

## Love What You Love Podcast

### Episode 40: Vintage Style with Dandy Wellington

#### June 1, 2021

Welcome to *Love What You Love*; I'm Julie Rose. I'm insatiably curious about people and the world around us, and absolutely in love with passion and unselfconscious enthusiasm. Every other week I geek out with someone about the thing that they love, and then I share it with you.

Welcome back! Or, Welcome! I've always loved history and fashion history. My third novel, *Dido's Crown*, is set in Tunisia in 1935, and some of the most fun I had doing the research for that book was scouring the internet for images of fashion during the '30s and then making playlists of the music of that decade to accompany my writing. So you can probably imagine how excited I was to talk with this week's guest.

Dandy Wellington is a band leader, entertainer, event producer, and creative consultant born and raised in Harlem, New York. He's well known for his impeccable vintage style and his jazz stylings as the leader of Dandy Wellington and His Band. Also, he is a delight.

In this conversation, we talk about understanding the past and confronting history, Fred Astaire, the magical nerdery of vintage, making a difference from the bandstand, Vintage Style Not Vintage Values, and so much more. So find out why Dandy loves vintage style and why you might learn to love it too.

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**Julie:** Hello, Dandy! Thank you so much for joining me today.

**Dandy:** It's such a pleasure to be here. How are you?

**Julie:** I'm great. Thank you so much. I'm so excited to chat with you. You are a band leader, you are a bon vivant, you are a style influencer, and you are really well known for being a proponent of vintage style. So what is your definition of vintage style?

**Dandy:** Wow. Look at you, going for the hard questions immediately. I love it.

**Julie:** [laughs]

**Dandy:** Well, vintage style is any style aesthetic that is influenced by a time that is not the time you're living in. Of course, there are many people who would think that the '80s is vintage. I don't know, I guess I can give them a pass on that. The '80s was very distinct in its style. But my, sort of, focus when I think about vintage style is pre-1960s for the most part. But you know, you can dabble in the '70s. Certainly, there's some '60s there, but specifically any style that is not the time you're living in.

**Julie:** So you seem to focus on '20s, '30s, '40s kind of style. What's that inspiration? And what came first for you? Was it music, or was it vintage style, and how do they inform each other?

**Dandy:** That's a great question. I think that for me, vintage music, early jazz, was really the first thing. In my home growing up, the soundscape was always just totally full of jazz, and classical music, and soul, and funk, calypso music. There was a lot of different types of music in my house. There were a lot of different types of music in my house as I grew up, and so that's really where I start to understand a time that is not the time I'm living in, you know? That's where I start to really soak up aspects of my own culture, and

Black culture overall, and just cultures around the world. Music is such a powerful thing.

So that was the portal through which I started to understand early jazz, theater, and how those two, sort of, genres of music, those two genres of performance, could be connected. And of course, the connection to them is very stark. It's very clear when you take a look at history, but of course I didn't know that. So, it was really the music first, but my family has a really wonderful connection to clothing.

My grandmother was actually a seamstress, a tailor, in Jamaica, and she would take these incredible garments that were in *Redbook*, or *Vogue*, or *Marie Claire*, whatever magazine, and she would recreate them for many of the ex-pats or well-to-do Jamaicans that would come by her shop. So, that appreciation and connectivity when it comes to style and fashion has always been an aspect of my life, passed down from my grandmother, to my mother, to me. So they really did, sort of, work hand-in-hand, interestingly enough. But I would have to say that the music... I mean, you can't say no to the music. It just gets you going. It's a beautiful portal into this world, and that's why it speaks so much to me.

**Julie:** Did you study music growing up? And when did you get involved with doing the work that you do in terms of performing?

**Dandy:** I did study music growing up, but most of the music that I came into contact with was just through being in the home. Listening to jazz, but also listening to a lot of Disney. I think there's a recording of me singing "Heigh-Ho" from *Snow White and the Seven Dwarfs*. Maybe I was two years old or something. So yeah, music has definitely been a part of my life, but then I spent a lot of time doing theater. Musical theater was always a big aspect of my life, and I was doing plays in elementary school and going forward into high school... middle school, high school. And I ended up going to NYU for theater. So that, sort of, conversation between the theatricality of the music but then also the music itself, just appreciating it for what it is, those things were always happening together in my life.

**Julie:** What's the Dandy Wellington band leader origin story?

**Dandy:** Okay, so let's just... We're going to start writing the screenplay right now, okay?

**Julie:** Yes, let's do it. [laughs]

**Dandy:** Cool. [laughs] Well, I mean, I'm an American, and every American kid wants to be in a band. I think there's probably nothing more quintessentially American than wanting to be in a band. There's such a history of that in our media, and growing up, as a kid in the late '80s, early '90s, that was just something that always got me interested. Plus, growing up with jazz, and then also watching people like Fred Astaire, and Gene Kelly, and listening to Nat King Cole, and seeing Louis Armstrong recordings; such an incredible experience. How could you not want to be a part of that?

So, I was lucky enough to be, sort of, brought into this scene, this scene that I'm sure we're going to talk quite a bit about: the vintage scene, which, here in New York is really, really active, and potent, and vibrant, and really amazing. My good friend Gin Minsky, who I went to NYU with, happened to be a part of this scene. She knew some people who were a part of it, they sort of brought her into this world where everyone dresses in vintage, and they go out, and they celebrate aspects of the past and, sort

of, immerse themselves in this culture of history; understanding it, enjoying a lot of it but not all of it. [laughs]

And so, she introduced me to this world, and within this world were all these different performers and jazz bands. And you know, I was a dancer for a long time and so that's how we knew each other. She was a tap dancer and we were part of a dance collective in college. And she happened to have this tap dance group called The Minsky Sisters, a 1920s dance duo, a sister act. A good ol' vaudeville sister act. Old school. So she reached out to me because she wanted me to help them choreograph some new numbers. And through that process I was transported into this world, this world where people dressed up, and looked fabulous, and drank great cocktails, and there were bands.

So, this childhood desire to start a band was rekindled. And so you know, it happened. There were a few different iterations, and eventually it really happened, which was interesting because before all of this I'd spent a lot of time in nightlife producing fashion shows, hosting nights, doing celebrity-table-hosting things. And so that connection of this very particular kind of New York then collided with this vintage world, and so then I was able to take my love of the music, my experience with performing, but then my literacy in nightlife and leverage that into this career of, sort of, playing and bringing old entertainment to new audiences; finding ways to take the past and refashion it so that we can communicate with each other in the present.

**Julie:** Now, do you find in your... I have so many questions, but do you find in your audiences that it's, kind of, an all-ages thing? Or do you find that it's mostly younger people who come to your shows?

**Dandy:** Well, it's absolutely an all-ages thing. It's incredible. It's incredible to have people who have just gotten out of college, even in some situations, people who are just going into college, all the way to folks in their 60s and 70s who can connect with this music, whether it be because they remember it when it was happening, or there is some aspect of the music that they have found a connection to.

I remember this really interesting experience where I was performing at a venue and I started singing this song called "Give Me the Simple Life." And so I'm singing it, and this little girl, like, I don't know, eight, ten years old, was singing along with me. I was like, "What are you talking about?! How do you know the lyrics to this song? This song is so deep for you!" But she knew it, and she just happened to know it from the animated film *Meet the Robinsons*.

So you know, these songs, they're not just timeless because people say so. They're timeless because they can be applicable to almost any situation, almost any type of storytelling. And that's the thing that I love so much about this music, is that you don't have to be super well-versed in the history of jazz in order to appreciate it. You can stop by and be transported, or even you can have a song resonate with you simply because the lyrics can apply to what you're going through in your life.

And I love taking that opportunity to... I love taking performance as an opportunity to do that, to go, "All right, we have a room full of people that may be on some first dates," sure, I can sing "Dream a Little Dream," I can sing "The Way You Look Tonight," but what if I sing a song written by Fats Waller, a tune called "Have a Little Dream on Me"? "How'd'ya like a mansion in Manhattan. And a cosy cottage by the sea? How'd'ya like to dress in silk and satin? Baby, have a little dream on me." Come on!

**Julie:** Ah! You're giving me chills! [laughs]

**Dandy:** Come on, you know? And it doesn't matter whether they know the song or not. If you articulate the truth of that song to them, they'll find resonance and it'll mean something to them.

**Julie:** Yeah. Now, do you remember the first song you performed as a band leader, and what made you choose that song?

**Dandy:** Hmm... Wow. That's so interesting. I think... I would have to say there are a few songs. There's a song called "I Hear Music," which was recorded by Billie Holiday but later recorded by Blossom Dearie. And so, you know, again... coming from the theater, the things that attract me to songs are often the stories they tell, the images they project into people's minds. Of course, stylistically there are things that really resonate with me, you know, depending on what bands we're playing, or what part of the country this feel or this rhythm was coming from. But the songs that tell stories really get me.

So this particular song, you know, "I hear music, mighty fine music. The murmur of a morning breeze up there. The rattle of the milkman on the stair." You know?

[singing] "Sure that's music, mighty fine music. The singing of a sparrow in the sky. The perking of the coffee right nearby," you know? Like, ooh! All these little ideas that get you going. So, specifically jazz music, because of the history of those writers from Tin Pan Alley and the connection to the theater, the American theater, and its both pop and narrative quality, there's a great deal of storytelling that happens in these lyrics, and it can really draw you in.

**Julie:** You know, not necessarily when you're performing, but just in your daily life when you're going out and about, do you ever match your clothes to a specific song? Or do you have outfits that were inspired by a song?

**Dandy:** I wouldn't necessarily say that. I think... The interesting thing is that I dress this way every day, so for those who, you know, during the pandemic, have just been throwing on sweatpants, that's how I approach vintage clothing, you know what I mean? It is just the way I people, just with a little bit more focus on color, and pattern, and texture, and weight, and seasons, and all those different elements of how you put outfits together. But I wouldn't necessarily say that when approaching performance I think to myself, "Okay, these particular songs go with this outfit."

However, I just released a tune that I recorded called "Christmas Night in Harlem," and of course I wore some tartan. I wore some Christmas plaid, you know, because it just felt like the right thing to do. It matched the season that I'm trying to evoke, apart from the lyrics. People should feel like they're transported to that moment. And the interesting thing that I feel is really important, when that transportation happens, is it's not any particular time, it's just 'not right now'. I'm not saying, "Hey, we are Baltimore 1932. West Side." No, no. It's just: Not Here. It's someplace else. There may be trouble around the corner, the world may not be quite right for you depending on who you are, but it's just 'not right now'.

**Julie:** Who are your fashion icons and who are your music icons?

**Dandy:** Oh! You've got the hard questions! I love it. That's difficult. There are just so many. It's interesting because they continue to change, or even just be updated, the more I learn about the history of jazz, or you know, start to dig into one particular corner of theater or film history. But you know, one of my biggest influences has always been Fred

Astaire. There's an effortlessness to his style. It's both highly curated but at the same time just... comfortable, you know? I mean, the idea of wearing high-waisted trousers, you know, we're talking some gray flannel trousers, with a tie as a belt. And the ability to make that just seem so effortless, so debonaire, so put together, but also so casual, you know?

**Julie:** He doesn't look like he's trying.

**Dandy:** He doesn't look like he's trying! And some of that is a function of just having an appreciation for presentation. I mean, he's a man of the theater, so he understands the effect that clothing can have, not just as a dancer but as a person moving through the world.

**Julie:** What do you mean by the effect clothing can have on you as you're moving through the world? On yourself? On other people? Unpack that a little.

**Dandy:** I mean, all of the above. There really is power in clothing. That's why folks love costumes so much, because costumes really do transport you. They can, sort of, rearrange your psyche, your posture, your perspective, and allow you to move through the world in a different way. And so, you know, most people have the experience of costumes, but clothing does the same thing. It's almost as if... if you put on a suit, especially a suit that fits you and allows you to feel truly like it is yours, not somebody else's style that you're being given or forced into, but something that you chose, then you have all the power in the world. For an instant, you may realize that you're standing taller and moving differently. That's the power of clothing.

**Julie:** Before you started wearing vintage style and after, how did you move differently through the world?

**Dandy:** I think I always moved through the world with a certain level of confidence because of my upbringing, because my mother never let me forget who I am and what I'm capable of. The lineage of people and possibilities that I come from as a Black person has been made clear to me since I was born. Through art, through music, through books, through film, it's all there; it's just been presented to me very clearly. The difference is understanding my place in all of that. So, I don't believe that I knew that in middle school, or in high school, or even in college. Even a few years outside of college I may not have known that with any real certainty.

But there's a great deal of importance in the foundation that you're given. There's that foundation already, it's a historical foundation, you just need to be told, you just need to be reminded. But the foundation you're presented from parents, from aunts and uncles, and friends of friends, communities, that is really important. So, as far as the physical movement, sure, I went through a streetwear style phase for a bit. I was at NYU where we were rolling around on the floor every day, and doing scene study and whatnot, so at that point maybe I wasn't dressing up as much. So there might've been a bit more of a bounce in my step because, you know, my soles were rubber. But the essence of it, aspects of that essence, were always there.

Then, when I'm able to put the clothes back on... You know, I grew up understanding those clothes, not vintage specifically, just being well dressed. That's always been a part of the community and my upbringing in particular. But then, you know, you put those clothes back on and you add your own personality to it, then that's when all that

stuff really gels and can tap into a part of yourself that may have always been there. And for me, I know it was.

**Julie:** Can you explain what you mean by 'Vintage Style Not Vintage Values'? And is that related to your moniker of 'Style Activist'?

**Dandy:** The story behind 'Vintage Style Not Vintage Values' is really a story that doesn't start with me. My research has led me to understand that it started in two places. Facebook groups in anticipation of the Women's March in 2016, and also a reaction within the various vintage communities to a few brands that were, let's say, not being quite considerate of the various cultures that they were, maybe, misrepresenting in their clothing, or rather, appropriating in their clothing.

To my understanding, those are the two origins. At its core, to me, what Vintage Style Not Vintage Values really means is that, though my clothes and my style may be old-timey, my perspectives on social issues are not. It's to say that I'm against racism, against bigotry, and that I respect the bodies of the LGBTQIA community, and women; that I respect the original custodians of the land that I'm living on; that I respect people of all abilities, and then at the core is that the past is maybe in my clothes but it's just not in the way that I see the world.

**Julie:** And do you find that there are elements of the vintage style/vintage music communities that, kind of, use it as an excuse to, kind of, just be racist jerks?

**Dandy:** I'm sure there are those communities, people that see vintage as a way into their own perspectives on the world. I just don't see it that way, you know? It's about... This whole thing is about confronting our collective history, learning from it, and embracing a new way. That's what it is at its core. We love the clothes, we love the style, we love old things, old music; 78 players and all kinds of things like that. Old cars, typewriters. Yeah, love that stuff. Of course.

But as we interact with those objects, as we listen to old music, as we move through the world, as we do our research and embrace the magical nerdery of vintage, we will butt up against history, the truth of it. And as people that interact with history on a daily basis, I feel it is incumbent upon us to learn from it and move forward in a way that doesn't repeat it.

**Julie:** And do you find that taking on this credo... have you changed the way you do things or look at things based on research that you've done?

**Dandy:** Absolutely. As a Black American, the history of this country, and my people in this world, is always present. I mean, no matter how I dress, I still am aware of my physicality in a store, or you know, moving through various spaces. Even when I am there at the invitation of, or I am the person doing the inviting, even if it's, essentially, my space, in a way, I'm still aware of that. And the truth is that with every day that goes by, especially when we all collectively make an effort to learn more about the world that we live in, there are going to be things that crop up and you're like, "Wait. This has been here the whole time?"

And of course, it affects the way you look at things. I mean, I love the American Wing in the Metropolitan Museum of Art and many of the adjacent galleries. But when you move through the galleries where there are Dutch painters painting Dutch people from, you know, the 1700s, 1800s... yeah, you can look at those and say, "Oh, those are very beautiful clothes. And that's a beautiful painting," but the history that those

people may have been a part of, likely were a part of, is still present. That doesn't mean that I don't think that the artist's work isn't good. It just means that there's something else there as well. And that's it.

Again, it's about understanding the past, not rewriting it. Not changing it. No, it's there. And we should know about it. We should learn about it. It's just how we move forward.

**Julie:** Are there particular artists or performers from the past that you, kind of, work to level up so people know about them more?

**Dandy:** There are so many. I mean, there's people like Tiny Parham. There's musicians that have played with many of the greats and been greats themselves. Johnny Dodds and Hazel Scott. There's just so many. And because jazz, in and of itself, isn't the mainstream, there are so many that are well known that still can be introduced and re-introduced to people. I mean, Fats Waller wrote over 400 songs. There were some songs that he wrote and then rewrote because he knew that the publishers wouldn't give him his due, so he came to them with three different versions of the same song.

So, the work... The incredible work of these artists, the conditions that they created in, and their music still resonates today, that in this day in age, I can be on a stage and sing a song written 100 years ago, and it can resonate with a 21-year-old, a 50-year-old, and a 70-year-old. It speaks to the legacy.

**Julie:** This is a question I'm dying to ask you. If you put men's 1920s fashion in a ring to fight men's 1930s fashion, who would win and why is it the '30s? [laughs]

**Dandy:** [laughs] I love it. Nice! Who would win and why is it '30s? Look at you! Wow.

**Julie:** No bias here! [laughs]

**Dandy:** [laughs] Wow. Did you just fix a fight? Is this Vegas? What's going on? [laughs] Wow, okay. That is tough. I think '30s would win, and I do believe '30s would win, simply because it takes the ideas of the '20s and kicks them up a notch.

**Julie:** How so?

**Dandy:** Think about plus fours as an example. Sure, it's sportswear, and of course, you know, if you're doing any number of sporting activities, you might want to wear a pair of plus fours to be both stylish and comfortable. In the '20s, those plus fours were on their way from breeches, right? So the silhouette is not going to be as voluminous, as - dare I say - interesting, in my opinion.

But plus fours in the '30s, they've had some time to live a little, you know what I'm saying? They're broadening out. The waists are even higher, and maybe the pattern choices are a little bit more interesting, and the ability of adding elements of sportswear, and details in jackets, and various knits to that look... It's just so much better.

Look at the lapels! Look how broad they are, how powerful they are. Incredible. Sure, in the '20s, the detachable collar game was second to none. I dare say that in the '30s, more attached collars were probably coming into vogue. People were dressing just a little bit more casual, because of course, you know, the '20s style is affected by the teens. Even if all of a sudden folks are dressing a little bit differently, they're embracing the new silhouettes, there's still a fair amount of detachable collar madness happening, which is... It's so good. It's so magical.

But for the '30s, there is that beautiful balance, as somebody who's a New Yorker, who is always about functionality and style, taking the subway, moving quick. So, I think to myself that the '30s is just a beautiful sweet spot because it's not so exaggerated that it starts to get gimmicky as the '40s does in certain ways. Not entirely; in certain ways. The '30s, it's just the sweet spot for me.

**Julie:** Well, I'm glad you are correct. [laughs] You answered correctly.

**Dandy:** [laughs] Very good. Next up: The Daily Double.

**Julie:** That's right. [laughs] Exactly. So, if someone is kind of interested in maybe getting into vintage style, how do you recommend they get started? Is it time frame, palette, silhouette? How do you suggest they approach getting started?

**Dandy:** My recommendation for anyone starting a vintage wardrobe or just starting to get into vintage style is to focus on two things: What inspires them, just core when you look at something you begin to nerd out a bit, what inspires you; and what your lifestyle is now. Between those two ideas, you can start to fill in the blanks of what your vintage style future could be, because if you're into three-piece suits from the teens where everything is really, really, *really*... it's "just so," as we say in Jamaica, "just so," and you work a job where, at the end of the day you'd rather be in sweatpants and you just don't want to deal with it, then maybe that's not for you.

I mean, the silhouettes were pretty structured and, dare I say, unforgiving. Waistcoats that were cut pretty high, detachable collars, as I've said, trousers that weren't necessarily the widest. You're dealing with a very different level of physicality. For some people that might be great. If they're doing a job like construction, or you know, a trades job where they're working in boots and things like that, and then they want to transition from that to something that's way more structured, and that works for them, great. But they have to know that. They have to understand the balance between their lifestyle and their inspiration.

And then the third step is to take a look at your existing wardrobe. It's going to be difficult for you to always find vintage at this point. It just is. It's just the way... You know, how many years away from that are we? How many outfits did people really have back then? People really wore their clothes. They repaired their clothes. Stuff is left, but it depends on what era we're talking about. So, taking into consideration your existing wardrobe will give you a portal into how to execute some of these styles based on what you already have.

Personally, my vintage style is just that. It's vintage style. There's a lot of real vintage in there, but there's also a lot of modern clothes. There's a lot of slow fashion.

**Julie:** What do you mean by slow fashion?

**Dandy:** When I say slow fashion, I mean the opposite of H&M, or Fashion Nova, or big box; brands that have an ethos, have - dare I say - a soul, and create smaller units of fewer designs.

**Julie:** So if someone... they're not sure what their inspiration is, or maybe they have an inspiration and they're looking at their closet and they're like, "I don't know where to start..." I mean, your channel is obviously a good place, but what other kind of resources could people use to get started?



**Dandy:** I think a wonderful place for inspiration is historical documents. Whether they be apparel arts illustrations, or old films, old Sears magazines, things like that, all stuff that you can find on the internet. But of course, Instagram is an incredible place to see how people of all walks of life, from all over the world, all different sizes, all different genders, how they execute different types of vintage style. It's difficult to look at some of your heroes and look at some of the greats from the past and try to translate what they did to now. It's very difficult.

But using that as inspiration, not a template, can help. Looking at what other people are doing and using what they do as inspiration, not a template. Ideas, influence, not imitation, can help. Because at the end of the day you have to apply it to your life. You have to apply it to yourself.

**Julie:** And don't get overwhelmed when you get started.

**Dandy:** Don't get overwhelmed. You have to be patient.

**Julie:** You're not going to have a whole new wardrobe in a week.

**Dandy:** Hardly. Unless you have the budget for it, which I'm telling you, you probably don't. It's just, like... I don't have the budget for it.

At the core of all of this, it's personal style. To categorize it, sure, we'll call it vintage style, and I agree with that. But at the core, it is personal style. It's how your personality, your existing wardrobe, which is an extension of your personality... you did choose that thing from H&M, not because everyone else was wearing it but because you liked it. That's valid. That's fine. And your inspiration, the things that really bring a passion, the things you nerd out about. Bringing all those things together, it becomes personal style. How you interpret it is personal style. Building personal style takes time. You've got to be patient. It took me a long time to feel like I even had it close to right. I know I have so much to build. I hardly have any suits, to be honest.

**Julie:** Really?

**Dandy:** Yes, and that's the interesting thing. I sort of went at this backwards. Because I spent so much time in nightlife, there was a little bit of that club kid energy. There was a little bit of streetwear in there. There were all kinds of things, but then having worn classic dress and classic menswear early on in my life, for a long, long time, those elements still existed in my wardrobe. So all these things were coming together, and as I started to adjust and learn vintage, you know, at that point in New York there were a lot of thrift stores. There are some, but not necessarily that many. It took time. And it was pieces.

It was about putting together all of these different pieces to create a look. Not just out of necessity on some level because, you know, finding vintage suits was difficult, but also, you know, there was a little bit of pride in there about that because, yes it is easy to put on a suit. Once you have a great-fitting suit: Amazing. Now all we have to worry about is a shirt, a tie, socks, shoes, and a hat.

**Julie:** Is that all? [laughs]

**Dandy:** Yeah, just those things. And a pocket square if that's your style. For some people, they can put on a shirt and they'll be fine.

**Julie:** Yeah. So it takes time and patience.

**Dandy:** It does take time.

**Julie:** So, a final question here is: What has been the most surprising thing that you've learned or experienced since getting into vintage style and being a band leader?

**Dandy:** The most surprising thing, and reassuring thing, that I've learned is the vastness of the community. When it comes to vintage, the style, appreciation of things from the past, the community is truly vast. There are people in LA, there are people in Vancouver, in Japan, in Australia, in Brazil, in Kenya, everywhere, that are into vintage, classic dress, appreciating the past, understanding it, finding their way to navigate it in the present. There are so many different types of people doing this. Though we may not ever meet each other, we still appreciate each other. We love what we love. Ayyyyy!!

**Julie:** Yay! [finger guns: *pew-pew*] [laughs]

**Dandy:** [DJ airhorns: *brw-brw-brw!*] [laughs]

**Julie:** Well done! Check's in the mail! [laughs] Oh my gosh, Dandy, this has been an absolute joy. Thank you so much for taking so much time to chat with me. This has been such a pleasure.

**Dandy:** I appreciate you taking the time. I appreciate you promoting love, because at the core that's what we need.

**Julie:** Amen.

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[clip from Honeydew plays in the background:]

*Honey Doo*

*You're my little honey doo*

*Sweeter than a bubble chew*

*Skies are blue*

*When I'm near you...*

That's a bit from "Honey Doo," from the album *Harlem Rhythm*, by Dandy Wellington and His Band. You can find Dandy on Instagram [@DandyWellington](#), on Facebook [@DWBand](#), and at [DandyWellington.com](#). I'll include those links in the show notes along with links to Dandy's favorite nonprofits, as well as my own. Big thanks to Dandy for the conversation and allowing me to include this song in the show.

Just a reminder that you can find this podcast on Instagram [@LoveWhatYouLovePod](#), on Twitter, [@WhatYouLovePod](#), and the website is [LoveWhatYouLovePod.com](#).

All of the transcripts for *Love What You Love* are available for everyone on the website. Thanks to Emily White, transcription magician and proprietress of The Wordary. If you need transcripts, reach out to her at [Emily@TheWordary.com](#). The music for *Love What You Love* is called "Inspiring Hope" by Pink-Sounds. A link to that artist is included in the show notes.

As always, thank you so, so much for listening. Let's hang out again soon.

### **Links:**

Find Dandy on [Facebook](#), [Instagram](#), and at [DandyWellington.com](#) and [DandyWellington.Bandcamp.com](#)

## **My Favorite Nonprofits:**

[Everytown for Gun Safety](#)

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