemporary,



Ballet and Jazz. When I discovered Vernacular Jazz and Lindy Hop at university, it felt like coming home. I instantly fell in love with the freedom, the music, the history and the sense of connection. Dancing helped me understand my body and emotions, and sharing those moments with people around the world feels like a privilege.

Spending time with elders such as Norma Miller, Barbara Billups, Sugar Sullivan and Sonny Allen has given even more meaning to what we do. Sharing the culture and history behind the dance is central to our work.

What was your intention when you started Swingopedia?

Joseph: Teaching since 1996, I always felt compelled to share the joy and history of Swing Dance, showing old clips before classes. I dreamt of creating a platform to share the knowledge I'd gained from all the elders and historians.

Charlotte and I were very close friends with Norma, who shared cultural and historical stories, sometimes differ-

ent from other elders' narratives, that I felt the global swing community needed to hear. When Norma passed in 2019, I vowed to keep her memory alive through classes and history talks.

The pandemic created an opportunity, where Charlotte and I hosted private monthly online meetings with Lindy Hop elders. The idea for a free forum emerged, providing somewhere dancers, musicians and teachers worldwide could research, learn and share information collectively.

Dancers and musicians from all over the world joined Swingopedia, including Harlem elders and their families, sparking rich discussions. The dream of encouraging deeper historical engagement became a reality.

How would you describe your dancing in three words?

Improvisation – Style – Musicality

What do you hope dancers take away from your classes?

Charlotte: We want people to understand the culture and roots of the dance—its rich history and the fact that it's far more than "just a dance." We hope they explore their connection to the music, their partners and themselves, and feel empowered to bring their full selves to the dance floor.

Joseph: Training dancers for TV, theatre and film work, often focuses on lifts and tricks, but we hope they also take away authentic movement, styling and the historical values of Swing Dance.



What's a small moment on the dance floor that still makes you smile?

Joseph: Every social dance with Charlotte makes me smile.

Charlotte: Watching Joseph dance with Norma Miller was always something special.

What song always gets you dancing?

Joseph: "Shiny Stockings", as it was Norma Miller's favorite, and we danced to it every time we were together. Whenever it plays, Charlotte and I find each other.

Charlotte: Anything by Ella Fitzgerald—her voice inspires me endlessly.

What excites you most about teaching at Rock That Swing Festival?

Joseph: RTSF is one of Europe's largest and most organised swing events, as Marcus and Bärbl's attention to detail is unmatched. Teaching there allows us to share art, history and culture of swing with enthusiastic students in a fun way, while working alongside some of the best artists and the nicest people.

Charlotte: The energy is incredible—whether in class, on the social floor or backstage. RTSF always feels like being on cloud nine.

★ MARCUS & BÄRBL — 35 YEARS OF DANCE MAGIC AROUND THE WORLD

Marcus and Bärbl, the heart and soul of the Rock That Swing Festival, are among the longest-active teaching and dancing partnerships in the world of Swing. In 2026, they celebrate the 35th anniversary of their dance partnership.

They were pioneers at a time when Lindy Hop, Boogie Woogie, Shag, or Balboa were still largely unknown. Over the years, Marcus and Bärbl have tirelessly shared their passion and knowledge, helping to build the Swing dance scene not only in Germany but also bringing these dances to many countries around the world—both in person and through their World of Swing instructional dance videos.

It all began with the discovery that some of the original Swing dancers were still alive. This inspired them to seek out and personally meet legends such as Frankie Manning, Norma Miller, Gil Bradey, Jean Veloz, and Ray Hirsch. To be as close as possible to the roots of their passion, the two lived in the United States for four years.

Their many years of dedication and hard work have been rewarded with numerous honors and competition successes. They are multiple World, U.S., and German Champions and received the prestigious Feather Award in the United States in 1996 and 1997 for their outstanding dance achievements. In 2002, they were also honored in Germany with the International Dance Teacher Award.

They have never lost their joy and passion for dancing and teaching and are already looking forward to celebrating the next anniversary together with you.



Keep dancing,
keep enjoying yourself,
keep being nice to others,
keep encouraging others
and keep spreading the
dance.
There are still too many
people who can't swing
dance.



MARCUS & BÄRBL – 35 JAHRE TANZMAGIE RUND UM DIE WELT

Marcus und Bärbl, Herz und Seele des Rock That Swing Festivals, zählen zu den am längsten aktiven Trainer- und Tanzpaaren in der Welt des Swing. Im Jahr 2026 feiern sie das 35-jährige Jubiläum ihrer Tanzpartnerschaft.

Sie waren Pioniere in einer Zeit, als Lindy Hop, Boogie Woogie, Shag oder Balboa noch kaum bekannt waren. Über all die Jahre hinweg haben Marcus und Bärbl unermüdlich ihre Leidenschaft und ihr Wissen weitergegeben und die Swingtänze nicht nur in Deutschland mit aufgebaut, sondern sie auch in viele Länder der Welt getragen – sei es persönlich oder durch ihre World of Swing-Tanzlehrvideos.

Alles begann mit der Entdeckung, dass einige der Originaltänzer noch am Leben waren. So machten sie sich auf den Weg, um Legenden wie Frankie Manning, Norma Miller, Gil Bradey, Jean Veloz oder Ray Hirsch persönlich zu treffen. Um ihrer Leidenschaft möglichst nahe zu sein, lebten die beiden vier Jahre in den USA.

Ihre jahrelange Hingabe und harte Arbeit wurden mit zahlreichen Auszeichnungen und Turniererfolgen belohnt. Sie sind vielfache Welt-, US- und Deutsche Meister und erhielten für ihre tänzerischen Leistungen 1996 und 1997 den begehrten Feather Award in den USA. Im Jahr 2002 wurden sie zudem in Deutschland mit dem International Dance Teacher Award ausgezeichnet.

Sie haben niemals die Freude und Leidenschaft am Tanzen und Unterrichten verloren und freuen sich schon darauf, das nächste Jubiläum mit euch feiern zu können.

★ **Bärbl, what made you take your first dance steps?**

I've always loved oldies, especially music from the 1950s. When I was 17, my sister showed me the basic step of the Disco Fox—which was pretty much the only dance I could manage when going out. In 1982, I moved to Munich, and two years later I went with 11 guys to a dance school to learn some basic ballroom dancing. I immediately fell in love with the Jive because it was danced to my favorite music.

After completing the silver course, I stopped—until a work colleague offered a Rock'n'Roll beginners' class, which actually turned out to be Boogie Woogie. That was my dance! Jive became boring, and Boogie Woogie became my great passion. At the time, not many guys wanted to dance with me (I probably wasn't good enough for them), but I still had a blast. I taught the basic steps to my closest female friend, and we had so much fun dancing together.

★ **Marcus, how did you start dancing?**

My fate was sealed on my 18th birthday. As a well-meaning gift, my mother and grandmother signed me up for a dance course at a ballroom dance school. I wasn't thrilled—I was a shy boy, too afraid to step onto a dance floor—so of course I refused.

Convincing the mind of an 18-year-old is not easy. Luckily, my mother didn't give up and pulled a clever trick. She asked my best friend, Oliver, if he would go with me. To my surprise, he said, "I did a dance course when I was 14, and it would be fun to do it again." After some internal contortions, I finally said: "Okay... if you go, I'll go too." And so I went.

★ **I guess you were both very talented.**

Bärbl: I don't think I was really talented. I just loved the music and moving to it. I was always a little wild—crawling on the floor, trying out crazy new things, dancing until I



could barely move. I never really cared about looking elegant. Even though I was quiet and shy off the dance floor, once I started dancing, that all changed.

Marcus: The steps didn't feel too difficult to me—at least until I tried to do a Kick-Ball-Change. I was lucky that I didn't realize how bad I was at first—otherwise, I probably would have quit immediately! Seeing myself on camera for the first time was a big shock. But in general, it taught me a lot about self-awareness. So, in the end, it's true: success is 1% talent and 99% sweat.

★ **For both of you Boogie Woogie was your start into the swing dance family. How did you discover it?**

Bärbl: I've always loved oldies, especially music from the 1950s. I listened endlessly to the radio program "Aus meiner Rocktasche" with Georg Kostya, recording the songs on cassette. After taking that Boogie Woogie class with a work colleague, we started going out dancing to live music at a club called Crazy Alm, where Paul Würges played regularly.

★ I even made it to the last night of the 50s Record Hop at the famous Pop Club, just around the corner from Crazy Alm, before it moved to the Max-Emanuel-Brauerei, which became my favorite dance spot for many years. I went almost every Sunday for more than 20 years—especially during the first 14 years. Later, I discovered more clubs with live music, like Allotria, where the Cagey Strings played almost every Sunday morning, and I followed them from gig to gig. I loved the music and the energy of it. I went anywhere I could hear it and dance—it was like a drug, but a very healthy one.

Marcus: I started collecting 50s records because I loved the music. There was no internet, and the radio mostly played disco and pop. To hear the music we loved, you had to buy records or go to places where record collectors spun them on the turntables.

While browsing through records in a store, I came across flyers advertis-

ing the 50s Record Hop at the Max-Emanuel-Brauerei in Schwabing. The first night I went there, I was completely mesmerized. I couldn't understand why I had never heard of the Rock'n'Roll and Boogie Woogie scene before. Over two hundred people of all ages and styles were dancing to the most incredible music.



I was already a ballroom dance champion at our dance school, so I didn't hide in the corner. That night, I saw my first jam circle—the music went over 240 beats per minute, and dancers tried to out-dance each other. My eyes couldn't keep up with their feet. It was just out of this world. That night, I decided this was what I wanted to learn. From then on, I went every Sunday I could for more than 20 years.

★ **Did you meet on the dance floor?**

Marcus: Yes, we met at the Allotria, a jazz club in Munich that no longer exists—like most of the other clubs from that time. Bärbl joined our dance club, the Boogie Bären, and the dance team I was training. While watching old clips, we tried to recreate the upside-down move from Al Minns in the movie Hellzapoppin'.

Bärbl: I was known for being strong, and back then even stronger than usual! When Marcus was doing the upside-down move with another guy, I told him, "I can hold you—and I did." From that point on, we always performed that move together. But our true

dance partnership didn't really begin until we went to our first Herräng Dance Camp.

★ So how did you discover Swing and Lindy Hop?

Bärbl: Wanting to learn more, we studied old movie clips—especially Hellzapoppin' and Bill Haley films. At the time, we called all of that “Boogie Woogie.” We didn't know anything about Jitterbug or Lindy Hop. Back then, Boogie Woogie was just a general term for the older style of dancing, in contrast to the modern Rock'n'Roll acrobatics. There were no fixed styles, no rules about right or wrong—people just danced, each in their own individual way. This was long before video cameras and, of course, before internet videos.

Marcus: In 1989, there was a European Boogie Woogie Championship in Freising near Munich. I was still dancing with my former partner. A group of Swedish dancers came for the competition, and they moved completely differently from anyone else—it reminded us of the dance style in the movie Hellzapoppin'. They were dancing Lindy Hop, but we didn't know that yet. Since the Boogie Woogie basic was six-count, we didn't know about eight-count basics. I remember that I tried to figure out the footwork of the dancers in the Bill Haley movies, but it didn't make sense to me because I always counted to six.

The Swedish dancers—Michael, Maria, Eva, and Håkan—asked if we knew the dance scene from Hellzapoppin'. We said yes. Then they asked if we remembered the scene where the guy pulls his lady and snatches her behind his back. “Yes!!” we said. And then came the magic words: “That guy has just been teaching in Sweden!” Silence... and shock! We couldn't believe it. Ever since watching those clips, we had dreamed of meeting one of those dancers and learning from them in person.

Maria sent us a program for the Herräng Dance Camp, at that time a small camp in the woods about 100 kilometers from Stockholm. We couldn't make it in 1990, but in 1991 we went. I had just split with my former partner, and Bärbl was free and excited to join. Eight of us packed into two cars, filled to the ceiling, and set off into a whole new adventure.

Bärbl: At Herräng, we met Frankie Manning, our idol—it felt like heaven on earth. Of course, it wasn't always easy, especially with the language barrier. Most classes at Herräng were originally about routines: Lindy routines, Jazz routines, and social dancing. In social dancing, you learned swing-out styling variations, but most moves weren't led.

Eddie, one of the teachers and a member of the Rhythm Hot Shots, later told us it was a revelation to see us dancing—they never imagined someone could just improvise. For us, it was strange that people would only ever dance a routine. But times change, and as long as we're willing to learn, we all get wiser.

★ What was the reaction when you came back and showed the new styles you learned?

Marcus: After returning to Munich, we tried to share everything we had learned and began incorporating many of the new moves into our competition dancing. It split the Boogie world. Those who were open and curious loved it—we even received a standing ovation at our very first contest! But others, afraid of being left behind, tried to downplay what we were doing, insisting, “This isn't Boogie Woogie.” At that contest, we ended up getting both the first and last place from judges who were fighting behind the scenes. We just found it funny—we were simply dancing what we had seen in the old movies, which, at the time, everyone called Boogie Woogie.



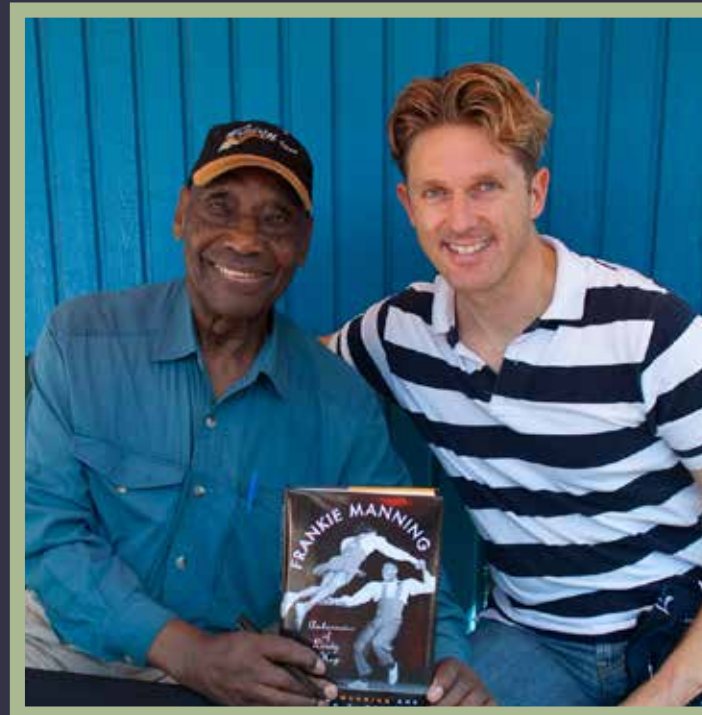
Bärbl: Later, we saw an interview with Dean Collins, the dancer who forever changed the swing style on the West Coast. He described a similar experience when he danced Lindy Hop at his first contest in LA: some people loved it, while others said, “That's not how we dance here.”

★ How did Lindy Hop start in Germany?

Marcus: I was part of the dance society Boogie Bären and we started to organize the first Boogie Woogie workshop in Germering, close to Munich. It was a big success and it turned into a yearly event on Whitsun called first the “Pfingstseminar” and now BBDC (Boogie Bären Dance Camp). Bärbl and I were the driving force of this event for 13 years, until we were treated very badly and left. It started as a Boogie Woogie camp, and then in 1992 after we came back from Herräng, Lindy Hop was added. It was not easy, because some people considered Lindy Hop not Boogie Woogie and resisted. There was a narrow 3:2 vote in the board for adding Lindy Hop. For that time and having Lindy Hop for the first time at this event we had a great lineup: Frankie Manning, Steven Mitchell, Erin Stevens, Rob van Haaren, Jann Olson, Eddie and Eva Jansson. This was the start of Lindy Hop in Germany. From there it started to spread across Germany and to Switzerland.

★ What fascinates you the most about the music?

Bärbl: Our first love was the Big Beat—high-energy Rock'n'Roll and Rhythm & Blues. Later, we discovered Swing and Jazz. We've



some crazy things along the way, like moving to America just to meet and learn from the old masters.

But I think the real key: never stop learning. We love to learn, and we even question what we've been doing for years. Watching the incredible new generation of dancers push the art to new levels keeps us inspired and motivated.

Sure, there were countless moments when we hated our dancing and wanted to quit. But even after 35 years, we still want to grow, improve, and see what's next. We'll never forget meeting Willie Desatoff, one of the greatest Balboa dancers, at his home. Even in his 80s, he was discovering new ways to make his movements more dynamic—and that's exactly the spirit we try to carry with us.

★ What are the obstacles to making a living from dancing?

Marcus: Dancing keeps us young, but there's a darker side. The endless paperwork, taxes, and hours in front of a computer leave too little time for the dance floor—and for life in general. Dancing itself is pure joy, but making a living from it? That's a whole different challenge. Sometimes it feels like battling a squad of Sith Lords armed with nothing but a laser pen.

Bärbl: Maybe that's part of the secret, too—we don't give up easily. Looking back over 35 years, there have been countless amazing moments, and sure, some really tough ones that tested us more than we wanted. But through it all, we fought to stay on the bright side, and that's what keeps the passion alive.

★ INTERVIEW

always loved both, each for their own special magic. No matter how tired we were, we just had to dance.

Marcus: Even though there are many amazing dance styles, it has always been the dances and music of the Rock'n'Roll and Swing family that captured our hearts. The rhythm and beat are simply irresistible—they make your fingers snap, your feet tap, and your whole body move. Whenever we hear that music, we must dance—even in a department store while trying on pajamas!



Bärbl: Marcus was famous for dancing like a maniac. Then you'd find him dozing off with his head on the table for 10–15 minutes, only to jump back on the floor until his next nap. We often found ourselves leaping, spinning, and rolling around in pure ecstasy, with huge smiles and clothes covered in dust or sweat.

Marcus: Yes, a few times I ripped my pants mid-split!

★ What is the secret to your success?

Marcus: Our secret? Passion, determination, and a good dose of stubbornness. Maybe it was destiny—or just being in the right place at the right time—but we've been lucky. We've done

What did competitions mean to you?

Bärbl: We loved competing, mainly because it challenged us to push our limits and come up with something new. As Frankie Manning said, competitions were a driving force behind the development of Lindy Hop. Over the years, we have won many contests and collected countless awards—we still have eight boxes full of trophies!

But for us, the most important part was always sharing the joy of Swing dancing. Seeing people have a great time at our events or in our classes is what keeps us motivated year after year. That energy and excitement is the real reward.

★ What did you think about the Killer Boogie recreation?

Marcus: We absolutely loved it. When Thorbjorn, Pontus, and Nicolas recreated the Killer Boogie dance from our "Footwork Fast & Fancy" VHS video and performed it at Rock That Swing, we were thrilled. The original piece was on YouTube for many years and we knew that many people had seen it. The following Killer Boogie Challenge by Pontus and Florian were responsible for making it an unexpected hit around the world. It was amazing to see all those enormously creative versions that all the dancers came up with. We want to express our compliments and thanks to all those dancers. Thank you for your inspiration.



★ **Is there anything special that you remember meeting and working with the old dance masters?**

Bärbl: Many of the old masters had a strong sense of individuality and wanted to develop their own personal style. They all stayed young at heart and full of energy. One of our favorites, the legendary Frankie Manning, gave some unforgettable answers to questions people asked. Here are three we'll never forget:

Question to Frankie: "Frankie, what is Swing dancing?"

Frankie's answer: "If you put on a Swing tune and move to it, you do Swing dancing."

Question to Frankie: "Frankie, can you explain to me what Savoy Style Lindy Hop is?"

Frankie's answer: "Of course, but from what Saturday night? We've changed it every week."

Question to Frankie: "Frankie, Charleston is eight-count and Lindy developed out of the Charleston, so the Swing Out is eight count, but why is then changing places (resp. pass through) only six-count?"

Frankie's answer: "I don't know. We probably tried it and figured out it is two steps too much."

★ **So what do you want to say at the end?**

Marcus & Bärbl: Dancing brings joy and confidence. We've seen countless people flourish once they start moving to the music. And we're proof ourselves: dancing has transformed us, made us stronger, and given us confidence we didn't have before.

Jean Veloz, Big Jay McNeely



Frankie Manning



Norma Miller

GEMA – IS THIS REALLY FAIR?

An opinion by Marcus Koch translated into English

GEMA—this name triggers frustration among many cultural workers, event organizers, and music lovers. The Society for Musical Performing and Mechanical Reproduction Rights charges fees for the use of music and is intended to compensate authors fairly.

But in reality, the distribution of the revenues is often anything but just. For years, GEMA has been under criticism: its tariffs are overpriced, the distribution of income is questionable, and small organizers and musicians are coming under increasing pressure.

A HISTORICAL PARASITIC SYSTEM

Up until the 1990s, GEMA practiced a distribution system that systematically allowed German lyricists to share in the revenues from English-language originals simply by registering a German adaptation. As documented by Pendzich (2004, p. 280 ff.) and Matheja (2007), lyricists of a registered German version earned money from every performance or broadcast of the U.S. original—even if the German version was never performed or sold in any relevant way.

This system encouraged parasitic co-earning without taking any artistic risk of their own and contributed substantially to the mass production of purely formal cover versions.

In his publication "Ja, Herr, ich kann Boogie!", Dietmar Elflein explains:

"This system was supplemented by further structural perverse incentives. Ralph Siegel already noted aptly in 1963 that he knew of 'splendid houses built only from B-sides'—an allusion to the practice of paying the B-side of a single under copyright law just as much as the actual hit on the A-side. Authors of the B-side thus benefited without any effort of their own, from the success of others.

They earned under copyright law exactly the same as the authors of the hit on the A-side.

You could also try to help the A-side to greater media presence by assigning the composition and/or lyric royalties of the B-side to influential actors in the media or the music business. Here the boundary to corruption became porous." Against this background, it seems remarkable that the same institution today, under the slogan "fairness," charges high fees from organizers, while historically it established structures that decoupled value creation from the use of actual performance—a pattern that continues to this day in another form."

WHO REALLY BENEFITS?

GEMA often says it represents music creators, but it represents only a certain group: composers and lyricists. In the distribution of money, small artists are disadvantaged. Many get nothing, even though their songs are played constantly at dance events.

The Society for Related Rights (GVL) represents the rights holders of recordings. When music is played by DJs and not performed live, GEMA collects additional fees on behalf of the GVL amounting to 20% of the GEMA tariff. If artists are signed to a label that produced the recording, they usually receive only a share of 10%, i.e. about 2% compared to the writers of the song.

We organizers, musicians, and dancers want artists to be able to live from their work. But with the current system, the people who are truly involved are not compensated appropriately—instead, a few collect at the expense of the entire scene.

EXCESSIVE PRICE INCREASES – A DANGER TO CULTURE

In 2011, GEMA tried to enforce an 18-fold price increase. In the end, "only" a fee six times higher was introduced. Now we are once again facing massive fee increases. Cities have to uninvite choirs from Christmas markets because

the costs are not sustainable. Even kindergartens stop singing Christmas carols together because they lack money.

It is a paradox: an organization that supposedly promotes music is, in reality, ensuring that fewer and fewer music events can take place. A collecting society makes sense—but not if it exploits its monopoly position to bleed organizers and cultural workers dry.

WHY LEGAL REGULATIONS ARE NECESSARY

Just as there were legal caps for roaming fees or European transfer fees, we finally need different legal requirements and controls for GEMA. Because while large organizers can simply pass on high prices, it hits small and volunteer-based actors in the cultural scene particularly hard.

THE DANCE SCENE IS PARTICULARLY AFFECTED

Until 2023, GEMA had flat-rate contracts with associations from various sectors. Two years ago, GEMA has only concluded contracts that are based on revenue. For dance schools, this means exorbitant price increases.

For the Vintage Club, for example, this means a 500% price increase to 30,000 Euro per year just for courses and practice evenings. Events with live music, as at the Rock That Swing Festival, are added on top with over 70,000 Euro. How is one supposed to pass on this enormous cost increase to customers?

And the money does not reach the authors and artists whose works are played at our events at all.

WHO PAYS IN THE END?—SOCIETY

Fees are now so high that the state has to step in. Tax money flows into subsidizing GEMA costs to relieve non-profit associations. Thuringia alone made 325,000 Euro available from the state budget. In Bavaria, 269,000 Euro were covered, Hesse is planning 1.6 million Euro for four years. How absurd is that!

GET ACTIVE AND GET LOUD!

It's time for us to get loud together! GEMA must not be allowed to keep bleeding the culture and events sector dry. More and more organizers are giving up. Culture becomes a luxury good! A dance event is not a Gucci bag!

Talk to politicians, contact the press, and use social media to draw attention to this injustice. Share your experiences, write to members of parliament, and let's fight together for fair music fees. Every voice counts—only together can we achieve reform!

Two court proceedings are already underway against GEMA's practice, and last year a petition was successfully submitted to the German Bundestag. The costs for these proceedings and actions are enormous. It is a David vs. Goliath fight.

QUESTIONABLE GEMA PRACTICES – IS THAT FAIR?

GEMA conducts strong lobbying among politicians and presents its practice and tariffs as fair. But even if GEMA talks about fair pay for artists, the practice looks different.

1. DANCE EVENTS PAY DOUBLE

If music is used at a dance event, GEMA demands double the fee than if the audience only listens—although it is the same music. Why, then, is dancing punished with an additional fee? How can it be fair that the authors must receive double just because we dance?

2. THE BASIS IS A FULL ROOM WITH 1.5 PEOPLE PER M²

The regular tariffs assume a room filled to maximum capacity from wall to wall, including the toilets. It doesn't even matter if this exceeds the maximum permitted number of people in that room.

3. INAPPROPRIATE TARIFFS

It becomes particularly clear that the standard rates are far too high when, for 99% of our

dance events, we have to apply—with great effort—for the “reasonableness rule.” For dance events this is an unbelievable 11.89% of the net admission price plus sponsor money. For DJ music, with the GVL share, it is 14.27%. The fee under the reasonableness rule for dance events is higher than the regular fee for concerts without dancing—contradicting the allegedly fair pay for artists.

Since cost increases are calculated in hundred and not out of one hundred at least 16.65% must be added to the costs for GEMA and GVL.

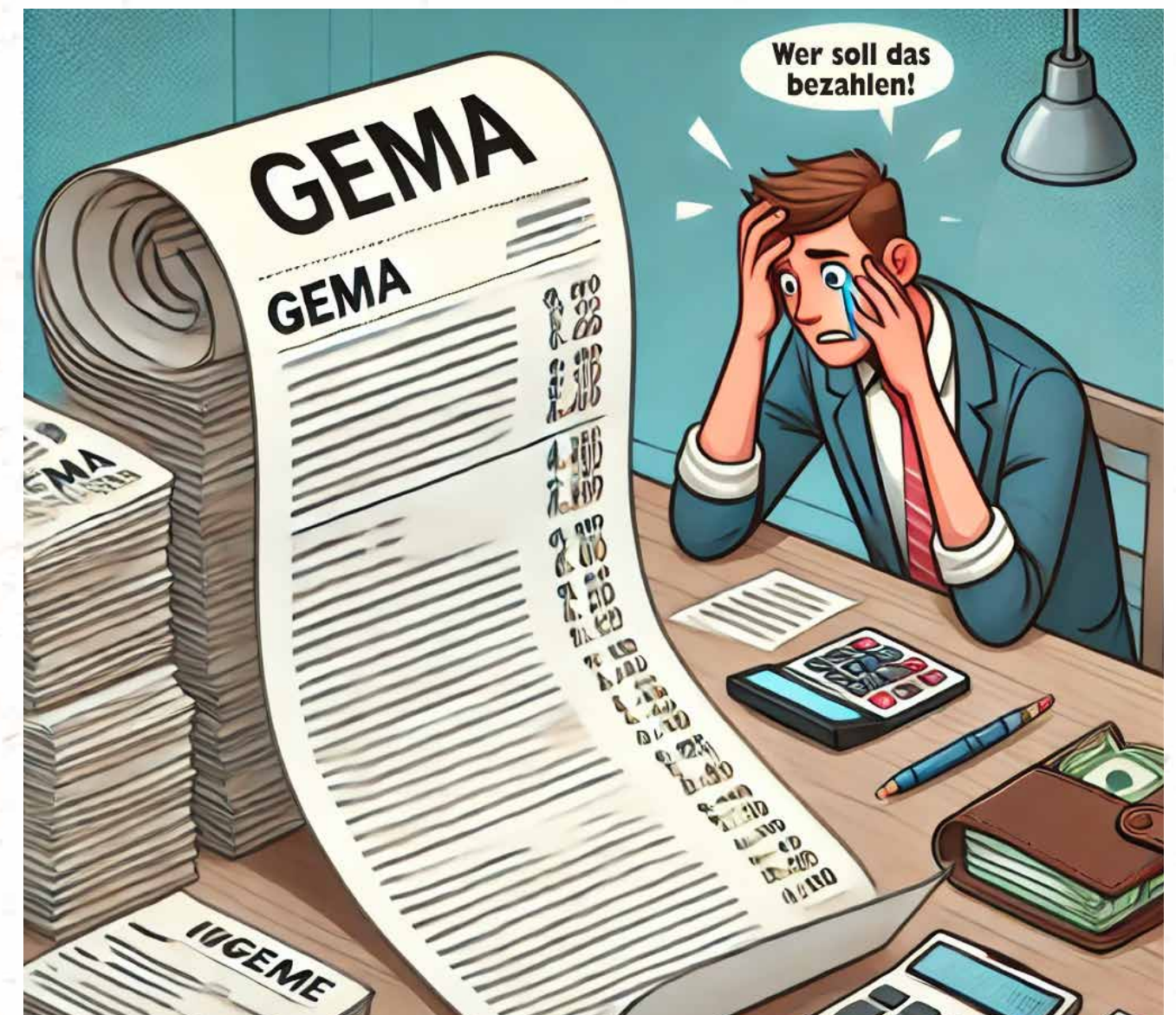
4. AUTHORS OF RECORDINGS ARE DISADVANTAGED

Songwriters receive a multiple of the income while the performers receive only a fraction.

As many well-known examples show, it is the performers who make a song into a hit. There are numerous cases in which a song flopped but later became successful through a different artist. It is therefore not understandable that it should be fair and reasonable if a songwriter receives many times more than the performer from the fees paid.

5. PERFORMING ARTISTS ARE DISADVANTAGED

The regular GEMA rate plus GVL for a dance evening during ball season at the Deutsches Theater with our ticket prices is approx. 26,000 Euro. With the hardship rule, it is still nearly 16,000 Euro. On average, 150 to 200 Euro must be paid per song. At the same time,



a performing artist often earns only 150 to 300 Euro—not per song, but for an entire evening.

6. AUTHORS EARN FROM THE COSTS OF AN EVENT

Let's compare two events with identical programs: A student band plays for free in a free space and therefore a ticket only costs 10 Euro. A flown-in big band from abroad plays the same songs in an expensive venue and the



ticket will cost 100 Euro. Why do the songwriters receive ten times as much at the second event?

GEMA argues with fair participation of artists. But why is this measured by the ticket price and thus by the costs of the event? That is not logical—and not fair. Ticket prices do not reflect profit: the low-cost student-band show could be more profitable because high expenses often cannot be fully passed on to customers.

DJ Bobo gives an example: if he uses a projector worth over one million Euro for his show, his ticket prices rise—and so do the GEMA fees for his own songs. But he only gets a portion back, since GEMA keeps about 20% for administrative costs.

Dance schools are also affected: higher location costs, e.g. in city centers, lead to higher GEMA fees. This distorts competition and makes operations unnecessarily expensive.

Conclusion: A fee calculation oriented toward costs is not fair—it is a rip-off.

Artists should earn from their success—if a song or a chair still sells after 50 years, that is earned income. But if it no longer sells, the artist, like everyone else, has to create new works.

A system in which artists earn from the costs and the work of organizers independent of demand is unfair. After all, no one is automatically entitled to a share of a company's revenue just because they once did good work.

7. NO FIXED PRICE

Collecting societies are the only companies that do not work with fixed prices but instead help themselves directly from organizers' revenues. Every other service provider—sound engineers, door staff, or cleaning services—charges a fixed amount regardless of revenue.

Even for software, which is also intellectual property, there are fixed license models: either a one-time fee or a low-cost subscription. Costs do not rise with higher revenues or higher profits.

If one transferred the GEMA principle to other areas, it would mean that supermarkets would calculate coffee prices based on the organizer's sales price. Office supplies, IT equipment, or employees' salaries would depend on turnover. That would obviously be absurd.

The GEMA model is therefore not fair licensing, but pure self-service. At the same time, it disadvantages artists: with free or low revenue they receive nothing—while a supermarket also does not give away its coffee beans just because coffee is handed out for free.

8. DIFFERENT TREATMENT OF MUSIC

Why do you have to keep paying for playing a song that has already been purchased? With digital music, additional lump-sum author levies on the storage medium and the computer are already paid by the manufacturer.

With physical goods like a drill, you don't pay per drill hole. Design is also intellectual property—yet no one charges a fee when someone sits on a designer chair. A museum exhibits artworks without having to pay the artist a share of revenue.

If I buy a book and leave it in the dance school, I don't pay every time someone reads it. If I buy a picture and hang it on the wall in the dance school, I don't pay every time someone looks at it.

But music follows a different principle: a song is purchased—and every renewed commercial playing costs money. GEMA justifies this by saying artists must be able to live from their work. This simplified presentation is wrong in many respects. In general, organizers also have to be able to live from their work, and it does not give GEMA the right to charge usurious prices. Even in commercial trade with sound recordings, no portion of profit has to be paid to the author. So why for the use of a purchased song? Here, a special position has simply been created through lobbying.

It is not fair that songwriters earn money at every dance event—regardless of how often a song has already been paid for. No other creator of intellectual property benefits to this extent. A single hit can be a lifelong source of

income for artists and their heirs—not through sales, but through ongoing participation in organizers' costs.

Through lobbying, copyright has been extended multiple times. It now expires only 70 years after the author's death. The related right that applies to recordings, by contrast, is only 50 years. Patents have protective effect for only 20 years. The basic idea of copyright is to create a balance between monetary and artistic incentives. This balance has long since ceased to exist in music.

9. MUCH MORE EXPENSIVE THAN IN THE COUNTRY OF ORIGIN

Most of the songs we dance to come from the USA or Great Britain—yet GEMA charges many times the fees that apply in those countries.

For comparison: in Great Britain, dance schools pay a flat rate of 500 pounds per year—for all courses and events, regardless of whether with DJ or live music. In the USA, even large dance events with 2,000 participants cost only 500 to 1,000 dollars. In Denmark, music use in dance schools is even free of charge because it is not considered public use.

How can GEMA call its tariffs fair? In addition, in the USA no VAT is charged on services, which makes dance and music there much more affordable and gives them a fixed place in culture. In Germany, by contrast, high GEMA fees drive costs up—to the disadvantage of organizers and culture overall.

10. THE TRUE CREATORS OFTEN GET NOTHING

Many swing and 50s songs come from Black artists who were often fobbed off with a one-time payment, while labels and other parties made the big profits. Practices such as the payola scandal led to DJs being registered as co-creators in order to get songs on the radio—to the detriment of the actual authors.

Although organizers pay high GEMA fees, the real artists often receive nothing. Fayard Nicolas of the famous Nicolas Brothers reported that he almost always received only a fixed fee, even though his films continued to bring

in money with every repeat. GEMA helps keep this injustice in place.

This is not a problem of the past. Artists who work as employees generally receive only a salary for their creative output and no share of the revenue or profit of the company. The licensing fees go to the company. It is then the large companies, such as Sony, Warner, Apple, or Disney, that earn money from the costs and services of organizers.

11. ARTISTS PLAYED BY DJS GET NOTHING

GEMA records only the authors of songs that are performed live. For DJ dance events, neither the songwriters nor the performing artists are considered—even if organizers would like to report their playlists. Instead, revenues flow into a distribution pool and are allocated according to market shares.

That means: major Schlager and pop stars benefit from the fees, while artists from the swing and 50s scene, who are regularly played at dance events, get nothing. GEMA thus fails in its actual task—it rather ensures that already wealthy artists continue to profit while smaller musicians receive nothing.

In addition: if GEMA charges flat fees, it cannot know exactly which authors were actually played—let alone ensure that it even represents the rights of these artists in Germany. And yet it calls this system “fair.”

12. SECRET SPECIAL TARIFFS – AT THE EXPENSE OF FAIRNESS?

GEMA concludes special contracts with various associations and organizations. While these used to be published, today they are kept secret. This pits associations against one another instead of ensuring transparency and fair conditions.

13. VIOLATIONS OF LAW: WHO REALLY EARNS FROM GEMA FEES?

In addition to authors, music publishers are also GEMA members—although according to the Copyright Act they are not actual rights

holders. Nevertheless, they receive up to 40% of GEMA revenues, regardless of whether they have done anything for the authors.

The Berlin Higher Regional Court (Kammergericht) declared this practice unlawful in 2016—unless the author has explicitly assigned part of their claims. Nevertheless, publishers continue to be financed through the tariffs, without this being recognizable to users. GEMA thus charges fees that do not benefit authors, but publishers—a clear violation of the law.

14. COMPETITION UNDERMINED – NO FREE CHOICE OF LICENSES

Although free trade applies within the EU, GEMA does not recognize cheaper licenses from other countries. This prevents fair market prices and forces music users into the more expensive German licensing.

15. GEMA PRESUMPTION: BURDEN OF PROOF IS UNFAIRLY SHIFTED ONTO ORGANIZERS

In Germany, the so-called GEMA presumption applies: GEMA automatically assumes that it holds the rights to all music played—even when that is not the case. Organizers must, if in doubt, prove that the played music is not represented by GEMA.

In other countries, collecting societies must sue and prove that they hold the rights. In Germany, by contrast, this burden of proof is shifted onto small organizers, who often do not have the financial means and legal resources to defend themselves.

This leads to paying even for music that is not represented by GEMA at all.

16. ADMINISTRATIVE COSTS AT THE EXPENSE OF ARTISTS

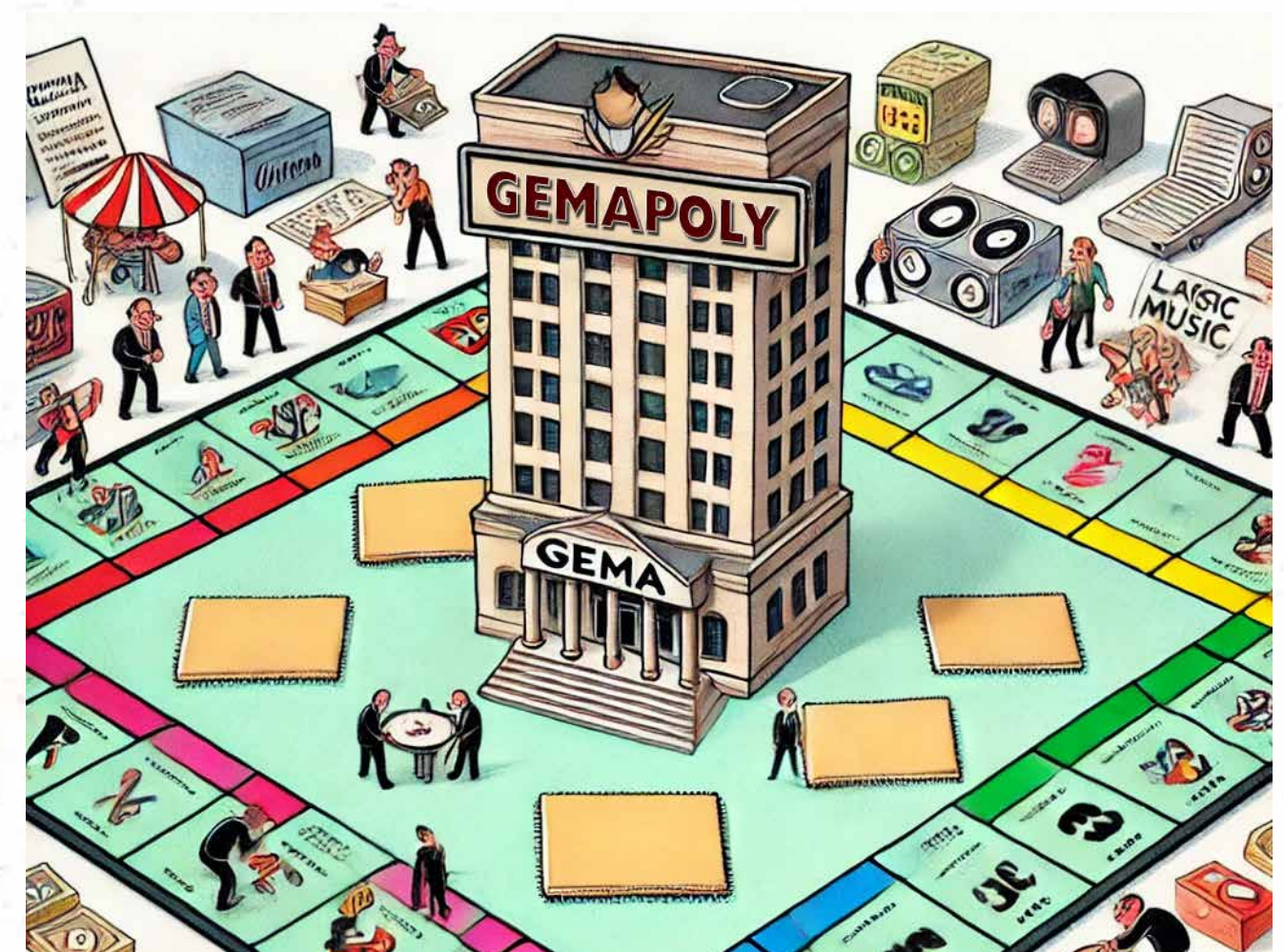
GEMA has the highest administrative costs in international comparison. Around 20% of revenues flow into its own organization instead of benefiting artists.

17. EXCESSIVE PENALTY FEES – GEMA IGNORES CIVIL LAW

GEMA demands 100% damages for late reporting—a practice that is inadmissible under civil law, where only costs that actually incurred can be considered. But GEMA charges

Patent and Trademark Office, it has so far waved through all tariff increases.

If an organizer challenges an increase legally, the new fee still remains in force. The only option is a court deposit of the sum—but that deprives the organizer of liquid funds without



an additional flat of 10% for late song lists, even for invoices that have already been paid.

If an application for reasonableness is submitted even one day late, it is rejected. Such rigid and excessive penalties are disproportionate and should be prohibited retroactively.

18. UNCONTROLLED MONOPOLY – WITHOUT REAL OVERSIGHT

GEMA holds a monopoly position in Germany and can unilaterally increase tariffs. Although there is an oversight authority in the German

providing an immediate solution. This stifles the innovation capacity of the music sector while GEMA continues collecting unchecked.

19. FEE CAP FOR CLASSICAL MUSIC – BUT NOT FOR OTHER MUSIC

For classical concerts there is a GEMA fee cap: for ticket prices above 47.67 Euro net, no additional fees are charged. In addition, classical organizers pay only one fifth of the GEMA costs that apply to dance events.

For comparison: if, at the Rock That Swing Festival, classical concerts with seated audience were played instead of swing and 50s music the GEMA fees for one evening would not be around 21,000 Euro, but only around 4,300 Euro.

20. ORGANIZERS ALSO CONTRIBUTE TO MUSIC DISTRIBUTION

Dance events and classes actively contribute to the spread of music. Frequently played tracks are then purchased or streamed by dancers. Organizers thus do direct marketing work for artists and labels—without being compensated. After all, the same principle applies: if the music is not played, nobody hears it.

WHAT NEEDS TO CHANGE?

- Regulation of GEMA tariffs through legal requirements to ensure fair prices.
- Equal treatment of performers and songwriters so that artists who perform live are not disadvantaged.
- Transparent, fixed, or flat-rate fees instead of revenue-based costs.
- Comparable models to other creative industries: nobody pays a fee every time they use a chair they have bought—why should it be different for music?

CONCLUSION: CULTURE MUST REMAIN AFFORDABLE

The current GEMA system is not fair. It disadvantages organizers, artists, and music users in favor of a small group of profiteers. Legal regulation of GEMA fees is urgently necessary to preserve cultural diversity and relieve the events sector. Without reforms, the music scene in Germany will come under even more pressure—with negative consequences for artists, organizers, and music lovers alike. We, too, have already considered stopping.

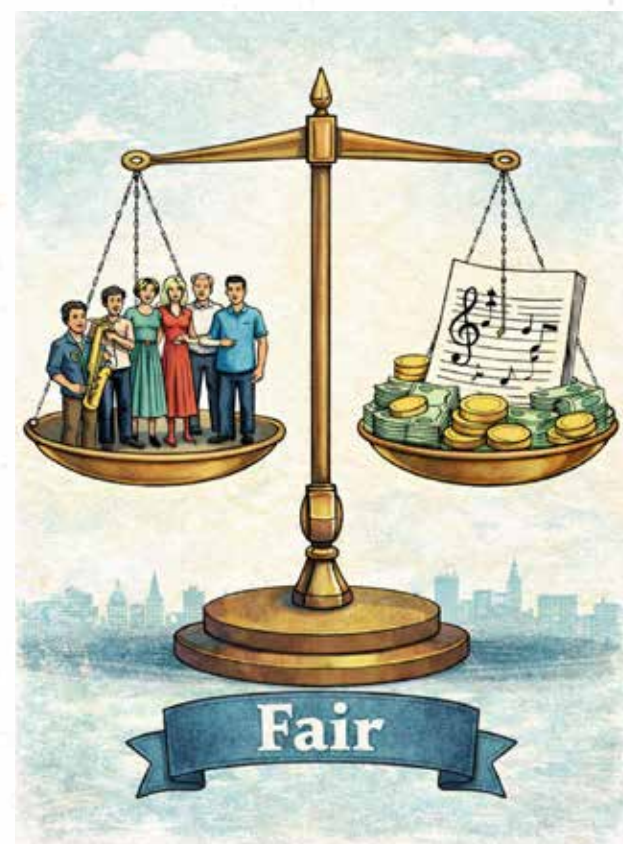
Fairness would mean treating comparable products equally. Songwriters should be paid

for the sale or copying of their song, but not for every single performance.

Anyone who buys a song should be allowed to use it commercially without additional fees—at least when the music is not the main component of the offering. In that case, in-demand titles could be more expensive than less popular ones.

These demands are not meant to deprive artists of anything. Organizers do not want to enrich themselves at the expense of authors—on the contrary: we demand fairer distribution and an adaptation to fair market principles. At present, authors enjoy a special status that exists in no other sector.

For example, there could be a licensing model with an online player, similar to software subscriptions: organizers pay a monthly flat rate and are allowed, within this period, to use the entire GEMA repertoire for any number of events—essentially a “Spotify for organizers.” This process would primarily benefit the right music creators.



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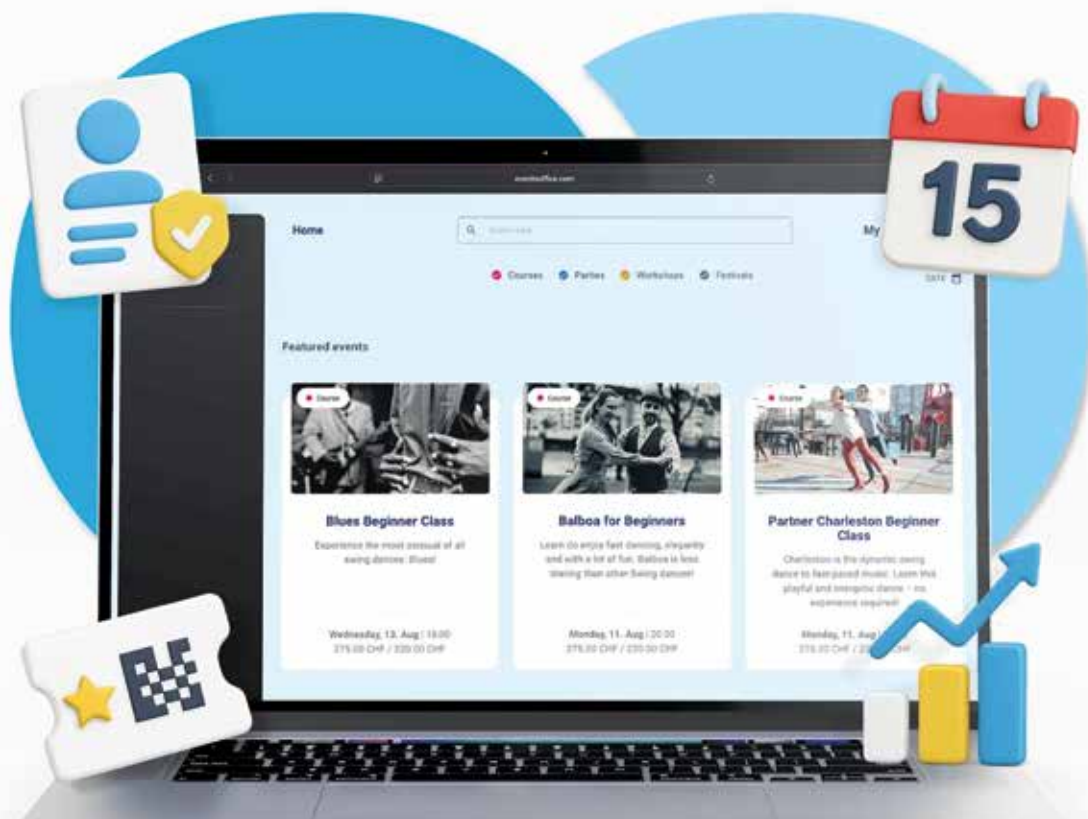
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